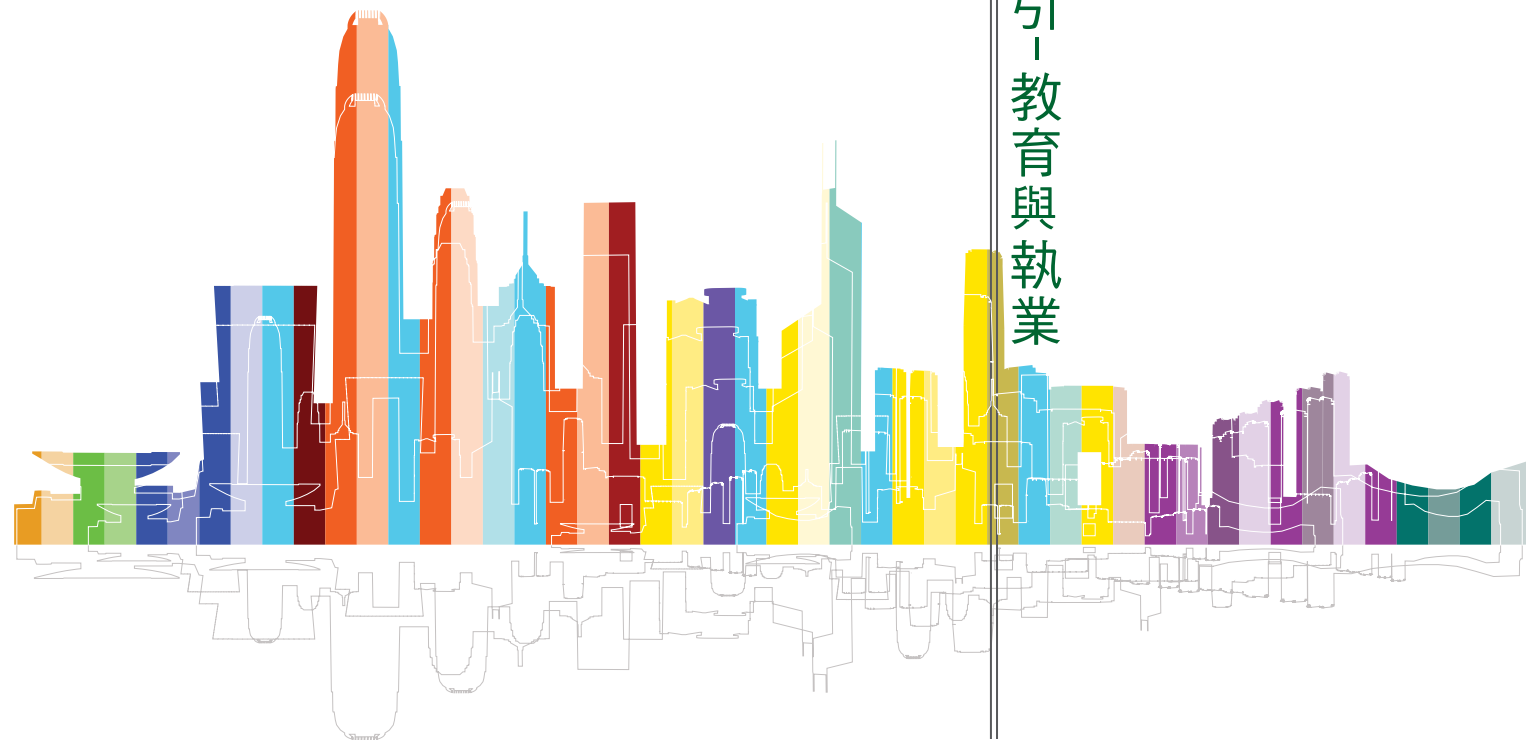


註冊室內設計師計劃第四期
香港室內設計業專業指引——教育與執業

Rida Project Phase 4
Professional Guideline
for the Interior Design
Industry
in Hong Kong
Education & Practice

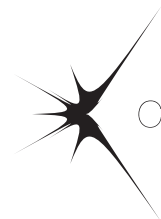
Professional Guideline
FOR THE INTERIOR DESIGN INDUSTRY IN HONG KONG - EDUCATION & PRACTICE
Rida Project Phase 4

香港室內設計業專業指引——教育與執業
註冊室內設計師計劃 第四期



 THE HONG KONG
POLYTECHNIC UNIVERSITY
香港理工大學
SCHOOL OF DESIGN
設計學院

 HKIDA
HONG KONG INTERIOR DESIGN ASSOCIATION
香港室內設計協會

 CREATEHK

PROFESSIONAL GUIDELINE FOR THE INTERIOR DESIGN INDUSTRY IN HONG KONG - EDUCATION & PRACTICE RIDA PROJECT PHASE 4

香港室內設計業 專業指引-教育與執業 註冊室內設計師計劃 第四期

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acknowledgement
鳴謝



Introduction

Origins of the RIDA Project

The Registered Interior Designer Project (RIDA Project) was initiated by the Hong Kong Interior Design Association in 2008 with the aim of raising the professional standards of interior design in Hong Kong. The first phase of the project, entitled *From Certification to Registration—Statutory Professionalization of the Hong Kong Interior Design Industry*, looked at interior design registration and licensing in other parts of the world including the United States, Europe, Malaysia and the Philippines, and probed the feasibility of establishing a system of interior design registration or licensing in Hong Kong.

The second phase of the project, funded by the Hong Kong government's DesignSmart Initiative and conducted in 2009, was a series of seminars on interior design professionalization that took place over the six months between March and August 2009. The seminars put focus on the three "E"s of professionalism: Education, Experience, and Examination, with topics including: state of the interior design profession in the United States and Europe, professional practice in Greater China region, public health safety and well-being in interior design, code of conduct and IP rights, interior design continuing education and research, examination and legislation for interior design practitioners, and a one-day student workshop on historical revitalization.

Next, the RIDA task force hosted the "Asian Interiors Symposium" in December 2010, which invited speakers from all across Asia to come to Hong Kong to discuss the identity, value, relevance and responsibility of interior design. This symposium was part of an international project called "Global Interiors Think Tank", initiated by the International Federation of Interior Architects/Designers (IFI) that sought to bring together leaders in the profession in an open dialogue focusing on important issues that surface from local, regional and national constituencies and bringing them into the global arena. This global dialogue culminated in the "Global Symposium", which was held in New York City from 17- to 18 February 2011. Attended by over 100 recognized leaders and strategic thinkers in the field – many of whom were on the board of their national interior architecture/design associations – the symposium arrived at conclusions to produce a consensus-based document: the historic and influential IFI Interiors Declaration.

The IFI Interiors Declaration represents global consensus on the value, relevance, responsibility, knowledge and identity of the interior design profession in the

21st century. It is an indication that interior design practitioners from around the globe are increasingly aware of their unique position within society and the need to communicate within the profession and with the general public on their status as profession.

The third phase of the RIDA project, entitled *Survey on the 2 "E"s of Interior Design in Hong Kong—Education and Experience*, was the first comprehensive survey of the interior design profession in Hong Kong. Conducted in 2011, this study aimed to find out important information about interior design education and industry in Hong Kong, understand the current problems facing the sector as well as seek its future direction. The survey yielded vital information about interior design education and practice in Hong Kong, including the number of interior design education programs in Hong Kong, the number of annual interior design graduates, the number of interior design firms, and the number of practitioners within the industry. An Interior Design Roundtable consisting of prominent professionals and educators then examined the results from the survey, and recommended that the way to advance interior design professionalization was to produce a professional guideline on interior design education and practice in Hong Kong. This guideline will spell out the curriculum requirements for different levels of interior design education programs, and the skills and knowledge required of practitioners.

In early 2013, the RIDA task force successfully gained the support of the Hong Kong government's CreateSmart Initiative to initiate the fourth phase of the RIDA project. Entitled *Professional Guideline for the Interior Design Industry in Hong Kong*, this guideline will, for the first time, spell out the knowledge and responsibilities of interior designers of different levels as well as the content and scope of varying levels of academic programs for interior design in Hong Kong. This guideline will also provide a framework for those wishing to supplement their knowledge with continuing education, and for academic institutions which seek to fulfill this need. This guideline will also contain a code of conduct for interior designers, as well as a standard contract for interior design projects.

With the publication of the *Professional Guideline for the Interior Design Industry in Hong Kong*, the local interiors profession will have a common standard by which to measure its knowledge and ability, and a direction by which students and practitioners can enhance their professionalism.

引言 RIDA計劃的起源

香港室內設計師協會於2008年開展註冊室內設計師計劃（RIDA），旨在提昇香港室內設計師的專業水平。計劃的第一階段為「由認證到註冊——香港室內設計業專業化研究」，探討世界各地（包括美國、歐洲、馬來西亞、菲律賓）的室內設計註冊和發牌制度，並研究於香港設立室內設計註冊或發牌制度的可行性。

計劃的第二階段於2009年3月至8月進行，期間舉辦了一系列的室內設計專業化研討會。研討會由香港政府的設計智優計劃贊助，主要討論專業化的「3E」：教育（Education）、經驗（Experience）和考試（Examination），涉及的主題包括：美國和歐洲室內設計專業的地位、大中華地區的室內設計實踐、室內設計與公眾健康和 safety、設計師專業操守和知識產權權益、室內設計的持續教育和研究、室內設計師的評核和認可方式。除此以外，研討會亦為學生提供了以室內設計歷史復興為題的一天工作坊。

及後，RIDA工作小組於2010年12月舉辦「亞洲室內設計論壇」，邀請了亞洲各國的專家來港，討論室內設計的身份、意義、價值與責任。這個論壇是國際室內建築師/設計師團體聯盟（IFI）提倡的全球專家小組討論會的一部份，目的是集合各地首屈一指的專家公開討論室內設計的重要議題，討論的範圍由本土和地區層面延伸至國際層面，最後更提昇到全球性的層次。該系列論壇的高潮是於2011年2月17和18日在紐約市舉行的「全球室內設計論壇」，共有逾100位行業領袖和專家學者參與，當中大部份更是以國家室內設計／建築師協會代表的身份出席。他們的討論成果結集成一份協議文件——具歷史意義和影響力的「IFI室內設計宣言」（IFI Interiors Declaration）。

「IFI室內設計宣言」是全球室內設計業對設計專業於21世紀應具有的價值、意義、責任、知識和身份之共識。這同時代表了全球各地的室內設計從業員逐漸意識到他們在社會上擔當著獨特的角色，以及與同業和公眾溝通的需要。

RIDA計劃的第三階段名為「香港室內設計行業調查——教育和經驗」，是首個針對香港室內設計專業的全面性調查。調查於2011年推行，目的是找出有關香港室內設計教育與業界的重要資料、了解整個行業現時面對的問題，以及探討未來的發展方向。調查為本港的室內設計教育和實務工作提供了重要的資料，包括本港室內設計教育課程的數目、每年的畢業生人數、室內設計公司數目和從業員人數等。我們亦邀請了室內設計專家和教學人員組成圓桌會議，就調查結果進行分析，最後會議成員提出，要推動本港室內設計專業化，必須為室內設計教育和實踐提供專業指引。這份指引將列出不同程度的室內設計課程應涵蓋的課程內容，以及從業員需具備的技術和知識。

於2013年初，RIDA工作團獲得香港政府「創意香港」資助，推行計劃的第四階段，落實制定「香港室內設計業專業指引」。該指引首次列出不同職級的室內設計師應具備的知識和責任，以及不同學術水平的本地室內設計課程所包含的內容和範疇。這指引能為有志進行持續進修的從業員和編寫課程的教育人員提供參考。指引亦包括室內設計師專業操守，以及室內設計項目的標準合約。

隨著「香港室內設計業專業指引」的出版，本地室內設計界將有一個共同的標準以衡量自己的知識和能力，以及一個方向，讓學生和從業人員能夠提高他們的專業水平。



CHAPTER 1

Research Process



Interior design is a multi-faceted profession in which creative and technical solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive. A professional interior designer is one who is qualified by means of education and experience, and some countries even require designers to pass professional examination, in order to protect and enhance the health, life safety and welfare of the public.

In Hong Kong, a professional interior designer is involved in various stages of the design and construction process including but not limited to the following:

- Research and analysis
- Formulation of design concept
- Selection and specification of furniture, fixtures and other building services and materials
- Provision of project management services, including preparation of project budgets and schedules
- Preparation of construction documents
- Preparation of construction documents that adhere to building codes and fire regulations
- Coordination and collaboration with other allied design professionals
- Observing and reporting the implementation of projects while in progress and upon completion

The types of projects performed by Hong Kong interior designers also cover a wide range of areas, such as:

- Retail (shops, retail outlets, showrooms, department stores, food markets, shopping centres, etc.)
- Food space (cafes, bars, lounges, restaurants, canteens, etc.)
- Work space (reception areas, offices, studios, warehouses, factories, etc.)
- Public space (galleries, museums, concert halls, theatres, exhibition venues, places of worship, educational institutions, health centres, medical institutions, libraries, community centres, consulates, law courts, parliamentary buildings, atriums, forum spaces, airports, railway stations, etc.)
- Installation & exhibition space (gallery exhibitions, museum exhibitions, promotional displays, set design, trade exhibitions, sales offices, marquees, installations, merchandising, etc.)
- Living space (apartments, private houses, housing developments, etc.)
- Leisure & entertainment space (spas, swimming pools, casinos, clubs, cinemas, health clubs, gyms, fitness centres, etc.)
- Hotel space (commercial hotels, budget hotels, city hotels, resort hotels, etc.)
- Sample space (showflats or offsite prototypes to promote property sales)

In view of the ever-increasing scale and complexity of projects that Hong Kong interior design professionals undertake, it is important to have a set of common standards for evaluating the skills and knowledge of interior designers.

Such standards are already in place in many different parts of the world, including the United States, Europe and parts of Asia, which set out the curriculum for interior design education as well as the education and experience required of interior design practitioners. Some of the national and international bodies that promote interior design professionalism are as follows:

Global: IFI

IFI Interiors Declaration

Signed by 100 invited interiors leaders in New York City in 2011, the IFI Interior Declaration articulates the value, relevance, responsibility, knowledge and identity of the interior design profession. In particular, the Declaration states that it is “the responsibility of interior designers and interior architects to define the practice and the required expertise, educate ourselves and the public, and to position ourselves in the public realm as experts in the built environment”.

Regional: ECIA

European Charter of Interior Architect Training

Founded in 1992, the European Council of Interior Architects (ECIA) currently represents 16 members of national organizations, with over 7,500 practicing interior architects. In 2000, the ECIA member organizations signed and published the first version of the European Charter of Interior Architect Training, which aimed to serve as a reference document for the interior architecture profession and educational institutions to define objectives and scope of interior architecture training. The Charter was revised in 2007 and again in 2013 to take into account the changing circumstances of the interiors profession as well as the increasing cooperation among European nations.

The latest version of the Charter, published in 2013, introduces a three-part training structure. Parts 1 and 2 define interior architect’s education acquired through academic study, while Part 3 refers to a period of professional practical experience under external guidance.



National: ASID and NCIDQ

American Society of Interior Designers (ASID), the national association for interior designers in the United States, requires that its professional members pass rigorous acceptance standards, including undertaking a combination of accredited design education and/or full-time work experience and passing a two-day accreditation examination administered by the National Council for Interior Design Qualification (NCIDQ). In addition, members are expected to complete six hours of continuing education and certify such completion every two years.

The NCIDQ Examination consists of two multiple-choice sections and a drawing practicum entirely focused on health, safety and welfare. The content of the examination is based on a blueprint developed after an assessment of the profession, called “practice analysis”, which is conducted every five years to ensure that the exam reflects changes in interior design practice.

Through the practice analysis, the NCIDQ determines that seven content areas characterize the work of interior design:

1. Building Systems
2. Codes
3. Construction Standards
4. Contract Administration
5. Design Application
6. Professional Practice
7. Project Coordination

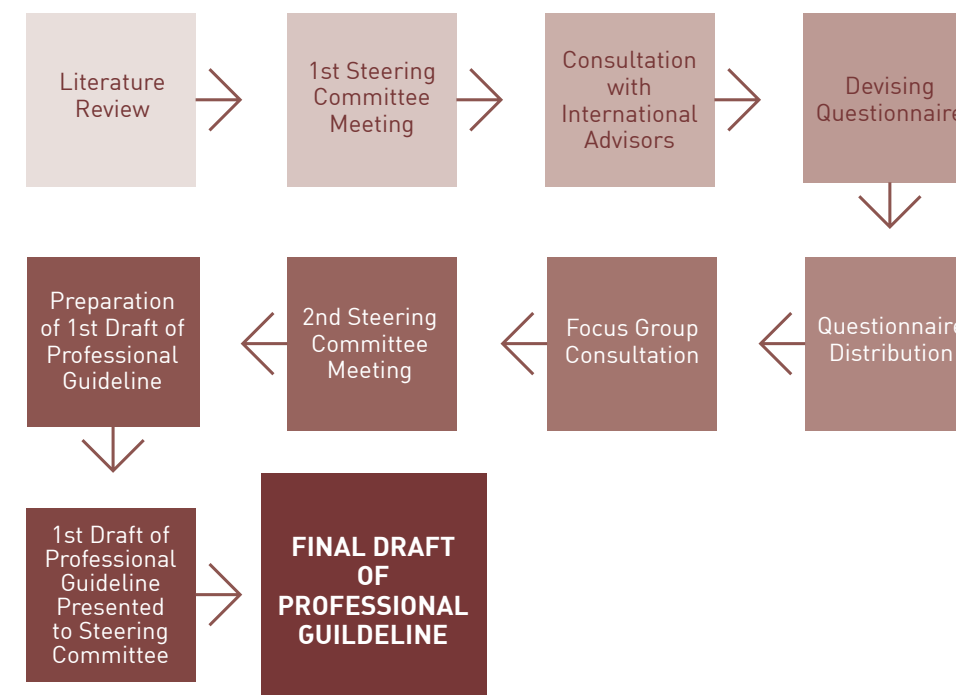
Professional Guideline for the Interior Design Industry in Hong Kong

The development of the Professional Guideline for the Interior Design Industry in Hong Kong is a multi-step process that took place over 12 months, encompassing literature review, consultation with local and international experts, stakeholders and focus groups, and questionnaire distribution and analysis. The research team referenced authoritative international documents on interior design professionalization including the IFI Interiors Declaration, European Charter of Interior Architect Training, and NCIDQ’s practice analysis. This information was then presented to the steering committee consisting of prominent local educators, practitioners and other stakeholders, who decided that the Professional Guideline for the Interior Design Industry in Hong Kong should be modeled on the ECIA training system, with modification made to reflect Hong Kong’s practice conditions.

Two practice analysis questionnaires, one for practitioners and one for educators, were developed. Based on the list of skills, knowledge and competences listed in the European Charter of Interior Architect Training, the questionnaires were designed to validate the European system of interiors training. Local practitioners, educators and students were asked to rate individual skills, knowledge and competences on a four-point scale from “essential” to “not relevant” vis-a-vis their own practices and education programs. In addition, a total of 14 focus groups were held with local interior design practitioners, educators and students from various levels of experience and academic backgrounds to gather their views on interior design professionalization in Hong Kong.

At the same time, a panel of international advisors were consulted on the content of the questionnaire surveys as well as the conditions of interior design professionalization in their respective countries. They gave valuable advice and insight into the way Hong Kong should move forward in this matter.

The results of the questionnaires and focus groups were presented to the steering committee for vetting and analysis, which recommended a system of total training for Hong Kong interior designers based on a three-part structure. A list of skills and knowledge for interior designers of different levels of experience (Junior/Assistant Designer, Designer/Senior Designer and Management Level Designer) was also devised. A first draft of the Professional Guideline was presented to the steering committee for approval and amendments before a final draft of the



第1章

研究過程

室內設計

是一個多面向的專業，需要把創意和技術結合，才能造就出完備的室內建築環境。室內設計不單能使室內環境回應生活所需，亦可改善生活質素和打造富美感的生活文化。故此，專業室內設計師必須擁有高水平的教育和實踐工作經驗，有些國家更要求室內設計師通過考試評核，以確保公眾的健康、安全和福祉得到保障。

在香港，專業室內設計師需要參與多個設計和建築的工作階段，包括但不只限於：

- 研究和分析
- 構思設計概念
- 挑選傢俱、設備和其他建築服務與物料
- 提供項目管理服務，包括草擬項目預算和工作時間表
- 準備建築文件
- 準備建築和防火條例相關的文件
- 與其他設計專業人員協調和合作
- 在項目進行期間與完工時，監察和匯報項目的進度

香港室內設計師所參與的項目類型繁多，例如：

- 零售（商店、出口零售店、展銷廳、百貨公司、食品市場、商場等）
- 餐飲空間（咖啡店、酒吧、休閒室、餐廳、快餐店等）
- 工作空間（接待處、辦公室、工作室、貨倉、工廠等）
- 公共空間（畫廊、博物館、演奏廳、劇院、展覽館、宗教活動場地、教育機構、健康中心、醫療構、圖書館、社區中心、領事館、法院、立法大樓、庭園、演講場地、機場、火車站等）
- 裝置及展覽空間（書畫展覽廳、博物館展覽廳、推廣會展覽、場景設計、貿易展覽、銷售中心、天幕空間、裝置空間、推銷場地等）
- 居住空間（單位、獨立屋、屋苑建造等）
- 休憩和文娛空間（浴池、泳池、賭場、會所、戲院、健體會所、健身中心、體育館等）
- 酒店空間（商務酒店、廉價旅館、城市酒店、渡假酒店等）
- 樣板空間（物業銷售推廣用的示範單位和建築模型）

由於香港室內設計師所負責的工作項目內容和規模日漸擴大和複雜，所以建立統一的技術和知識標準是很重要的，而這亦有助評核室內設計師的水平。全球許多國家和地區（包括美國、歐洲和部份亞洲地區）已成立有關標準，訂明室內設計教育課程的課程大綱，以及室內設計師須具有的學歷水平和經驗。國際間推動室內設計專業化的團體，包括以下幾個：

國際級：國際室內建築師／設計師團體聯盟(IFI)

IFI室內設計宣言

《IFI室內設計宣言》於2011年在美國紐約市，由100位獲邀的室內設計專業的領袖級人士共同簽定。宣言列出室內設計專業的價值、意義、責任、知識和身份，更特別指出「室內設計師和室內建築師有責任定義其專業和所需的知識，教育業界和公眾，以及把自身定義為公眾的建築環境專家。」



**International Federation
of Interior Architects/Designers**
A Partner of the International
Design Alliance

E•C•I•A



地域級：歐洲室內建築師協會(ECIA)

歐洲室內建築師訓練憲章

歐洲室內建築師協會成立於1992年，現時共有16個國家級會員組織及超過7,500位室內建築師會員。ECIA會員組織於2000年簽定和出版第一版的《歐洲室內建築師訓練憲章》，為室內建築專業和教育機構制定培訓目標和範圍。憲章後來亦因應室內設計行業的變化，以及歐洲各國間合作項目日益頻繁的情況，於2007和2013年先後作出兩次修訂。

最新修訂的憲章已於2013年出版，當中提倡一個分為三部份的訓練架構。第一和第二部份制定室內建築教育所需要達到的學術水平，第三部份則規定畢業生所需的實習訓練內容。

安全和福祉為題的實作繪圖。考試的內每五年更新一次，以確保考試內容能夠追上室內設計的發展步伐。

NCIDQ 定義的知識範圍包括以下的幾項：

1. 建築系統
2. 規章
3. 建築標準
4. 合約行政
5. 設計應用
6. 專業實踐
7. 項目協作

撰寫香港室內設計 專業指引

《香港室內設計專業指引》的草擬工作期逾12個月，期間的工作包括文獻參閱、諮詢本地和國際專家及持份者、進行焦點小組訪談，以及進行問卷調查。研究小組參考了國際室內設計專業化的權威性文件，包括《IFI室內設計宣言》、《歐洲室內建築師訓練憲章》、美國室內設計資格全國委員會的實作分析，並向由重要的教育人員、室內設計從業員和其他持份者所組成的指導委員會匯報。委員會指導研究小組達成共識，以歐洲室內建築師協會的訓練制度作為《香港室內設計專業指引》的框架。

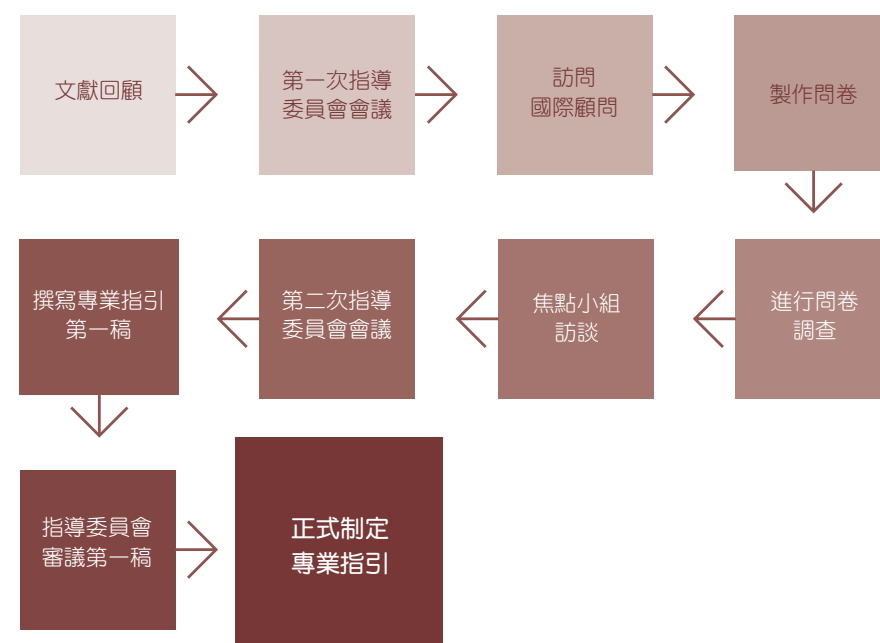
NCIDQ考試內多項選擇題部份，以及以人類健康、

問卷調查的訪問對象為從業員和教學人員。問卷

的設計以《歐洲室內建築師訓練憲章》為基礎，列出室內設計相關的技術、知識和能力，以測試於香港採用歐洲制度的可行性。受訪者以1至4分，4分為滿分，1分為最低分，去評定這些技術、知識和能力與他們日常工作和課程的相關度。另外，研究小組共舉辦了14次焦點小組訪談，邀請本地不同年資的室內設計師和不同學術背景和教育程度的師生就室內設計專業化給予意見。

與此同時，研究小組亦邀請了國際顧問，就問卷調查給予意見和分享各國室內設計專業化的經驗。他們亦對香港室內設計專業化的發展方向提供寶貴的觀點。

研究小組把問卷調查及焦點小組訪談的結果向指導委員會匯報，指導委員會在核實和分析結果後，建議於香港設立一個三部份的室內設計師訓練架構。此外，研究小組亦草擬了各層級的室內設計師（初級／助理設計師、設計師／高級設計師和管理層設計師）所需具備的技術和知識列表。專業指引第一稿經指導委員會審核及修訂後，便正式制定為《香港室內設計專業指引》。



CHAPTER 2

第2章

Proposed Educational System for Interior Design in Hong Kong
香港室內設計教育系統建議

Proposed Qualification Framework for
Interior Design Practitioners in Hong Kong
香港室內設計從業員資歷架構系統建議

Proposed Continuing Education System
持續教育系統建議

The **Professional Guideline** for Interior Design in Hong Kong is modeled in part on the European Charter of Interior Architect Training published by the European Council of Interior Architects (ECIA), with a three-part structure that encompasses education and professional experience. Taking into account the specificity of Hong Kong's interior design education and practice, we suggest that people who wish to enter the interior design field acquire four years of relevant education, either in the form of:

**Part 1: a two-year higher diploma course or associate degree in interior design; or
Part 2: a four-year bachelor's degree in interior design, or Part 1 education plus a two-year top-up bachelor's degree;**

plus

Part 3: two years of professional experience under the direction of a qualified mentor*, during which practitioners are required to acquire the knowledge listed out in Part 3 (p.21) and fill out a logbook documenting their professional experience. At the end of the two years, the logbook should be submitted to the Hong Kong Interior Design Association (HKIDA) for evaluation. With approval of the logbook from the HKIDA, practitioners will be allowed to use the title "HKIDA Qualified Professional Interior Designer".

For practitioners without the requisite education, every one year of missed education can be substituted with one-and-a-half years of professional experience, subject to approval by the HKIDA.

* a qualified mentor is a professional interior designer with at least five years of professional experience, subject to vetting by HKIDA.

《香港室內設計業專業指引》參照了歐洲室內建築師協會(ECIA)所出版的《歐洲室內建築師訓練憲章》，提倡一個三部份的訓練架構，包括學歷與實習的要求。我們因應香港的實際情況，制定出適合香港室內設計教育與執業的指引。我們建議有意加入室內設計業的人士先接受四年的相關教育，形式方面可以有以下的選擇：

第一部份：兩年全日制高級文憑或副學士課程或

第二部份：四年制學士學位課程，或

第一部份之學歷加兩年制銜接學士學位課程，

以及

第三部份：在認可的實習導師指導下，累積兩年工作經驗，獲取第三部份所需的專業知識（見29頁），並定時填寫工作日誌以紀錄相關工作經驗。兩年實習期過後，工作日誌將呈交香港室內設計協會審閱，經核實後，從業員將被賦予「香港室內設計協會認可室內設計師」之頭銜。

沒有接受認可教育的從業員，每一年半的從業年資可替代一年的教育，但需由香港室內設計協會核實其專業資格。

*認可的實習導師是指具有至少五年室內設計從業經驗、以及經香港室內設計協會認可的專業室內設計師。

Body of Knowledge Level of Education	Human Environment Needs	Design	Professional Practice	Interior Construction, Codes & Regulations	Products & Materials	Communication
Part 1 Higher Diploma / Associate Degree (Min. 2 years' full-time study)	<ul style="list-style-type: none"> General knowledge of the relationship between human behavior and the built environment General knowledge of principles, theories and systems pertaining to color, light, acoustics and other sensory aspects Ability to identify client and user needs and their responses to the interior environment Ability to prepare designs that meet user's requirements and comply with appropriate performance standards, health and safety requirements and applicable legislation Ability to prepare and present interior design projects and interior elements of diverse scales, complexity and types in a variety of contexts, using a range of media, and in response to a brief Ability to integrate physical aspects (heat, moisture, light, sound, air) into the design and ability to cooperate with specialized consultants and contractors 	<ul style="list-style-type: none"> General knowledge and understanding of historic and actual developments and theories of design, interiors, furnishings, architecture and related arts, technology and human sciences General knowledge and understanding of design elements and principles Ability for critical and analytical thinking in a visual and volumetric form Creative thinking (exhibit a variety of ideas, approaches, concepts with originality and elaboration) Ability to observe developments and trends in society Ability to understand and creatively and constructively manage artistic and design principles and place them in a broader cultural and social perspective General knowledge and understanding of elements and principles of spatial (three dimensional) design General knowledge and understanding of information gathering research and analysis 	<ul style="list-style-type: none"> Ability to understand the team nature of work and to purposefully and respectfully manage between the different roles, responsibilities and interests in the design and production process Ability to express ideas clearly in presentations and critiques and to visualize concepts General knowledge and understanding of environmental ethics and the role of sustainability in the practice of interior design 	<ul style="list-style-type: none"> General knowledge and understanding of building and interior products, materials, finishes, maintenance, and of the concept of sustainable building methods and materials and ecological aspects General knowledge of mechanical and electrical systems to ensure comfort, health and welfare of people, and the impact these systems have on the design of the interior General knowledge and understanding of codes, regulations and standards (including building codes), and the impact of fire and lifesaving principles and accessibility requirements on space planning 	<ul style="list-style-type: none"> General knowledge and understanding of material, spatial and technical conditions related to purpose of use and human conditions Ability to produce and understand furnishings, fixtures, and equipment drawings and specifications 	<ul style="list-style-type: none"> General knowledge and understanding of drafting and visualization techniques Active listening skills leading to effective interpretation of requirements Ability to present color, materials, and furnishings (for example, sample boards, collages, mock-ups, digital representations) Ability to communicate clearly in writing (preferably in both Chinese and English) in specifications, schedules, contracts and other business-related documents
Part 2 Bachelor's Degree (4 years of full-time study or Part 1 education plus a 2 years' top-up Bachelor's degree)	<ul style="list-style-type: none"> Ability to research sensory perceptions in relation to perception of the interior and functional and emotional aspects of space General knowledge and understanding of theories of human behavior and ergonomic, universal design and human factors data Global perspective and approach to thinking and problem solving (viewing design with awareness of and respect for cultural and social differences of people; understanding issues that affect global sustainability; understanding the implications of conducting the practice of design within a world market) 	<ul style="list-style-type: none"> Ability to engage imagination, think creatively, innovate and provide design leadership Ability to apply methodological research to aspects of the professional field General knowledge and ability to independently identify and analyze data and requirements regarding purpose of use, including historical, cultural, actual, psychological, functional, ergonomic and technical aspects Critical insight into own working methods, processes and design outcomes 	<ul style="list-style-type: none"> General knowledge and understanding of professional ethics and the role of ethics in the practice of interior design General knowledge and understanding of specifications, contract documents, tender procedures, permits, project management, delivery and completion (punchlist, user manuals and guarantees) General knowledge and understanding of business processes and office management (marketing, strategic planning, financial management), certification, licensing, and registration requirements General knowledge and understanding of legal aspects and regulations related to building and interiors Consciousness of and responsibility for the position of the profession and design in society General knowledge and understanding of the roles, relationships and responsibilities associated with the delivering of a professional design service 	<ul style="list-style-type: none"> General knowledge and understanding of assessment processes (post-occupancy evaluation, productivity, area ratios, life cycle assessment) General knowledge of compiling codes, life safety, building standards into design 	<ul style="list-style-type: none"> General knowledge and understanding of product and material selections and specifications involving compliance with codes, life safety, building standards, bidding processes, sustainability guidelines, and universal design 	<ul style="list-style-type: none"> Ability to assess designs on functionality and artistic values and to take in and subsequently justify design solutions relative to the goals and objectives of the project

香港室內設計師教育系統建議

Proposed Educational System
for Interior Design Practitioners in Hong Kong

Part 1
Higher Diploma / Associate Degree
(2 years of full-time study)
第一部份：
高級文憑／副學士
不少於兩年的全日制課程

Part 2
Bachelor's Degree
(4 years of full time study)
第二部份：
學士學位課程
(四年制或第一部份加兩年
銜接學位課程)

Part 3
Professional Experience
(2 years of apprenticeship)
第三部份：
工作經驗
(兩年實習)

YEAR	1	2	3	4	5	6			
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Body of Knowledge	Human Environment Needs	Design	Professional Practice	Interior Construction, Codes & Regulations	Products & Materials	Communication
Level of Education						
Part 3 Professional Experience- Logbook system:	<ul style="list-style-type: none">General knowledge and understanding of project management, estimating, budget management, coordination, time management, scheduling, and contract administrationBasic knowledge of interior design consultancy agreement and construction contractsGeneral knowledge of how to set up a team of consultants from different disciplines for a project and how to manage the team as a lead consultantAbility to contribute in cooperation with other designers or specialists from other disciplines and to communicate and negotiate on different levels with clients and other parties concernedProfessional conduct and ethics; attributes of integrity, impartiality, reliability and courtesy, role of professional organisations, networks, etcAcquisition, selection and legal position; tendering and contracting, fee calculation and negotiation, role division and collaboration, selection criteria, contracts and standard conditions, liability and insurance, copyrightsBudgeting and cost control; insight in choices related to cost and value-for-money ratios, construction methods and contract variations, balancing costs, interests and impactsBuilding codes, legal preconditions and procedures; knowledge of applicable rules and regulations and understanding of the forces determined by procedures, positions and responsibilities of parties involvedSpecifications and tenders; understanding of contract documents as quality instrument, interpretation of performance requirements, adaptability, equivalence, quality assurance, guarantees and legal aspects, understanding of tender processes, calculation, collaboration methods, adjustments, estimates etcOrganisation and management; time management, recording, planning and review, understanding of the own role and that of other disciplines, quality assurance, risk management, application of regulations and licenses, internal and external factors					

Proposed Qualification Framework for Hong Kong Interior Design Practitioners

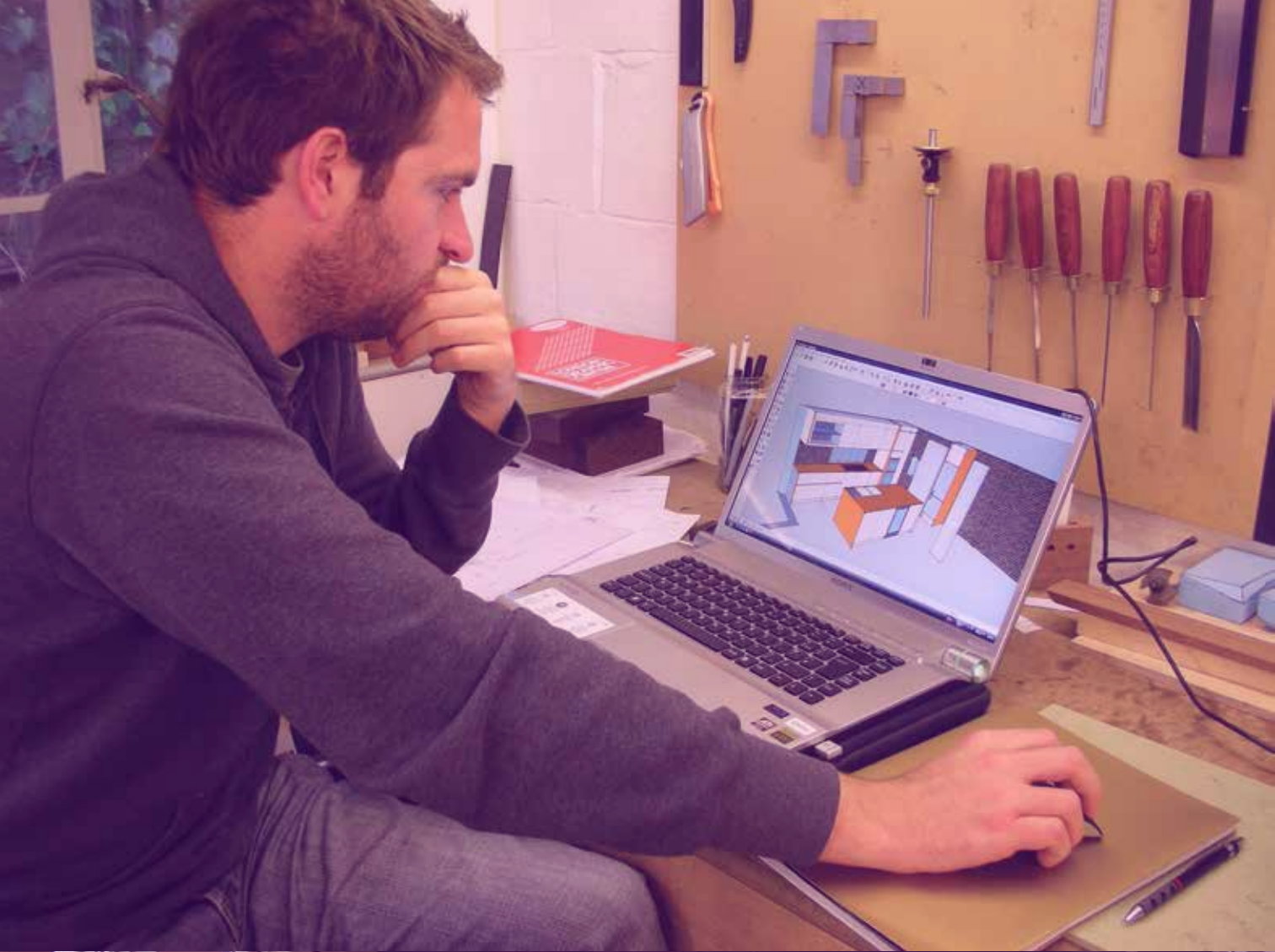
Title	Experience	Working Area	Specification of Competency Standards (SCS) QF
Chief Designer/ Design Manager/ Design Director	More than 10 years' experience	They are able to plan, initiate and implement project independently and strategically, have specific knowledge and understanding of all processes of interior design and market, and are able to manage design team(s) to work on different projects or designs and develop new business opportunities.	Lv 3 + 4 + 5 + 6
Senior Designer	5-10 years' experience	They are able to design or handle projects independently, and have specific knowledge understanding of all processes of interior design and market, and direct subordinates to work on different projects or designs.	Lv 3 + 4 + 5
Designer	Graduates of higher diploma or bachelor's degree program in interior design with less than 5 years' experience	They are able to design or handle projects independently, and have general knowledge and understanding of various aspects of interior design.	Lv 3 + 4
Junior Designer/ Assistant Designer/ Design Trainee	Fresh graduates of diploma course in interior design, with less than 2 years' experience	They assist the designer, are able to design and co-operate with workmates under instruction, and have basic knowledge of various aspects of interior design.	Lv 3

Body of Knowledge QF Level	Human Environment Needs	Design	Professional Practice	Interior Construction, Codes & Regulations	Products & Materials	Communication
Junior Designer/ Assistant Designer/ Design Trainee QF Level 3	<ul style="list-style-type: none">Ability to think visually and volumetrically	<ul style="list-style-type: none">Basic understanding of design elements and principlesCreative thinking	<ul style="list-style-type: none">Basic understanding of professional ethics and the role of ethics in the practice of interior design	<ul style="list-style-type: none">Basic understanding of building codes, regulations and standards	<ul style="list-style-type: none">Basic understanding of building products, materials, and finishes; furnishings, fixtures, and equipment; and their attributes, properties, selection, specification, cost, application, installation, performance, and maintenance	<ul style="list-style-type: none">Ability to express ideas clearly in oral presentations and critiquesAbility to communicate clearly in writingAbility to present color, materials, and furnishings (e.g. sample boards, collages, mock-ups, digital representations)
Designer QF Level 3+4	<ul style="list-style-type: none">General knowledge and understanding of theories of human behavior and human factors (for example, ergonomics, anthropometry/anthropometrics)Ability to research functional and emotional aspects of spaceAbility to design or incorporate way-finding methods and graphic identification (such as signage)General knowledge and understanding of the comfort and perception aspects of technical systems (HVAC, lighting, AV, sanitary equipment etc.) and the selection and application thereofGeneral knowledge and understanding of the impact on health and welfare of indoor air quality, noise and lightingAbility to select and apply color in interior projects with regard to health and safety factorsGeneral knowledge and understanding of environmental ethics and the role of sustainability in the practice of interior design	<ul style="list-style-type: none">General knowledge and understanding of the history and theory of interior architecture, architecture and related arts, technology and human scienceAbility to design custom interior elements (e.g. furniture, floor patterning, textiles)Understanding of the concept of sustainable building methods and materials and ecological aspects.General knowledge and understanding of information gathering research and analysis (functional requirements, code research, sustainability issues, etc.)	<ul style="list-style-type: none">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	<ul style="list-style-type: none">General knowledge and understanding of legal aspects related to building and interiorsGeneral knowledge and understanding of the construction aspects of remodeling, renovating or extension of existing buildingsGeneral 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, acousticGeneral knowledge and understanding of installation methods (e.g. carpet, resilient flooring, wall covering)	<ul style="list-style-type: none">General knowledge and understanding of color principles, theories and systems and principles of lighting designGeneral knowledge and understanding of products sources, costs and life-cycle costs, sustainability, energy-efficiency and recyclingAbility to produce and understand furnishings, fixtures, and equipment drawings, specifications, and installationGeneral knowledge and understanding of material maintenance requirementsGeneral knowledge and understanding of static and theory of strength of materialsAbility 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	<ul style="list-style-type: none">Ability to communicate clearly in English and/or Chinese & PutonghuaAbility to contribute in cooperation with other designers or specialists from other disciplinesGeneral knowledge and understanding of visualization techniques, hand drawing, line drawing, technical drawing, projection and perspective, modeling, presentation techniques, elocution, CAD techniques, schematic design and the ability to rapidly visualize concepts through sketchingAbility to apply two-dimensional design elements and principles in Interior projectsAbility to apply three-dimensional design elements and principles to the development of the spatial envelope (for example, volumes of space, visual continuity and balance, interconnecting elements) and to communicate three-dimensional space and form, such as in perspectives and models (computer-generated or manual)General knowledge and understanding of illustrative sketching, drafting and lettering, both manual and computer-aided techniques
Senior Designer (Between 5-8 years' experience) QF Level 3+4+5	<ul style="list-style-type: none">Specific knowledge and ability to independently identify and analyze data and requirements regarding purpose of use, including historical, cultural, actual, functional, ergonomic and technical aspects	<ul style="list-style-type: none">Specific knowledge and understanding of historic and actual developments in art, culture and society as they relate to interior designAbility to observe developments and trends in society and apply them to designAbility to purposefully and respectfully handle different roles, responsibilities and interests in the design and production processSpecific knowledge and understanding of compiling competent schematic design, concept development, and 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)	<ul style="list-style-type: none">Ability to keep up with social, cultural and economical developments, and relate these to the own work (I-method) and to the distinct attitude as designerAbility to prepare 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	<ul style="list-style-type: none">Specific knowledge and understanding of accessibility and barrier-free design guidelinesSpecific knowledge and understanding of mechanical and electrical systems regarding the implementation in the designSpecific knowledge and understanding of assessment processes (for example, post-occupancy evaluation, area ratios, life cycle assessment)	<ul style="list-style-type: none">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	<ul style="list-style-type: none">Critical, analytical, and strategic thinkingAbility to apply methodological research to aspects of the professional fieldSpecific knowledge and understanding of leadership, teamwork and collaboration

Proposed Qualification Framework for Hong Kong Interior Design Practitioners

Body of Knowledge QF Level	Human Environment Needs	Design	Professional Practice	Interior Construction, Codes & Regulations	Products & Materials	Communication
Chief Designer (8-10 years' experience) QF Level 3+4+5	<ul style="list-style-type: none">Global perspective and approach to thinking and problem solving (viewing design with awareness of 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)	<ul style="list-style-type: none">Ability to engage imagination, think creatively, innovate and provide design leadership	<ul style="list-style-type: none">Specific knowledge and understanding of office management, operational management, financial managementSpecific knowledge and understanding of decision making processes and employee and community participationSpecific knowledge and understanding of specifications, contract documents, tender procedures, permits, project management, delivery and completion (punch-list, user manuals and guarantees)			<ul style="list-style-type: none">Specific knowledge and understanding of conflict resolution (facilitating solutions to conflicting objectives)Ability to manage the work processAbility to communicate and negotiate with clients and other parties concerned on organizational, financial and content aspects
Design Manager QF Level 3+4+5+6			<ul style="list-style-type: none">Specific knowledge of setting a design team from different disciplines and ability to lead the teamSpecific knowledge and understanding of business processes (for example, marketing, strategic planning, and accounting procedures), certification, licensing, and registration requirements			<ul style="list-style-type: none">Ability to train and counsel other designers and team members

知識範疇 學歷水平	人類環境需要	設計	專業實踐	室內建築、規章及條例	產品及物料	溝通
第一部份： 高級文憑或副學士 （不少於2年的全日制課程）	<ul style="list-style-type: none">具有人類行為和建築環境關係的一般知識具有顏色、光線、傳聲和其他感觀的原則、理論和系統之一般知識具有識別客戶和使用者對室內環境的需要和反應之能力具有迎合客戶要求的設計之能力，該設計需要達到所要求的性能標準，遵守健康和安全要求及相關法例能夠根據指示，運用一系列的媒介，準備和描述室內設計項目，以及展示在各類環境中的不同規模、複雜程度、類型的室內設計元素具備把不同環境特徵（冷熱、濕度、光線、聲音、空氣）融入於設計的能力，以及具有與專業顧問和承辦商合作的能力	<ul style="list-style-type: none">具有設計、室內設計、裝飾、建築和相關藝術、科技和人文科學的歷史、實際發展和理論之一般知識和理解具有對設計元素和原則的一般知識和理解具有以圖像和空間思維進行批判和分析之能力具有創意思維（有不同的原創和詳細意念、處理手法和概念）具有觀察社會發展和趨勢的能力具有了解及有創意地和有建設性地管理藝術和設計理論的能力，以及把理論應用於較廣闊的文化和社會領域具有（三維）空間設計元素和原則的一般知識和理解具有資料搜集研究和分析的一般知識和理解	<ul style="list-style-type: none">能理解工作的團隊性質，以及能夠有目的地、抱着尊重的態度，管理設計和製作過程中的不同角色、責任和利益能夠在匯報和評論中清楚地表達意見，以及把概念形象化具有室內設計的環境道德和推動可持續發展之角色的一般知識和理解	<ul style="list-style-type: none">具備建築和室內產品、物料、裝飾、維修的一般知識和理解，以及可持續發展建築方法、物料和生態方面的一般知識和理解具有機械和電力系統的一般知識，以確保使用者感到舒適，健康和福祉得到保障，以及這類系統對室內設計之影響的一般知識具有規章、條例和標準（包括建築法例）、防火逃生原則，以及空間設計的可達性要求之一般知識和理解	<ul style="list-style-type: none">具有物料、空間和技術情況之一般知識和理解具備製作和了解裝飾、裝置、設備圖則和規格說明文件的能力	<ul style="list-style-type: none">具備草圖製作和視覺化技術的一般知識和理解具備聆聽溝通技巧，以達至正確地理解要求能夠展示色彩、物料和裝飾（如透過樣本、拼貼、實體模型、數碼媒體展示）能夠清晰地以書面溝通（中文和英文兼擅為佳），編寫規格說明文件、工作時間表、合約和其他業務相關的文件
第二部份： 學士學位課程 （4年制的全日制學位課程，或第一部份學歷加2年銜接學位課程）	<ul style="list-style-type: none">具有探討感官感受與空間的設計、功能和情感方面之關係的能力具有對人類行為和人類工程學理論，及通用設計和人文因素資料的一般知識和理解以國際視野和處理手法思考和解決問題（以尊重人類文化和社會差異的態度審視設計、了解影響全球可持續發展的因素、了解進行設計實踐在全球市場的意義）	<ul style="list-style-type: none">具有參與想像、創意思維、創新和領導設計的能力具有於設計專業之不同領域運用研究方法的能力具有獨立地辨別和分析不同用途所需的資料和要求的一般知識和能力，當中包括歷史、文化、實際情況、心理、功能、人類工程學及技術等方面能以批判角度審查自己的工作方法、過程和設計成果	<ul style="list-style-type: none">具備對室內設計的專業道德和道德角色之一般知識和理解具備對規格說明文件、合約文件、招標過程、許可證、項目管理、服務提供和項目完工（尾項清單、使用說明書和保修）的一般知識和理解具備營商過程和辦公室管理（市場推廣、策略性計劃、財務管理）、認證、領取牌照和註冊要求的一般知識和理解具備法律方面和建築及室內設計相關條例的一般知識和理解具備專業和設計在社會上的位置之意識和責任具有對提供專業設計服務時所涉及的角色、關係和責任的一般知識和理解	<ul style="list-style-type: none">具備評核過程（用後評估、生產力、面積比例和使用期評核）的一般知識和理解具備把規章、生命安全和建築標準融入設計的一般知識	<ul style="list-style-type: none">具有產品和物料選取及詳細規格的一般知識和理解，所涉知識包括法規的遵守、生命安全、建築標準、投標過程和可持續發展指引，以及通用設計要求	<ul style="list-style-type: none">具有評鑑設計的功能性和藝術價值之能力，以及依據項目目標和宗旨採用和調整設計方案的能力



知識範疇 學歷水平	人類環境 需要	設計	專業實踐	室內建築、 規章及條例	產品及物料	溝通
第三部份： 工作經驗 建立工作日誌： • 設立和訂立專業 工作實踐時期 • 完成計劃和項 目，以及累積經 驗和知識 • 實習導師之建議 • 設計師協會撰寫 最後報告和進行 評核	• 具有項目管理、預算、預算管理、協作、時間管理、工作時間編排和合約行政的一般知識和理解 • 具有室內設計顧問協議和建築合約的基礎知識 • 具有如何建立由不同領域專業人士組成的顧問團隊的一般知識，以及如何以領導顧問的身份管理團隊的一般知識 • 具有與其他設計師或其他領域的專業人士合作時作出貢獻的能力，以及與客戶和其他相關單位在不同層面上溝通和協商的能力 • 具有專業操守和道德：正直、公平、可靠和有禮，設計師在專業團體的角色、人際網絡等 • 採購、選貨和法律文件：招標和承辦項目、費用計算和協商、分工和合作、選取條件、合約和標準條文、法律責任和保險、版權 • 預算草擬和成本管理：在成本和換算比例、建築方法和合約形式、成本平衡、利益和影響等方面，均能作出明智的選擇 • 建築條例、法律條件和程序：具有相關規則和條例的知識，了解所涉工程的工作程序、角色和責任帶來的影響 • 規格和招標：了解合約文件的法律作用；理解效果要求、適用性、等效性、質量保證、保修和法律事宜；了解招標過程、計算、協作方式、調整、預算等 • 組織和管理：時間管理、記錄、計劃和檢核；了解室內設計和其他專業領域的角色、質量保證、風險管理、條例和牌照的應用、內在和外來因素					

香港室內設計從業員資歷架構系統建議

職稱	經驗	工作範圍	能力標準說明 (SCS)
首席設計師／設計 經理／設計主管	10年或以上工作經驗	首席設計師／設計經理／設計主管能夠獨立地和有策略地策劃、提出和執行項目，具備對室內設計過程和市場的專門知識和理解，並能夠管理設計團隊，以使團隊能完成各個項目或設計工作，以及能夠發展新的業務機會	第3 + 4 + 5 + 6級
高級設計師	5至10年工作經驗	高級設計師能夠獨立地製作設計或處理設計項目，及具備所有室內設計過程和市場的專門知識和理解，並指示下屬完成不同的項目或設計工作	第3 + 4 + 5級
設計師	已獲得室內設計高級文憑或學士學位，及少於5年工作經驗	設計師能夠獨立地製作設計或處理設計項目，及具備室內設計各個範疇的一般知識和理解	第3 + 4級
初級設計師／助理設 計師／實習設計師	已獲得室內設計文憑，及少於2年工作經驗	初級設計師／助理設計師／實習設計師需協助設計師，並能夠按指示製作設計及與工作伙伴合作，以及具備室內設計各個範疇的基礎知識	第3級

知識 資歷架構級別	人類環境需要	設計	專業實踐	室內建築、規章及條例	產品及物料	溝通
初級設計師／助理設計師／實習設計師 (少於2年工作經驗) 第3級	<ul style="list-style-type: none">具備圖像思維和立體空間思維能力	<ul style="list-style-type: none">具有對設計元素和原則的基礎理解創意思維	<ul style="list-style-type: none">具有對室內設計的專業道德和道德角色之基礎理解	<ul style="list-style-type: none">具有對建築法規、條例和標準的基礎理解	<ul style="list-style-type: none">具有對建築產品、材料、完成處理，裝飾、裝置和設備，以及其屬性特性、選擇、規格、成本、應用、安裝、表現和維修的基礎理解	<ul style="list-style-type: none">能夠在作口述匯報和批評時清晰地表達意見能夠清晰地以書面溝通能夠展示色彩、物料和裝飾（如透過樣本、拼貼、實體模型、數碼媒體展示）
設計師 (少於5年工作經驗) 第3 + 4級	<ul style="list-style-type: none">具有人類行為和因素（如人體工程學、人類測量學）之理論的一般知識和理解具有研究空間功能和對人類情緒反應的能力具有設計或融合導向方式和圖像標記（如指示牌）之能力具有對機械系統（如暖通空調、照明、AV、衛生設施等）的舒適度和感知方面以及選取和應用這些系統的一般知識和理解具有對室內空氣質素、噪音和照明對健康和福祉的影響之一般知識和理解能夠就健康和安全因素，於室內設計項目中選用合適的顏色具有對室內設計的環境道德和可持續發展之角色的一般知識和理解	<ul style="list-style-type: none">具有室內建築、建築學和相關藝術、科技和人文科學的歷史和理論之一般知識和理論具有為客戶度身設計室內用品（如傢私、地板、紡織品）的能力具有對可持續發展的建築方法和物料及生態方面的概念之理解具有資料搜集研究和資料分析（機能要求、法規研究、可持續發展事宜等）的一般知識和理解	<ul style="list-style-type: none">具備預算（如項目成本、費用）、預算管理、協作（管理項目團隊不同成員的職責）、時間管理、工作時間編排和合約行政的一般知識和理解	<ul style="list-style-type: none">具有建築和室內設計相關法律的一般知識和理解在建造方面，具有改建、翻新或擴建現有建築物的一般知識和理解具有建造系統和方法（如木結構、鋁結構、石工技藝、混凝土）、能源配送系統、機械系統（如暖通空調、配管系統）、能源管理、數據／語音電訊系統、照明系統、天花系統、地板系統（如升高地板、受熱地板）、保安系統和聲學的一般知識和理解具有安裝方法（如地毯、彈性地板、牆面材料的安裝方法）的一般知識和理解	<ul style="list-style-type: none">具有色彩原理論、以及照明設計的系統和原則、理論和系統的一般知識具有對產品來源、成本和生命週期成本、可持續性、能源效益和循環再用之一般知識和理解具有製作和理解裝飾、裝置、設備圖則和規格說明文件及安裝方法的能力具有物料保養要求的一般知識和理解具備物料靜力和強度的理論之一般知識和理解具備根據物料收縮和完工情況把不同環境特徵（如熱力、濕度、光線、聲音、空氣）融入於設計的能力，以及具有與專業顧問及承辦商合作的能力	<ul style="list-style-type: none">能夠清晰地用英文和／或中文（廣東話和普通話）溝通具有在與其他設計師或其他領域的專業人士合作時作出貢獻的能力具備形象化技術、人手繪圖、線條繪畫、技術繪圖、規劃和透視圖法、模型製作、展示技術、演說技巧、電腦輔助設計技術、示意圖設計的一般知識和理解，以及透過速寫快速地把概念形象化的能力具有在室內設計項目中，應用二維設計元素和原則的能力具有運用三維設計元素和原則去建立立體空間的整體景觀（如空間的體積、視覺連貫性和平衡、連結元素）的能力，以及清晰地表現三維空間和形態，例如利用透視和模型（電腦或人手製作）來表現的能力具有對以人手或電腦輔助技術所繪製的說明性素描、草圖和文字之一般知識和理解
高級設計師 (5-10年工作經驗) 第3 + 4 + 5級	<ul style="list-style-type: none">具有獨立地辨別和分析不同用途所需的資料和要求的專門知識和能力，當中包括歷史、文化、實際情況、功能、人類工程學及技術方面的能力	<ul style="list-style-type: none">具有藝術、文化和社會等室內設計相關範疇的歷史和實際發展之專門知識和理解能夠觀察社會的發展和趨勢，以及把其應用於設計內能夠有目的地、抱着尊重的態度，處理設計和製作過程中的不同角色、責任和利益具備匯編合規格的设计示意图、建立概念和陳述概念的能力，以及透過素描、空間規劃、資料管理（收集和散佈相關的項目資訊）快速地把設計概念形象化	<ul style="list-style-type: none">具備跟上社會、文化和經濟發展的能力，並把這些因素與工作（和／或工作方式，以及設計師獨有態度連繫能夠準備圖則、工作時間表和規格說明文件，作為合約文件的一個綜合部份，所述文件之內容需合乎項目的規模和範圍，及充份全面地展示设计方案如何與室內設計連繫	<ul style="list-style-type: none">具備暢達設計和無障礙設計指引的專門知識和理解具有對運用於整個設計的機械和電力系統的專門知識和理解具備檢驗過程（用後評估定、面積比例、生命週期評核）的專門知識和理解	<ul style="list-style-type: none">具備產品和物料的選取及詳細規格的專業知識和理解，所涉知識包括法規的遵守、生命安全、建築標準、投標過程、可持續指引和人類需要（例如暢達設計）的專門知識和理解	<ul style="list-style-type: none">批判性、分析性及策略性思考的能力具有在專業範疇中應用研究方法之能力具有領導團隊、團隊工作和協作的專門知識和理解
首席設計師 (8-10年工作經驗) 第3 + 4 + 5級	<ul style="list-style-type: none">以國際視野和處理手法去思考和解決問題（以顧及和尊重人類文化和社會差異的態度去審視設計、了解設計對地球可持續發展的影響、了解實踐設計在全球市場的意義）	<ul style="list-style-type: none">具有參與想像、創意思維、創新及領導設計的能力	<ul style="list-style-type: none">具辦公室管理、營運管理、財務管理的專門知識和理解具備決策過程、員工與社區參與的專門知識和理解具備對規格說明文件、合約文件、招標過程、許可證、項目管理、服務提供和項目完工（尾項清單、使用說明書和保修）的專門知識和理解			<ul style="list-style-type: none">具有解決衝突（懂得解決衝突目標）的專門知識和理解具有管理工作流程之能力具有與客戶和其他相關單位溝通和協商有關組織、財務和內容方面之能力
設計經理 (10年以上工作經驗) 第3 + 4 + 5 + 6級			<ul style="list-style-type: none">具備建立由不同專業領域人士組成的設計團隊專門知識，及領導團隊工作的能力具備營商過程（市場推廣、策略性計劃和會計過程）、認證、領取牌照和註冊要求的專門知識和理解			<ul style="list-style-type: none">具有訓練和輔導其他設計師和團隊成員的能力



Continuing Education

Interior design is a multi-disciplinary field in which practitioners must keep up with ever-changing trends, technologies, materials and legislations. In addition to one’s initial training in school, it is important that interior design professionals continue to stay current and improve their skills and knowledge through various continuing education activities. It is strongly recommended that practitioners formally earn at least 20 continuing educational credits from various activities and courses per year.

Practitioners who have not achieved formal Part 3 level professional experience training (refer to the table on page 21) are advised to take continuing education courses in related areas. All practitioners should submit records of their continuing education activities for vetting by the HKIDA every year by the end of the calendar year. Practitioners who fulfil the requisite credits for the year are allowed to use the title of “HKIDA Qualified Professional Interior Designer with Commendation” after their names. A list of credit bearing continuing education activities are listed below.

持續進修

室內設計是跨界別的專業，從業員需要掌握日新月異的潮流動向、科技、物料以至法規的新發展。所以除了在學校接受初步訓練外，還要通過持續進修確保自己的知識與技能與時並進。我們強烈建議從業員通過各種課程與活動，每年獲取至少20個持續進修學分。

未獲得第三部份實習工作經驗的從業員（請參閱第29頁的圖表），應修讀有關的持續進修課程。所有從業員必需在每年年底或之前向香港室內設計協會遞交持續進修紀錄，符合學分要求的從業員可冠以「香港室內設計協會認可（嘉許）設計師」稱號。可獲取持續進修學分的活動如下。

Activity 活動	Credits 學分
Take approved courses in interior design or related areas 修讀認可的室內設計及有關課程	2 credits per contact hour 每小時2學分
Giving presentations at interior design-related conferences or seminars 在室內設計有關的研討會／論壇發表演說	2 credits per contact hour 每小時2學分
Writing & researching books or articles in design-related publications 撰寫設計相關的書籍或文章，並為其進行資料搜集	2 credits per contact hour 每小時2學分
Voluntary work for HKIDA 為香港室內設計協會擔任義務工作	2 credits per contact hour 每小時2學分
Exhibition of own design work 展覽自己的設計作品	2 credits per contact hour 每小時2學分
Curation of interior design exhibitions 策劃室內設計展覽	2 credits per contact hour 每小時2學分
Staff training or mentoring other interior designers 訓練其他室內設計師或擔任其導師	2 credits per contact hour 每小時2學分
Participate in judging panel for interior design-related competitions 為室內設計或相關比賽當評審	2 credits per contact hour 每小時2學分
Promoting the field of interior design through giving interviews or showcasing one’s works in various media 接受媒體訪問或在媒體展示個人室內設計作品	1 credit per contact hour 每小時1學分
Attending interior design-related conferences, seminars, exhibitions or workshops 參加室內設計相關的論壇、講座、展覽或工作坊	1 credit per contact hour 每小時1學分
Self-guided visits to buildings or locations 自導參觀建築物或場所	0.5 credit per contact hour 每小時0.5學分
Self-guided study or research through structured reading, use of audio, video or internet resources 通過有系統閱讀或使用音頻、視頻或網絡資源的自導學習和研究	0.5 credit per contact hour 每小時0.5學分



CHAPTER 3 章

Standard Contract and Code of Professional Conduct

標準合約與專業守則

In order to clarify the scope of work and responsibility of interior designers and to ensure smooth working relationships between clients and designers, a standard interior design contracts and a code of conduct for interior designers have been devised. Deacons, one of the most established and reputable law firms in Hong Kong, was commissioned to draft a standard contract for interior design consultancy projects. Both English and Chinese version of the contract will be available online at www.hkida.org and www.hkrida.org.

The firm also adapted the code of conduct of the International Federation of Interior Architects/Designers to fit in with the Hong Kong's interiors situation. At present, the Code is only binding to HKIDA members, but also serves as a reference for the professional conduct of all local interior design practitioners.

為了釐清室內設計師的工作範圍及責任，同時使得客戶與設計師之間的合作更為順暢，我們委任了香港其中一間最具規模、歷史最悠久的律師行——的近律師行——擬定一份針對室內設計顧問服務的標準合約。合約的中英文版在將上載至以下網頁：www.hkida.org與www.hkrida.org

律師行同時根據國際室內建築師暨設計師團體聯盟的專業守則，改編成一份適合本港執業環境的專業守則。雖然此守則目前只對香港室內設計協會會員有約束力，但也為所有本地室內設計從業員提供專業操守的指引。

Code of Professional Conduct for Interior Designers

OBJECT OF THE CODE

- The object is to state the ethical standards related to the practice of design which are accepted by all Members of HKIDA who are Designers (as defined below).

DEFINITIONS

- For the purpose of the Code, the word “Designer” shall mean an individual practising freelance or salaried design work, or any group of designers, acting in partnership or within other forms of association within the interior design industry.
- In this Code, references to the singular shall include the plural and vice versa, and references to the masculine, the feminine and the neuter shall include all such genders.

OBLIGATIONS OF MEMBERS OF HKIDA WHO ARE DESIGNERS

1. Designer’s responsibility to the community.

- A Designer accepts a professional obligation to further the social and aesthetic standards of the community.
- A Designer accepts a professional responsibility to act in the best interest of the ecology and of the natural environment.
- A Designer shall act in keeping with the honor and dignity of his profession.
- A Designer shall not consciously assume or accept a position in which his personal interests conflict with his professional duty.

2. Designer’s responsibility to his client.

- A Designer shall act in his client’s interests within the limits of his professional duties.
- A Designer shall not work simultaneously on assignments which are in direct competition without informing the clients or employers concerned, except in specific cases where it is customary for the Designer to work at the same time for various competitors.
- A Designer shall treat all knowledge of his client’s intentions, production methods and/or business organization as confidential, and shall not, at any time, divulge such information without the consent of his client.
- It is the Designer’s responsibility to ensure

that all members of his staff are similarly bound to confidentiality.

- A Designer shall and shall procure his staff to abide by all local laws including but not limited to the Copyright Ordinance and the Personal Data (Privacy) Ordinance in force from time to time.

3. Designer’s responsibility to other Designers.

- A Designer must not attempt, directly or indirectly, to supplant another Designer, nor must he compete with another Designer by means of a deliberate reduction of fee or by other unfair inducement. A Designer shall not knowingly accept any professional assignment upon which another Designer has been acting without notifying the another Designer.
- A Designer must be fair in criticism and shall not denigrate the work or reputation of a fellow Designer.
- A Designer shall not accept instructions from his client who knowingly involves in plagiarism nor shall he consciously act in a manner involving plagiarism.

4. Designer’s Remuneration.

- A Designer shall not undertake any work at the invitation of a client without payment of appropriate fee. A Designer may however undertake work without a fee or at a reduced rate for charitable or non-profit organizations.
- Before accepting an assignment, a Designer

shall define exactly and comprehensively to the client the basis on which his total remuneration is calculated.

- A Designer who is financially concerned with any company, firm or business which may benefit from any recommendations made by him in the course of his work shall notify his client or employer of this fact in advance.
- A Designer who is asked to advise on the selection of designer shall accept no payment in any form from the Designer recommended.

5. Publicity.

- Any advertising or publicity material must contain only truthful factual statements. It must be fair to clients and other Designers, and in accordance with the dignity of the profession.
- A Designer may allow his clients to use his name for the promotion of articles he has designed or service which he has provided but only in a manner which is appropriate to the status of the profession.
- A Designer shall not allow his name to be associated with the realization of a design which has been so changed by his client as to no longer represent the original work of the Designer.

6. Amendment.

- This Code may be amended by the HKIDA from time to time by notice to its Members.

室內設計師專業守則

守則目標

- 守則旨在說明與設計實務相關之道德標準原則，並為香港室內設計協會設計師會員遵守。

定義

- 在守則內，「設計師」一詞，應解釋作從事設計工作之個人，包括從事自由工作或受薪的設計師，或以合夥或其他合作形式從事室內設計工作的團隊。
- 在本守則中，單數用詞應包括複數，反之亦然，而引用的男或女性代名詞，都適用於男女性別人士。

香港室內設計協會設計師會員之責任

1. 設計師的社會責任

- 設計師應以其專業知識，推動社會及提高美學準則。
- 設計師有責任對生態自然環境作出最大的保育。
- 設計師的行為應合乎其專業地位及操守。
- 設計師不應刻意擔任或接受與個人利益與專業責任有抵觸的工作。

2. 設計師對客戶的責任

- 設計師應以客戶利益為本履行其專業職責。
- 在未有知會相關客戶和僱主前，設計師不可為與客戶有競爭的同業工作，除非在特定情況下，設計師有同時為多個競爭同業工作的習慣，則不受此限。
- 設計師應對其客戶的經營方針、生產方法和／或公司架構等資料保密，且在未得客戶同意前，設計師任何時候也不得向外界洩露

這些資料。設計師有責任確保屬下員工同樣遵守資料保密原則。

- 設計師應確保員工遵守當地所有法例，包括但不限於版權條例及個人私隱條例。

3. 設計師對同業的責任

- 設計師不得利用割價或其他不公平的合作條款，直接或間接地與其他設計師競爭工作項目。此外，在未有知會負責工作項目的其他設計師前，設計師不可故意接受其他設計師進行中的工作。
- 設計師對同業應給予中肯和公平的評價，不得對同業之工作作惡意批評，或損壞同業之聲譽。
- 設計師不應在知情的情況下，受客戶所託或自願地盜用或協助客戶盜用他人的設計。

4. 設計師的酬勞

- 設計師不可為客戶工作而不收取合理費用，但為慈善機構或非牟利團體工作時，則可不向其收費或收取較低的費用。

- 在接受工作前，設計師應向客戶準確且詳細地解釋有關費用的計算方法。
- 設計師若在工作期間，與任何因其推薦而獲益的公司有任何金錢上的利益關係，必須事前知會客戶或僱主。
- 設計師不可從推薦工作予其他設計師中，收取任何形式的介紹費。

5. 宣傳

- 所有廣告或宣傳品之內容須與事實相符，且對客戶及其他設計師公平，及維持專業尊嚴。
- 在與專業身份無抵觸的情況下，設計師可讓客戶使用其名字於其商品或所提供服務，作宣傳該商品或服務之用途。
- 設計師不可讓客戶把其名字用於已被客戶修改且跟其原設計不符的作品掛鉤。

6. 修改

- 香港室內設計協會保留不時修改此專業守則的權利，修改後將通知各會員。

ARTICLES OF AGREEMENT

BETWEEN

Parties	(1)		(the Client")
		, a corporation incorporated in _____ whose registered office is situated at/, a firm/ an individual whose business address is at (*please delete as appropriate)	
	(2)		(the "Designer")
		, a corporation incorporated in _____ whose registered office is situated at , a firm/an individual whose business address is at (*please delete as appropriate)	

Recitals

A The Client is desirous of engaging the Designer
to act as the interior designer for:

	(the "Project")
--	-----------------

at:

	(the "Site")
--	--------------

B The Client wishes to appoint the Designer to provide
the interior design and project management services
set out in Schedule 1 hereto (the "Services") for
the Project and the Designer has agreed to accept
such appointment upon and subject to the terms and
conditions set out in the Contract.

STANDARD FORM OF
INTERIOR DESIGN CONSULTANCY
AGREEMENT

for use in Hong Kong
published by the Hong Kong Interior Design Association
and prepared by Deacons

2014 Edition

Disclaimer: This sample contract is for reference only. It should not merely be duplicated
without consideration of a party's particular situation. The Hong Kong Interior
Design Association and Deacons bear no responsibility for any losses or damages
that arise out of the use of all or part of this document.

Hong Kong Interior Design Association is the trading name of Interior Design Association (H.K.) Limited

It is agreed that:

1.

The Client hereby appoints the Designer and the Designer hereby accepts appointment for the Project.
2.

The Designer shall carry out the Services upon and subject to the terms and conditions of the Contract (as defined in the General Conditions hereto.
3.

The Client shall pay to the Designer the sum of Hong Kong Dollars _____ (HK\$ _____) (the “**Fee**”) or such other sum as shall become payable at the times and in the manner provided in the terms and conditions of the Contract.

Dated

IN WITNESS WHEREOF the parties have signed this Agreement:

Signed by for and on behalf of the Client in the presence of: Signature of Witness Address of Witness Occupation of Witness	Signed by for and on behalf of the Designer in the presence of: Signature of Witness Address of Witness Occupation of Witness
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1. INTERPRETATION

1.1 Definitions

“**Authority**” means all Hong Kong government departments, bodies, instrumentalities and other public authorities which in any way affect or are applicable to the Project.

“**Budget**” means the sum the Client proposes to expend on the Project inclusive of the professional fees and expense, disbursements, statutory charges and the construction of the Project, but excluding site acquisition costs, the in-house expenses of the Client and any taxes induced thereon.

“**Client’s Requirements**” means the document to be prepared by the Designer and approved by the Client setting out the objective the Client wishes to achieve in the Project (including functional requirements, environmental standards, life span and levels of quality), on the basis of which the Services are to be rendered.

“**Fitting Out Contract**” means the fitting out contract to be entered into between the Client and the main contractor for the execution of the Project.

“**Contract**” means:

- (1) the Articles of Agreement;
- (2) the contractual documents set out in Schedule 2 hereto;
- (3) the Special Conditions set out in Schedule 3 hereto; and
- (4) the General Conditions.

The Contract shall be read as a whole. In case of ambiguities or discrepancies amongst the Contract documents, it shall be resolved according to the order of precedence of the documents forming the Contract as listed above and as listed in Schedule 2 hereto.

“**Defects Liability Period**” means the period of 12 calendar months from date of the issuance of the Certificate of Practical Completion by the Designer, or such shorter period as stated in the Fitting Out Contract.

“**Practical Completion**” bears the same meaning as defined in the Fitting Out Contract. If the Fitting Out Contract does not contain any definition of “Practical Completion”, it means the state of the Project being complete and fit for use and occupation by the Client, all tests required under the provisions of the Fitting Out Contract having been satisfactorily completed together with any certificate of classification, compliance or occupancy having been obtained from any relevant Authorities with any omissions or defects being limited to items:

- (1) the immediate making good of which by the contractor and/or sub-contractor(s) is not practicable; and
- (2) the existence and the making good of which by the contractor and/or sub-contractor(s) will not cause significant inconvenience to the Client, taking into account the use or intended use of the items concerned and of the areas in which they occur.

Provided always that if the Client has taken possession of the Site or any part thereof, Practical Completion of the Project or any part thereof of which the Client has taken possession shall be deemed to have been achieved for the purposes of the Contract notwithstanding anything contained herein.

“**Procurement Method**” means the method by which the completion of the Project is to be achieved, determining:

- (1) the relations between the Client, the consultants and the contractors;
- (2) the methods of financing and management; and
- (3) the form of the Fitting Out Contract.

“**Term**” means the period from the date hereof until the expiry of the Defects Liability Period.

“**Timetable**” means the timetable for the completion of the Services for the general reference of the parties hereto.

Interior Design Consultancy Agreement

- 1.2 Words importing the singular shall include the plural and vice versa, and a reference to any gender includes a reference to both genders.
- 1.3 Headings are used in the Contract for ease of reference and shall not affect the interpretation of the Contract.
- 1.4 The Contract shall be governed by and construed in accordance with the laws of Hong Kong.
- 1.5 If any one or more of the provisions of the Contract shall be declared or adjudged to be illegal, invalid or unenforceable under any applicable law, such illegality, invalidity or unenforceability shall not vitiate the remainder hereof and the Contract shall be read and construed as if such provision or provisions were not contained herein.

2. DESIGNER'S OBLIGATIONS

The Designer shall:

- (1) provide the Services within the Term with reasonable skill, care and diligence commensurate with the nature, size and complexity of the Project and in conformity with the normal standards of the Designer's profession. For the avoidance of doubt, services which are not expressly included as part of the Services (except services ancillary to or necessary for the proper performance of the Contract) do not form part of the Contract;
- (2) keep the Client fully and properly informed of all material matters which may require further instruction or direction from the Client or which may properly be considered as material to the interest of the Client; and where applicable, inform the Client on its becoming apparent that the Services need to be varied;
- (3) act impartially in its role as a certifier under the Fitting Out Contract;
- (4) co-ordinate with other consultants and contractors employed by the Client for the Project who are set out in Schedule 4 hereto; but, for the avoidance of doubt, nothing contained herein shall render the Designer in any way liable to the act or omission of any of the aforementioned parties, or create contractual relationship between the Designer and any of the aforementioned parties; and

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- (5) not make any material alteration to or addition to or omission from the Services or the approved design without the knowledge and consent of the Client before proceeding with such alteration, addition or omission (as the case may be).

3. CLIENT'S OBLIGATIONS

The Client shall:

- (1) pay to the Designer the Fee or such other sum as shall become payable at the times and in the manner provided in the terms and conditions of the Contract.
- (2) supply such information, decisions and approvals to the Designer at such times as is reasonably required for the satisfactory performance of the Services, and all such information, decisions and approvals shall be provided free of charge to the Designer;
- (3) notify the Designer in writing of any agent appointed to act on behalf of the Client through whom all instructions to the Designer shall be given and of any change or dismissal of the agent;
- (4) notify the Designer in writing of any instruction;
- (5) not interfere with the decision of the Designer when he acts in his role as a certifier under the Fitting Out Contract;
- (6) accept that the Designer will rely on the accuracy, sufficiency and consistency of the information supplied by the Client;
- (7) acknowledge that the Designer does not warrant the work or products of others nor warrant that the Services will or can be completed in accordance with the Timetable;
- (8) where necessary, instruct the making of applications for planning submission and approval under the relevant ordinances and regulations; the Designer shall be reimbursed with any statutory charges and any fees, expenses and disbursements in respect of such application, and where such application is not included in the Services, the Designer shall be entitled to additional payment calculated in accordance with Clause 6;

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- (9) not require the Designer to enter into any collateral agreement with a third party; and
- (10) upon the Designer's advising on the options therefor, confirm the Procurement Method for the Project.

4. ASSIGNMENT AND SUB-CONTRACTING

- 4.1 Neither the Client nor the Designer shall assign the whole or any part of the Contract without the consent of the other in writing. Such consent shall not be unreasonably withheld.
- 4.2 The Designer shall not sub-contract any part of the Services without the consent of the Client in writing. Any such sub-contracting shall not relieve the Designer of any of its liabilities or obligations under the Contract.

5. PAYMENT

- 5.1 The Client shall pay the Designer the Fee in strict compliance with Schedule 5 hereto. The payment shall be due 7 days after the date of the submission of an invoice.
- 5.2 Without prejudice to the above, where payment is due to the Designer in stages as set out in Schedule 5 and any such stage is unreasonably delayed which is attributable to the default on the part of the Client, the Designer shall be entitled to payment of a fair and reasonable proportion of the Fee commensurate with the Services performed by the Designer.
- 5.3 Any amounts due to the Designer under the Contract which remain unpaid by the Client after the due date for payment shall bear interest at the rate stated in Schedule 5 hereto.
- 5.4 In the event that the Client is in default over payment of amounts at the due date for payment, the Designer may suspend performance of any or all of the Services. This right is subject to the Designer first giving the Client not less than 7 days written notice of such intention and stating the grounds for suspension. The right to suspend performance shall cease when the Client makes payment of the amount due.
- 5.5 The Fee shall not be adjusted except in accordance with the express terms and conditions of the Contract.

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- 5.6 Unless otherwise expressly provided in the Contract, no set-off or deduction may be made by the Client from the Fee (including any interim billing invoice) payable to the Designer on account of any expense, liability, claim, loss or damage of whatever nature against the Designer whether arising out of or in connection with the Contract or otherwise at common law.

6. ADDITIONAL PAYMENT

- 6.1 The Client may instruct the Designer to make changes (including additions, omissions or reductions) to the Services and those changes shall become part of the Services from the date of such instruction.
- 6.2 The Designer shall be entitled to payment:
 - (1) for the performance of any Services which he could not reasonably have anticipated at the time of entering into the Contract resulting from any instruction from the Client as aforesaid or in order to comply with a requirement from the relevant Authorities occurring after the date of the Contract; and
 - (2) for any additional costs he incurs as a result of delays arising during the performance of the Services, and/or for the performance of any Services rendered outside the term of the Contract, provided that the delays are not attributable to the default on the part of the Designer.
- 6.3 The additional fees to which the Designer is entitled pursuant to this Clause shall be calculated (unless otherwise agreed) on time charge basis and in the manner set out in Schedule 6 hereto.
- 6.4 Within 7 days after receipt by the Client of a claim for additional fees as aforesaid, the Client shall pay to the Designer the amount stated in the claim. The payment shall be due 7 days after the date of the submission of the claim.
- 6.5 In the event that the scope of Services is reduced in any way, it shall not affect or reduce the Fee agreed and payable to the Designer.

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7. COPYRIGHT

- 7.1 The copyright in all documents prepared by the Designer in providing the Services and the design, products, such as models, samples, small mock ups and the like, thereby brought into existence shall remain the property of the Designer. Subject to payment by the Client of the Fee properly due to the Designer under the Contract the Designer grants to the Client an irrevocable non-exclusive royalty-free licence to copy and use the documents for and only for any purpose related to the Project.
- 7.2 Without prejudice to the generality of the foregoing, the Designer reserves the rights (unless received notice by the Client in writing) to publish alone or in conjunction with any other person, articles, photographs or other illustrations relating to the Services.
- 7.3 Where appropriate and practicable, suitable credit lines reading the name of the Designer shall be incorporated in drawing title blocks, front pages of specification books prepared in connection with the Project, and on the job site signs.
- 7.4 Where appropriate and practicable, all publication of any photographs or illustrations related to the Project designed by the Designer for the Project (whether in publicity releases or otherwise) shall credit the name of the Designer as the interior designer for the same.
- 7.5 The Designer shall not be liable for any use of the documents, design, products, such as models, samples, small mock ups and the like for any purpose other than for which they were prepared and provided by the Designer.
- 7.6 At any time after completion of the Services and after giving reasonable notice to the Client, the Designer shall be allowed to enter into the Site to take photographs for archive or marketing purposes.

8. SUSPENSION AND TERMINATION

- 8.1 The Client may suspend performance by the Designer of all or any of the Services by giving 7 days written notice to the Designer. If the Services have been suspended for a period of more than 3 months either party may immediately terminate the Contract, by giving written notice to that effect. Where the Client has suspended the Services and the Contract has not been terminated, the Client may, by giving reasonable written notice to the Designer, require the Designer to resume the performance of the Services.

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- 8.2 Either party may terminate the Contract by giving 28 days written notice to the other party.
- 8.3 If either party materially breaches his obligations under the Contract the other party may serve on the defaulting party a notice specifying the breach and requiring his remedy within 14 days, and if the defaulting party thereafter fails to remedy that breach within that period the other party may terminate the Contract by given written notice to the defaulting party.
- 8.4 If the Designer or the Client:
- (1) being a person, commits an act of bankruptcy or is the subject of a petition in bankruptcy or a sequestration order or enters into any scheme of arrangement or any composition with creditors or executes as a debtor a deed of arrangement or a deed of assignment; or
 - (2) being a corporation, has a mortgagee of the corporation enter into possession or assume control of any of the assets of undertaking of the corporation or takes or has taken or instituted against it any action or proceeding whether voluntary or compulsory which has as an object or may result in the winding up of the corporation or is placed under official management or enters into a compromise or other arrangement with its creditors or a receiver or receiver and manger is appointed to carry on its business for the benefit of its creditors or any of them;
- the other party is entitled to terminate the Contract by giving notice to the Designer or the Client as the case may be (which notice will take effect on the date on which its was received by the relevant party) and the other party may recover from the Client or Designer as the case may be any loss or damage suffered as a consequence thereof.
- 8.5 These rights are in addition to those exercisable by the Designer under Clause 5.
- 8.6 If performance of the Services has been suspended under Clause 5 or this Clause or the Contract has been terminated under the provisions of this Clause:
- (1) the Client shall pay the Designer any instalments of the fees due to the Designer up to the date of suspension or termination together with a fair and reasonable proportion of the next following instalment commensurate with the Services performed by the Designer.

- (2)

unless the performance of the Services has been suspended because of a material breach by the Designer, the Designer shall not be responsible for the consequence of any delay or disruption to the progress of the Project and the Client shall pay the Designer within 28 days of written demand the consequential costs necessarily incurred as a result of the suspension (including but not limited to cost of re-mobilizing resources for resuming the Project, if applicable).
- (3)

unless the Contract has been terminated by the Client because of a material breach by the Designer, the Client shall pay the Designer within 28 days of written demand the consequential costs necessarily incurred as a result of the termination.
- 8.7

Termination of the Contract shall be without prejudice to any other rights and remedies of the parties under other provisions of the Contract or otherwise at common law.

9. LIMITATION OF LIABILITY

The liability of the Designer shall be limited to such sum as it would be just and equitable for the Designer to pay having regard to the extent of the responsibility of the Designer for the loss or damage suffered on the basis that all other consultants, the contractor and any sub-contractors who have a liability shall be deemed to have provided contractual undertakings to the Client on terms no less onerous than those applying in the case of the Contract and shall be deemed to have paid to the Client such sums as it would be just and equitable for them to pay having regard to the extent of their responsibility for such loss or damage, and in any event shall not exceed 1 time of the Fee or in case the Designer has taken out professional indemnity insurance policy, the compensation paid out from such policy, whichever is lesser.

10. DISPUTE RESOLUTION

Any dispute or difference arising out of or in connection with the Contract shall be referred to and determined by arbitration at Hong Kong International Arbitration Centre and in accordance with its Domestic Arbitration Rules.

11. NOTICE

- 11.1

Any notice to be given under the Contract shall be in writing and delivered by hand or sent by recorded delivery post to the party at the address shown in the Contract or to such an address as the other party may have specified from time to time by written notice to the other.
- 11.2

Such notice shall be deemed to have been received on the day of delivery by hand and otherwise on the next working day.

LIST OF SCHEDULES

Schedule 1	Scope of Services
Schedule 2	Contractual Documents
Schedule 3	Special Conditions
Schedule 4	Other consultants and contractors employed by the Client
Schedule 5	Payment Schedule
Schedule 6	Charge-out Rates and Disbursements

Schedule 1 (please see Articles of Agreement)**Scope of Services****A. The services to be provided by the Designer shall be as set out below:**

[Please insert the agreed scope of the Services as appropriate. The following are for illustrative purpose only.]

The following services will be provided:

1. **Inception** - initial discussion of Client's Requirements and Budget.
2. **Feasibility studies** - discussion and analysis of Client's Requirements.
3. **Outline scheme proposal** - preparing scheme design in collaboration with consultants, if any; preparing outline scheme proposal of interior design and furnishing selection of major areas, which shall include:-
 - Wall, floor and finish selections in major areas;
 - Indication of initial color palettes;
 - Indication of initial furniture selections;
 - Indication of initial cabinetwork, paneling or custom features.
4. **Project design** - completing design drawings from approved outline scheme proposal.
Project design will consist of the following:
 - Dimension layout plan with annotation;
 - Dimensions elevations with annotations;
 - Furniture design intent drawings;
 - Custom features design intent drawings or images;
 - Floor finishes plans with indication of floor finishes (if any);
 - Reflected ceiling plans with indication of lighting layout and related E&M layout design intent and specifications (if any);
 - Material schedules and sample boards with indications of choice of materials.
5. **Tender Drawings and tender action** - preparing tender drawings with specifications for quantity surveyor ("QS")'s, if any, preparation of tender document; assisting Client and QS to appoint appropriate tenderers.
6. **Construction** -
 - Supplying information to Client and representatives for distribution to nominated main contractor;
 - Examining relevant shop drawings;
 - Making periodic visits to the Site with Client and nominated main contractor up to Practical Completion;
 - Taking part in meetings conducted by contractors to review progress;
 - Reviewing materials and mock-ups delivered to the Site;

- As appropriate, instructing sample taking and carrying out tests of materials, components, techniques and workmanship and examine the conduct and results of such tests whether on or off site;
 - At intervals appropriate to the stage of construction, visiting the works to inspect the progress and quality of the works and to determine that they are being executed generally in accordance with the Contract;
 - As appropriate, visiting the sites of the extraction and fabrication and assembly of materials and components to inspect such materials and workmanship before delivery to the Site;
 - Directing and controlling the activities of site staff employed through the Designer (if any);
 - Reviewing the progress of the works against the contractor's programme and reporting to the Client;
 - Reviewing specially prepared as-built drawings prepared by main contractor, sub-contractors & specialist suppliers;
 - Reviewing maintenance and operational manuals compiled by main contractor.
7. **Practical Completion** - assisting the client to conduct premises handing over from main contractor; making detail list of defects for contractors and review the making good of defects conducted by contractors.

B. Services excluded from the scope of services

- Services of Authorized Person under the Buildings Ordinance (Cap. 123)
- Consultancy services of structural engineer, mechanical and electrical (M&E) engineer, quantity surveyor, lighting consultant, landscape consultant, graphic designers, artists and other specialist consultants
- Formal enquiries, negotiations, and submissions with the Authorities
- Applications to the Authorities
- Special drawings, models or technical information especially for the use of the Client, for negotiations with adjoining owners, the Authorities, mortgagors and others
- Purchasing administration
- Design and drawings of wiring diagrams, air-conditioning systems, and any other M&E services which require special consultation
- Design of any site, as-built, working drawings or calculations for reinforced concrete, steel, general structural work, plumbing, lifts and all other mechanical services
- Fire services planning and related design
- Investigation of cost feasibility for the Project as a whole
- Tender documentation other than working drawings and specifications
- Professional model making and any graphic works
- Preparing for and attending tenancy tribunals, court hearings, arbitration and other proceedings
- Making structural investigations
- Consultation after Defects Liability Period

Schedule 2 (please see Clause 1.1)

Contractual Documents

The following documents shall form part of the Contract which shall be read as a whole. In case of ambiguities or discrepancies amongst the Contract documents, it shall be resolved according to the order of precedence of the documents forming the Contract as listed in Clause 1.1 of the General Conditions and as listed below.

	Description
1.	
2.	
3.	

Schedule 3 (please see Clause 1.1)

Special Conditions

These Special Conditions are to be read in conjunction with the General Conditions to which these Special Conditions are annexed. Wherever these Special Conditions vary from the General Conditions the terms of these Special Conditions shall take precedence.

Schedule 4 (please see Clause 2(4))

Other consultants and contractors employed by the Client

These Special Conditions are to be read in conjunction with the General Conditions to which these Special Conditions are annexed. Wherever these Special Conditions vary from the General Conditions the terms of these Special Conditions shall take precedence.

	Name of the consultant/contractor
1.	
2.	
3.	

Schedule 5 (please see Clauses 5.1, 5.2 and 5.3)

Payment Schedule

Example:

Stage	Payment
(1) Deposit payable upon the signing of the Articles of Agreement (the “Deposit”)	___% of Fee
(2) Upon confirmation of outline schedule	___% of Fee
(3) Upon confirmation of project design	___% of Fee
(4) Upon completion of tender drawings	___% of Fee
(5) Upon commencement of site work	___% of Fee
(6) Upon completion of __% of site work	___% of Fee
(7) Upon Practical Completion	___% of Fee
(8) Upon expiration of Defects Liability Period	___% of Fee

The Deposit is non-refundable.

Interest rate for late payment as referred to in Clause 5.3: ___% p.a.

Schedule 6 (please see Clauses 6.3)

Charge-out Rates and Disbursements

A. Charge-out Rates of the Designer’s personnel

Where time charges are used as the method of payment for the Services, these shall be calculated on the hours actually expended by the relevant personnel at the following hourly rates:

Grade	Hourly Rate (HK\$)
Director / Associate	
Project Manager/ Senior Interior Designer	
Architectural / Interior Designer	
...	

B. Expenses

In addition to the fees under any other part of the Contract, the Designer shall be reimbursed for all reasonable out of pocket expenses actually and properly incurred in connection with the performance of the Services. Such reimbursable expenses at cost include the following:

[Please insert as appropriate. The following are for illustrative purpose only.]

- local travelling (including mileage for car travel)
- overseas courier and communication charges
- overseas travelling and hotels expenses
- lithography, photocopying, printing etc which are not included in the Fee
- resident site staff (if required by the Client)
- involvement in prolonged claims, arbitration and / or legal proceedings
- other such out-of-pocket expenses as incurred in the performance of the services.

Additional copies of drawings required than stipulated in the Contract will be subject to extra charge as follows:
For standard paper only

BW (HK\$)	Colour (HK\$)
A4	
A3	
A2	
A1	
A0	

CDR/ DVDR (Recordable CD/DVD) will be charged at HK\$ _____ per disc and also at the Designer’s discretion to whether he may wish to disclose the information concerned.

標準格式的 室內設計顧問 協議

適用於香港
由香港室內設計協會發佈
的近律師行撰寫

2014年版本

免責條款：此標準合約只為參考用途，不應在沒有考慮任何一方的實際情況下僅作複製。
香港室內設計協會和的近律師行不會承擔因使用此文件的全部或部分而導致的
任何損失或破壞的任何責任。

香港室內設計協會為Interior Design Association (H.K.) Limited的貿易名稱。

室內設計顧問協議

協議細則

本協議由以下各方訂立：

訂約方	(1)		（「客戶」）
		，於_____註冊成立的公司，其註冊辦事處位於_____／ ，為一家機構／一名個人，其營業地址位於_____	
		（*請刪去不適用者）	
	(2)		（「設計公司」）
		，於_____註冊成立的公司，其註冊辦事處位於_____／ ，為一家機構／一名個人，其營業地址位於_____	
		（*請刪去不適用者）	

敘文

A 客戶擬委聘設計公司出任以下項目工程的室內設計公司：

	（「項目工程」）
--	----------

地盤位於：

	（「地址」）
--	--------

B 客戶有意委聘設計公司就項目工程提供本協議附表一所載的室內設計及項目管理服務（「該等服務」），而設計公司已同意按照合約所載的條款及條件接受有關任命

訂約雙方同意：

1. 客戶茲委聘設計公司，而設計公司茲接受就項目工程的任命。
2. 設計公司應按照合約（定義見本協議的一般細則）條款及條件提供該等服務。
3. 客戶應向設計公司支付港幣為數_____（_____港元）（「服務費」）或按合約條款及條件規定的時間及方式支付到期應付的其他金額。

日期

訂約各方已簽署本協議，特此為證：

簽字人	簽字人
代表客戶	代表設計公司
見證人：	見證人：
.....
見證人簽署	見證人簽署
.....
見證人地址	見證人地址
.....
見證人職銜	見證人職銜

一般細則

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1. 詮釋

1.1 釋義

「當局」指在任何方面影響或適用於項目工程的所有香港政府部門、團體、機構及其他公共機構。

「工程預算」指客戶擬投放於項目工程的款項，包括專業費用及開支、支銷、法定收費及項目工程的工程費用，但不包括地盤收購成本、客戶內部費用及當中招致的任何稅項。

「客戶要求書」指由設計公司編製並由客戶審批的文件，當中載列根據將提供的該等服務，客戶希望項目工程達致的目標（包括功能要求、環境標準、壽命及質素水平）。

「裝修合約」指客戶與總承包商將就執行項目工程訂立的裝修合約。

「合約」指：

(1)協議細則；

(2)附表二所載的合約文件；

(3)附表三所載的具體細則；及

(4)一般細則。

合約應整份閱覽。如合約文件之間出現含糊或分歧，應按照上文所列及附表二所列組成合約的文件的優先次序處理。

「維修責任期」指設計公司發出實際完工證書之日起計12個曆月期間或裝修合約所列的較短期間。

「實際完工」具有裝修合約所界定的相同涵義。如裝修合約並無載有任何「實際完工」釋義，則指項目工程的狀況已完工並可供客戶使用及佔用、裝修合約條文規定的所有測試已妥為完成，以及已向任何有關當局任何取得任何級別、合規或佔用證書，而任何遺漏或瑕疵只限於以下各項：

(1)承包商及／或分承包商即時作出補救並不實際可行；及

(3)經考慮使用或擬使用相關項目及該等項目可能出現的地方後，承包商及／或分承包商的存在及作出補救將不會為客戶帶來嚴重不便。

惟倘客戶已接管地盤或其任何部分，則客戶已接管的項目工程或其入任何部分實際完工應視為已達致合約目的，而不論當中所載任何內容。

「承包模式」指使項目工程達致完工的模式，並釐定：

(1)客戶、顧問與承包商之間的關係；

(2)融資及管理方式；及

(3)裝修合約格式。

「年期」指本協議日期起計直至維修責任期屆滿為止的期間。

「時間表」指完成該等服務的時間表，供訂約各方作一般參考。

1.2 單數詞應包含複數詞，反之亦然，而凡提及任何性別亦包括兩種性別的提述。

1.3 合約所用標題乃為方便參考，不應影響合約的詮釋。

1.4 合約受香港法例規管並按其詮釋。

1.5 倘合約中任何一項或以上的條文根據任何適用法例被宣佈或判定為違法、無效或無法執行，則有關違法、無效或無法執行的情況不得損害合約其餘部分，而合約應按如同合約並無載有該等條文的情況閱覽及詮釋。

室內設計顧問協議

2. 設計公司的責任

設計公司應：

- (1) 於年期內提供該等服務，並以配合項目工程性質、規模及複雜程度以及符合設計公司行業慣例的合理技能、謹慎及勤勉行事。為免生疑問，並無表明為該等服務一部分的服務（除卻妥為履行合約而附屬或必要的服務）並非合約的一部分；
- (2) 全面及妥為知會客戶可能需要客戶進一步指示或說明或就客戶利益來說可能適當地視為重大的一切重大事宜；而視乎情況適用，在該等服務變得明顯有需要變更時知會客戶；
- (3) 根據裝修合約以核證人身份公平地行事；
- (4) 與客戶就項目工程聘用的其他顧問及承包商（見附表四）合作；惟為免生疑問，本協議所載內容概不會令設計公司在任何方面就上述各方的行為或遺漏承擔責任、或與設計公司及任何上述各方建立合約關係；及
- (5) 不得對該等服務或核准設計作出任何重大修改或增添或刪減，除非在作出有關修改、增添或刪減（視乎情況而定）之前已知悉客戶及獲得批准。

3. 客戶的責任

客戶應：

- (1) 向設計公司支付服務費或按合約條款及條件規定的時間及方式支付到期應付的其他金額。
- (2) 為了妥為履行該等服務合理所需的有關時候向設計公司提供該等資料、決定及批准，而所有該等資料、決定及批准應免費提供予設計公司；
- (3) 書面知會設計公司已委任任何代理以代客戶行事，並應透過其向設計公司發出所有指示，以及該代理的任何變更或罷免；

室內設計顧問協議

- (4) 書面知會設計公司任何指示；
- (5) 不得於其根據裝修合約以核證人身份行事時干預設計公司的決定；
- (6) 接納設計公司將依賴客戶所提供資料的準確性、充足性及一致性；
- (7) 確認設計公司不會對他人的工作或產品作出保證，亦不保證該等服務將或可於時間表內完成；
- (8) 如有需要，指示根據有關條例及規例提交規劃意見書及審批的申請；設計公司應償付任何法定收費及與申請相關的任何費用、開支及支銷，如有關申請不包括在該等服務內，設計公司應有權按照第6條計算額外付款；
- (9) 不得要求設計公司與第三方訂立任何抵押協議；及
- (10) 於設計公司提供有關選擇的建議後，確定項目工程的承包模式。

4. 承包及分承包

- 4.1 未經另一方書面同意，客戶或設計公司概不得將合約全部或任何部分對外承包。有關同意不得不合理地撤回。
- 4.2 未經客戶書面同意，設計公司不得分包任何部分該等服務。任何有關分包不會減輕設計公司須根據合約承擔的任何負債或責任。

5. 付款

- 5.1 客戶應嚴格遵守附表五向設計公司支付服務費。服務費應於發出發票之日起計七天支付。
- 5.2 在不影響上文的情況下，如付款按照附表五所載分階段向設計公司支付，且基於客戶違約導致任何有關階段工程被不合理地延誤，設計公司應有權就設計公司所履行的服務收取公平及合理比例的服務費。

室內設計顧問協議

- 5.3
- 客戶根據合約應付設計公司而於到期日後仍未支付的任何金額，應按附表五所列的利率計息。
- 5.4
- 倘客戶於付款到期時因付款金額而違約，則設計公司可暫停履行任何或全部該等服務。設計公司先要向客戶發出不少於七天的書面通知表明有關意向並列出暫停服務的理據後，方享有該權利。當客戶支付結欠款項後，暫停服務的權利應予終止。
- 5.5
- 服務費不得調整，惟合約另有條款及條件訂明除外。
- 5.6
- 除合約另有訂明外，客戶不得將應付設計公司的服務費（包括任何臨時賬單發票）與因合約產生或與之相關或根據普通法對設計公司提出的任何性質開支、負債、索償、損失或賠償進行抵銷或扣減。
6.
- 額外付款
- 6.1
- 客戶可指示設計公司對該等服務作出變更（包括增添或刪減），而該等變更自有關指示之日起應成為該等服務的一部分。
- 6.2
- 設計公司應享有以下付款：
- (1)因客戶作出任何上述指示或為了於合約日期後遵守有關當局的規定而導致其於訂立合約時毋法合理預計的任何該等服務的履行；及
- (2)因履行該等服務產生的延誤及／或履行合約條款以外所提供的任何該等服務而引致的任何額外成本，惟該等延誤並非因設計公司違約引致。
- 6.3
- 設計公司根據本條款可享有的額外收費應以實際工作時間及按照附表六所載的方式計算（惟另有協定者除外）。
- 6.4
- 於客戶收到申索上述額外收費之日起計七天內，客戶應向設計公司支付申索所列金額。付款應於提交申索之日起計七天內支付。
- 6.5
- 倘該等服務範圍在任何方面有所減少，亦不應影響或減少已協定並應付設計公司的服務費。

室內設計顧問協議

7.
- 版權
- 7.1
- 設計公司就提供該等服務編製的所有文件的版權以及設計、產品如模型、樣品、小型實物模型及類似物品等應為設計公司的財產。待客戶根據合約支付妥為結欠設計公司的服務費後，設計公司將向客戶授予不可撤回的非獨家免專利費特許使用權，以就及僅就與項目工程有關的任何目的複製及使用文件。
- 7.2
- 在不影響前述一般性的情況下，設計公司保留權利（除非接獲客戶書面通知）單獨或與任何其他人士出版與該等服務有關的物品、照片或其他圖解。
- 7.3
- 如適用及可行，應於圖則名稱位置、就項目工程編製的規格書籍的標題頁以及工作地盤標誌載入設計公司名稱連同適當的嘉許描述。
- 7.4
- 如適用及可行，一切由設計公司就項目工程設計與項目工程相關的任何照片或圖解的出版物（不論是公眾新聞稿或其他出版物），應表揚設計公司的名稱作為項目工程的室內設計公司。
- 7.5
- 設計公司毋須因使用任何文件、設計、產品如模型、樣品、小型實物模型及類似物品作非設計公司所預設及提供的目的而承擔責任。
- 7.6
- 於完成該等服務及向客戶發出合理通知後，設計公司應獲准隨時進入地盤拍攝照片作存檔或推銷之用。
8.
- 暫停及終止
- 8.1
- 客戶可向設計公司發出七天書面通知，暫停設計公司履行全部或任何該等服務。如該等服務已被暫停超過三個月，任何一方可發出使之生效的書面通知立即終止合約。如客戶已暫停服務而合約未被終止，客戶可向設計公司發出合理書面通知，要求設計公司恢復履行該等服務。
- 8.2
- 任何一方可向另一方發出28天書面通知終止合約。
- 8.3
- 倘任何一方嚴重違反根據合約的責任，另一方可向違規方送達通知指明對方違約並要求於14天內作出補救，如之後違約方未能於期限內就違約作出補救，另一方可向違約方發出書面通知終止合約。

室內設計顧問協議

8.4 倘設計公司或客戶：

- (1)為一名人士，申請破產或為破產呈請或財產扣押令的當事人或與債權人訂立任何債務償還安排或債務重整協議或以債務人身份簽立財產轉讓協議或轉讓契約；或
- (2)為一家公司，公司受抵押人行使對公司業務任何資產的管有權或控制權，或被提出或已被提出或提起任何訴訟或程序（不論自願或強制），而作為當事人已或可能導致公司清盤或被置於正式管理，或與債權人訂立債務妥協或其他安排，或委任接管人或接管人及管理人以債權人或以上任何人士的利益繼續從事業務；

另一方有權向設計公司或客戶（視乎情況而定）發出通知終止合約（有關通知將於有關方收到之日生效），而另一方可向設計公司或客戶（視乎情況而定）追討因而蒙受的任何損失或賠償。

8.5 該等權利為設計公司根據第5條可予行使者以外的權利。

8.6 倘根據第5條或本條款暫停履行該等服務或合約已根據本條款的條文被終止：

- (1)客戶應向設計公司支付截至暫停或終止日期結欠設計公司的任何期數服務費，連同就設計公司所履行該等服務按公平合理的比例支付下一期服務費。
- (2)除非因設計公司嚴重違約而暫停履行該等服務，否則設計公司毋須就項目工程的任何延誤或進度受阻而承擔責任，而客戶應於接獲書面要求後28天內向設計公司支付因暫停而引致的相關必要成本（包括但不限於為恢復項目工程而重新調動資源的成本，如適用）。
- (3)除非因設計公司嚴重違約而終止合約，否則客戶應於接獲書面要求後28天內向設計公司支付因終止而引致的相關必要成本。

8.7 終止合約應不影響訂約各方根據合約其他條文或普通法享有的任何其他權利及補救。

室內設計顧問協議

9. 責任限制

設計公司的責任應限於經考慮設計公司對所蒙受損失或賠償的責任後就設計公司而言屬公平公正的付款金額，並假設蒙受負債的所有其他顧問、承包商及任何分承包商應視為已按不較合約所應用者繁重的條款向客戶作出合約承諾，並應視為已向客戶支付經考慮其就有關損失或賠償的責任後對其而言屬公平公正的付款金額，而無論如何不得超逾服務費的一倍，或如設計公司已投購專業彌償保險，則自該保單支付的賠償（以較低金額者為準）。

10. 爭議和解

因合約產生或與之相關的任何爭議或分歧應提呈香港國際仲裁中心根據《本地仲裁規則》進行裁決。

11. 通知

- 11.1 根據合約將發出的任何通知應以書面作出，並以專人送遞或記錄函件方式郵寄至另一方於合約所列的地址或另一方可能向對方發出書面通知不時訂明的另一地址。
- 11.2 有關通知應視為專人送遞之日已收到，如以其他方式寄出，則於下一個工作日收到。

附表清單

附表一	服務範圍
附表二	合約文件
附表三	具體細則
附表四	客戶聘用的其他顧問及承包商
附表五	付款期
附表六	服務收費及支銷

附表一（請參閱協議細則）

服務範圍

A. 設計公司將提供的服務應載列如下：

[請視乎適用情況載入已協定的該等服務範圍。下文僅供說明。]

將提供以下服務：

- 1 **開始** - 初步商討客戶要求書及工程預算。
- 2 **可行性研究** - 商討及分析客戶要求書。
- 3 **大致方案建議** - 與顧問（如有）編製方案設計；就以下主要地方的室內設計及裝修選擇編製大致方案建議，包括：
 - a. 主要地方的牆身、地板及飾面選擇；
 - b. 初步色板指示；
 - c. 初步傢俱選擇指示；
 - d. 初步細工傢俱、嵌板或自訂內容指示。
- 4 **項目工程設計** - 根據已核准的大致方案建議完成設計圖則。項目工程設計將包括以下各項：
 - a. 尺寸平面圖連同註釋；
 - b. 尺寸標高連同註釋；
 - c. 傢俱設計意向圖則；
 - d. 自訂內容設計意向圖則或圖像；
 - e. 地板飾面圖連同地板飾面指示（如有）；
 - f. 天花反向圖連同照明圖則及相關機電圖則設計意向及規格（如有）的指示；
 - g. 用料列表及樣板連同選用用料的指示。

- 5 **招標圖紙及招標程序** - 編製招標圖紙連同規格以便工料測量師（如有）編製標書；協助客戶及工料測量師委任合適的投標人。
- 6 **建築工程** -
- 向客戶及代表提供資料以便派發予所提名的總承包商；
 - 審查相關施工圖；
 - 與客戶及所提名的總承包商定期到訪地盤，直至實際完工為止；
 - 參與由承包商舉行的會議以檢討進度；
 - 檢查送往地盤的用料及實物模型；
 - 視乎適用情況，指示進行取樣及對用料、零件、技術及工藝進行測試以及檢查有關測試的進行及結果（不論在地盤內外進行）；
 - 於適當的施工階段間距時，到訪地盤檢查工程進度及質素並釐定整體上是否按照合約執行；
 - 視乎適用情況，在送往地盤之前到訪用料及零件提取及加工及組裝的地盤，以檢查有關用料及工藝；
 - 指揮及控制設計公司所聘用地盤工人（如有）的活動；
 - 按照承包商的進度表檢查工程進度並向客戶匯報；
 - 審閱由總承包商、分承包商及專家供應商編製的特製竣工圖；
 - 審閱由總承包商編撰的維修及操作手冊。
- 7 **實際完工** - 協助客戶與總承包商進行場地移交工作；向承包商詳列瑕疵清單及檢查承包商進行的執漏補救。

B. 服務範圍以外的服務

- 香港法例第123章《建築物條例》項下的認可人士提供的服務
- 結構工程師、機電工程師、工料測量師、照明顧問、園景規劃顧問、平面設計師、設計師及其他專家顧問提供的顧問服務
- 向當局提出正式查詢、磋商及提交文件
- 向當局提出申請
- 供與毗鄰業主、當局、按揭人及其他人士進行磋商時所使用的特別圖則、模型或技術資料
- 採購行政管理
- 電路圖、空調系統及需要特別顧問服務的其他機電服務的設計及圖則
- 就鋼筋混凝土、鋼材、一般結構工程、水管、升降機及所有其他機械服務設計任何地盤、竣工圖、施工圖或計算資料
- 消防服務規劃及相關設計
- 對項目工程的整體成本進行可行性研究
- 施工圖及規格以外的招標文件
- 專業模型製作及任何平面圖設計
- 籌備並出席客戶仲裁庭、法院聆訊、仲裁及其他法律程序
- 進行結構性調查
- 維修責任期後的顧問服務

附表二（請參閱第1.1條）

合約文件

以下文件應構成合約的一部分，並應整份文件閱覽。如合約文件之間出現含糊或分歧，應按照一般細則第1.1條所列及下文所列組成合約的文件的優先次序處理。

	內 容
1.	
2.	
3.	

附表三（請參閱第1.1條）

具體細則

此具體細則應與一般細則一併閱覽（此具體細則載於附錄內）。如此具體細則與一般細則有異，應以此具體細則的條款為準。

附表四（請參閱第2(4)條）

客戶聘用的其他顧問及承包商

	顧問／承包商名稱
1.	
2.	
3.	

附表五（請參閱第5.1、5.2及5.3條）

付款期

例如：

階段	付款
(1) 簽署協議細則時應付的按金（「按金」）	服務費 ____%
(2) 確認大致方案時	服務費 ____%
(3) 確認項目工程設計時	服務費 ____%
(4) 完成招標圖紙時	服務費 ____%
(5) 開始地盤施工時	服務費 ____%
(6) 完成地盤工程 __%時	服務費 ____%
(7) 於實際完工時	服務費 ____%
(8) 於維修責任期結束時	服務費 ____%

按金不可退還。

第5.3條所述逾期付款的年利率： ____%

附表六（請參閱第6.3條）

服務收費及支銷

A. 設計公司人員的服務收費

如採用按時收費作為該等服務的付款方式，應按有關人員實際投入的時數及以下時薪計算；

職級	時薪（港元）
董事／合夥人	
項目工程主管／高級室內設計師	
建築／室內設計公司	
...	

B. 開支

除合約任何其他部分的費用外，設計公司應獲償付就履行該等服務時實際及妥為產生的一切合理實付開支。有關按成本報銷的開支包括以下各項：

[請視乎適當情況載入。下文僅供說明。]

- 本地差旅費用（包括行車里數）
- 海外快遞及通訊支出
- 海外差旅及酒店開支
- 服務費不包括的平板印刷、影印、印刷等費用
- 駐地盤工人（如客戶要求）
- 牽涉長期索償、仲裁及／或法律程序
- 於履行該等服務時產生的其他實付開支。

如需要合約訂明以外的額外圖則副本，將須支付以下額外收費：
只適用於標準紙張

黑白（港元）	彩色（港元）
A4	
A3	
A2	
A1	
A0	

CDR/ DVDR（可錄寫CD/DVD）的收費為每張光碟_____ 港元，並由設計公司酌情決定是否希望披露相關資料。

CHAPTER 4 第4章

Interview with International Advisors 國際顧問訪問



A panel of interior design professionals from around the world representing various industry organizations and areas of expertise were assembled to act as international advisors for this project. Not only are these advisers important figures in the global interiors community, but also experts with a wealth of experience in promoting interior design professionalization in their respective countries and through their work. Their views and input are therefore crucial for this project. The panel of international advisors include:

- **Shashi Caan**, Past President, International Federation of Interior Architects/Designers
- **Kees Spanjers**, Past President, European Council of Interior Architects
- **Joanne Cys**, Co-Chair, Global Interior Educators Open Forum, IFI
- **Sylvia Leydecker**, Interior Designer, and Author of *Designing Interior Architecture: Concept, Typology, Material, Construction*
- **Wang Yul Lin**, President, Chinese Society of Interior Designers
- **Chen Jing Yong**, Director (Beijing) and Expert Committee Member, China Institute of Interior Design
- **Zheng Shu Yang**, Vice President, China National Interior Decoration Association

At various stages of this project, we consulted the panel of international advisors to seek their opinions. In addition, we posed various questions to them concerning our research as well as the state of interior design professionalization in their respective countries.

本計劃的國際顧問團隊由來自世界各地、代表不同業界組織和領域的專業室內設計專家組成。他們除了是全球室內設計界的靈魂人物，還擁有推動他們國家室內設計專業化的寶貴經驗，能夠為本計劃提供重要的觀點和意見。國際顧問團隊成員包括：

- 國際室內建築師暨設計師團體聯盟(IFI)前主席 **Shashi Caan**女士
- 歐洲室內建築師協會(ECIA)前主席 **Kees Spanjers**先生
- 國際室內建築師／設計師團體聯盟(IFI)全球室內設計教育人員論壇共同主席 **Joanne Cys**女士
- 室內設計師及《Designing Interior Architecture: Concept, Typology, Material, Construction》一書的作者 **Sylvia Leydecker**女士
- 中華民國室內設計協會理事長 **王玉麟**先生
- 中國建築學會室內設計分會理事（北京）及專家委員會委員 **陳靜勇**先生
- 中國室內裝飾協會副主席 **鄭曙陽**先生

我們於計劃的不同階段均有諮詢國際顧問。另外，我們亦請他們就本計劃給予意見，並以國家代表的身份，分享他們國家室內設計業專業化的經驗。



Shashi Caan

- Past President, International Federation of Interior Architects/Designers (2009-2014)
- Former Chair and current member of the Executive Committee of the International Design Alliance
- Author of the book *Rethinking Design and Interiors: Human Beings in the Built Environment*

"We know that today this profession is amongst the most popular of all design disciplines. It provides immense value and is hugely relevant in the shaping of our contemporary society and culture..."

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: For securing the definition of the profession itself, basically the quality and the standing of the profession both internal and in public, there should be a standardized curriculum as it seems to be useful to reach this target – depending on how fixed it is. There needs to be a common standard that integrates framing guidelines in the curriculum to ensure a professional outcome and qualification as a consumer's protection as well.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and required to fill in a logbook. Is there such a system in place your country? If not, do you think it is desirable to have one?

A: In the United States, many institutions administer one-year qualifying education as a prerequisite for entry to a degree program,

especially at the master's degree level. I think this is a very good idea for all design disciplines. Some of the best art and design schools continue with the entry level selection requirement of the submission and review of a portfolio as a part of the admission criteria. This is, of course, another successful and tested form of a prequalification.

I believe that a rigorous foundational design education is important to be administered by all institutions in the business of education. Professional apprenticeships and internships are excellent sources of further knowledge, but they must be well-timed and carefully posited within the pedagogic process. While the education of design must be informed by its practice and the profession, I think that educators, as equal professionals, must lead the education process with greater authority for instilling a lifelong curiosity for learning and the pursuit of creative cultural interpretation.

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: In the US, we have both a generic and a specific code of conduct for the practice of design. The specific code of conduct (which includes professional ethics) is formally administered by two national interior design associations. Informal yet adhering to professional codes, our design practices enforce general and high standards of professional conduct. Our educational institutions also address codes of conduct and professional ethics, both of which are deemed to be essentials for the development of a strong professional. I am not aware of any great difficulties with enforcement.

Q4. Is there a system of continuing education in place, and what problems have you encountered in its implementation?

A: There are various forms of continuing education available and required in the US. Two of the most inherent are:

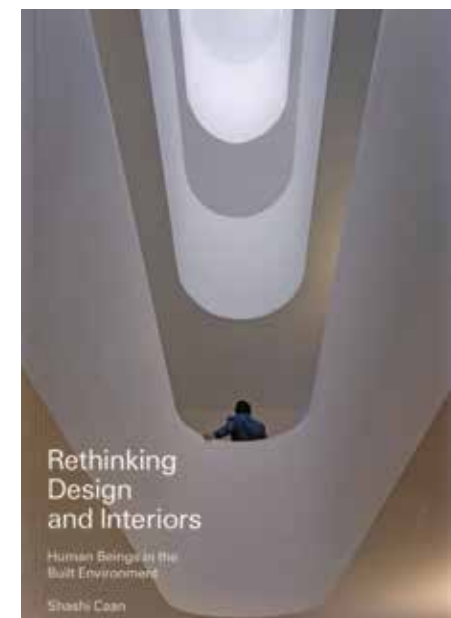
- 1) The professional associations which require practitioners to acquire CEU (Continue Education Unit), supported by ongoing professional seminars, to maintain their membership. These provide the latest know-how around ideas, technologies and products which are progressive, topical and germane to the profession and all professionals.

- 2) Most schools and universities offer a rich and kaleidoscopic range of ongoing further and continuing education courses which are made available at times conducive and accessible to all practitioners.

While the content and relevancy of these courses can vary a lot and at times be questioned, the quantity, quality and choice of these courses are such that, on the whole, the system works very well.

Q5. In your book *Rethinking Design and Interiors*, you talk about the need for design education to not only teach formal design skills, but also embrace the understanding of human experience of objects and spaces. Do you think this aspect is adequately addressed in design education all over the world?

A: This subject is near and dear to my heart, and this question is very important. The depth of knowledge required for a designer to most consciously shape an intentional experience for their public is thoroughly or well-taught within either our academies or the profession at large. While there are many cursory and even in-depth





Outside of this general public impact, within the academy, a greater integration with science would help to deepen and broaden the disciplines baseline and core knowledge for its content, diversity of outreach and quality of thinking. Introducing both a strong empirical basis and a design research would help designers evolve their intuitive art and personal creative expression into a more valuable and targeted applied art. This would help to better support and improve human behavior and our quality of life. In the interest of continuing to elevate the art or interior design, we must also raise the intellectual and conceptualization ability for the discipline. This science connection is both natural and essential. Only when it is established can the “body of knowledge” of the profession be expanded.

Q7. As the President of IFI, how do you view Hong Kong's current effort to devise a professional guideline for the interior design industry?

A: On behalf of the global profession, I am impressed with and proud of Hong Kong's effort and inquiry for the betterment of this important discipline. Hong Kong's desire to profoundly understand and comprehensively involve our industry is commendable and helpful to the discipline at large.

courses available, they are all disjointed in their applicability, and are never deep or structured enough for the greatest understanding or impact.

I believe that the core distinction between architecture and interior architecture/design is this one of a genuine internalization. Apart from general architectural and related industry know-how, interiors experts must understand what shapes behavior, perception, emotive response and spatial psychology. This knowledge remains in its infancy, disjointed and unstructured within formal scholarship pursuits – both from a scientific and a design literacy viewpoint. For me, this remains the most scholarly progressive frontier available to designers in general and most specifically to interiors.

Q6. In your book, you seem to advocate that interior design be more integrated with science. What implications do this have on interior design curriculum, research and body of knowledge?

A: For the discipline of interior architecture/design to be holistically and broadly respected, it is essential that it evolves a scholarly depth and an intellectual know-how that is commensurate with its intrinsic cool, hip and glamor factor. We know that today this profession is amongst the most popular of all design disciplines. It provides immense value and is hugely relevant in the shaping of our contemporary society and culture. However, despite its undisputed impact on human behavior, it lacks the depth of academic research and applicable, tangible knowledge, which would help with the respect it warrants.





Shashi Caan

- 國際室內建築師暨設計師團體聯盟(IFII)前主席 (2009-2014)
- 國際設計師聯盟(IDA)前主席和現屆執行委員會成員
- 《Rethinking Design and Interiors: Human Beings in the Built Environment》作者

「我們知道這個專業是現今最受歡迎的設計專業。它賦予我們生活巨大的價值，而且對當代社會和文化的塑造有很大的關係……」

問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：為了確定這個專業本身的定義，及業內和公眾中的基本質素和標準，需要有統一的課程，才能達到上述的目標——重點是你如何定訂這個標準。我們的確需要有一個共同的標準，把行業指引的框架放入課內，這就可以確保行內的專業成果和專業資格，亦同時為用家提供保障。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日記。請問美國有否相關的制度？如沒有，您贊成推行這制度嗎？

答：在美國，很多院校會為學生安排一年的學歷保證課程，作為入讀學士課程的入學基本要求，碩士課程更重視之。我覺得這個做法對所有的設計專業都是有利的。一些頂尖的藝術與設計學院會一直把都把這個要求列於基本入學要求中，申請人需要遞交個人作品集作評核，這當然是另一種很成功的資格預審方式。

我相信所有教育機構都能提供嚴謹的基礎設計教育是很重要的。專業的學徒計劃和實習計劃是一

個非常好的方式，讓學生去吸收更多知識，但這些計劃需要有良好的教學時間表和精心設計的學習過程。雖然設計教育的課程應以教學實踐工作和行業所需為主導，但教育人員既然也是專業人員，必需以更高的權威去帶領住教學的過程，灌輸有終生的學習好奇心和追求創意文化詮釋的能力。

問3. 美國有沒有一些給室內設計師遵守的專業操守指引？在你們推行指引時，或向設計師推廣時，有否遇到任何困難呢？

答：在美國，我們有一般指引和特殊指引，要求設計師遵守。特殊指引（涵蓋職業道德標準）是由兩個國家級的室內設計師協會正式執行的。縱然是非正式的，但是由於遵循專業守則，我們的設計工作都遵從一般和高水平的職業操守。我們的教育機構亦會向學生談及專業操守和職業道德，因為我們都視這些為專業設計師發展的重要基礎。我不覺得在推行時有任何大的困難。

問4. 美國有沒有推行持續教育的制度？在推行時，有否遇到任何困難？

答：我們有多種持續教育的制度和要求。最常用的兩種是：



- 1) 專業協會要求會員持續參加專業研討會，取得CEU（持續教育學分），以保留會籍。研討會提供最新的實用技術、科技和產品資訊，這些都是先進的技術和主題性知識，與室內設計專業和所有專業人員有密切的關係。
- 2) 大部份學校和大學都提供豐富、包羅萬有的持續進修課程，上課時間都非常便利從業員參與。

雖然各個課程的內容和相關度可以相差很大，有時更受到質疑，但正因為課程的數量、質素和選擇如此多元化，整體來說，美國的制度推行得很好。

問5. 在您所著的《Rethinking Design and Interiors: Human Beings in the Built Environment》，您提及設計教育的需要，不只是在教導專門的設計技術，亦需要包括人類對物件和空間的理解。您認為現今的教育，有否充份探討這方面的知識呢？

答：這個科目和這問題，對於我來說是非常重要的。設計師所需的知識深度，有助他們有意識地為公眾塑造特定的經驗，這些知識除了可在學院中學到，亦可在廣大的從業經驗中汲取。雖然現時有很多初階或者進階的有關課程，但它們都是與現實情況脫節的，亦從來沒有很深入的探討，

且缺乏清晰的架構，讓學生有透徹的理解或受到啟發。

我相信建築和室內設計最核心的分別在於真正的內化過程。除了一般建築和相關技術的實際知識，室內設計師還需要了解影響人類行為、視覺經驗、情緒反應和空間心理的各種因素。從科學和理解設計的角度看，這些知識的研究仍在一個起步階段，相關的學術認知還是支離破碎，且仍未有清晰的架構。對我而言，這仍然是設計師，尤其是室內設計師，可以積極探究的學術領域。

問6. 在您的著作中，您提倡把室內設計與科學結合。這建議將對室內設計課程、研究和知識範疇有何影響？

答：要讓室內建築或設計成為被廣泛尊重的學科，其學術深度和知識技術必須有所提高，而這兩項正正是室內設計專業的魅力所在。我們知道這個專業是現今最受歡迎的設計專業。它賦予我們生活巨大價值，而且對當代社會和文化的塑造有很大的關係。室內設計對人類行為的影響是無可爭議的，可是現在缺乏深入的學術研究，以實用、具體的知識，建立它應有的聲望。

在公眾之外，於學術界把室內設計與科學結合，有助鞏固學科的基礎、增加核心知識的深度和廣度，從而豐富學科的內容，把室內設計推廣至不同的領域，提高設計思維。鞏固實踐經驗基礎和鼓勵設計研究，有利設計師把自身對藝術的直覺感知和個人創作，發展成有價值和目標的應用藝術。這可使室內設計變得更接近人類的日常生活，並改善我們的生活質素。為了持續的發展藝術或室內設計，我們必須提昇學科內的思考和概念建構能力。所以，與科學結合，是自然且必要的。這才可以擴闊室內設計專業的「知識範疇」。

問7. 作為IFII的主席，您對香港正在為室內設計業制定行業指引一事，有怎樣的看法？

答：作為全球室內設計專業的一份子，看到香港如此積極推動行業進步，我十分欣賞，亦引以為榮。這種深入了解行業的意向和參與工作，對整個室內設計界來說，絕對有幫助和值得表揚的。



Kees Spanjers

- Past President, European Council of Interior Architects
- Past President, Dutch Association of Interior Architects (BNI)
- Director, BV Zaanen Spanjers Architects

“We think it is necessary to bridge the gap between education and profession, between learning and handling fully on your own responsibility.”

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: I do think that there is a certain amount of knowledge, skills and competences required to take up the responsibility as an interior designer. The way to achieve those is up to the educators. Any standardized curriculum should leave room to put different accents, so it should only cover the “hard” part of the training. Unfortunately, that is the least sexy part of the training, so describing just that will always evoke some resistance.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and required to fill in a logbook. Is there such a system in place in your country? If not, do you think it is desirable to have one?

A: In the Netherlands, since recently we have enforced a compulsory two-year period with guided mentorship. Formerly this was regulated by the professional organization, and now it's part of the Architects Title Law. For other parts of Europe, we are also making steps towards

such a provision in the new Charter. We think it is necessary to bridge the gap between education and profession, between learning and handling fully on your own responsibility. All too often that gap is closed by trial and error, which is bad for the reputation of the profession as a whole. The challenge is to convince educators that not everything can be learned in school, and hence a diploma is never a vocational license.

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, and educating designers about it?

A: In 2004, the ECIA introduced a model code of conduct, which can be found here: http://ecia.net/what_we_do/code_of_conduct/english. Any code of conduct will only be successful if there is some instrument available to command compliance, as well as sanctions that are visible to the public at large available. As long as such provision does not directly restrict entrepreneurship, designers will embrace it.

Q4. How do you view continuing education for interior designers?

A: It is a necessity. If and how this should be

regulated depends on local culture, but any practitioner should be aware of his or her obligation to life-long learning. There are not any legal instruments in place in most countries. It is the goal of the ECIA to create awareness within the profession.

Our recently changed title law (here in the Netherlands) requires 16 hours of CPD (i.e. Continue Professional Development) annually, but this is not controlled or administered by any official body. It's a personal obligation of which you should be able to give account when a client asks for it or when you get into trouble; a judge or arbitrator will ask for your records and will take it into consideration in his judgment.

Q5. What was the process by which the ECIA came up with its body of knowledge? Were there any difficulties in achieving consensus among members from different countries?

A: The body of knowledge as you find in the appendix of the 2007 Charter was simply derived from different existing sources. The learning outcomes as included in the 2013 version were derived from different sources including national standards and regulations, industry standards from adjacent professions (architects, landscape architects), and educational profiles. These were put together and broadly discussed among a working group of practitioners and educators from all European countries.

There was some discussion among member organizations as to the status of the Charter: whether it is a political paper or pamphlet to obtain recognition at national level or even Europe-wide, or an industry standard put up by the industry itself as a sort of self-regulation. We decided that it is the latter, although we cannot exclude the possibility that some members would use it for more political reasons.

Q6. In the 2013 European Charter of Interior Architecture Training, it further divides the body of knowledge into knowledge, skills and competences. What is the thinking behind that?

A: One of ECIA's goals is to enhance the mobility of practitioners, students and educators, which happens to be also one of the core ideas behind the Bologna system. We therefore feel that we have to connect the different stages in the training period (which refer to the combination of “education” and “practice”), and cannot merely describe the entry level of the profession. Measurable uniform learning outcomes at all stages of the training can be derived this way, rather than having to put together an examination system complimentary to the education assessment systems that are already in place. This will facilitate exchange or transfer of students during courses or between bachelor's and master's courses.





Kees Spanjers

- 歐洲室內建築師協會(ECIA)前主席
- 荷蘭室內設計師協會(BNI)前主席
- BV Zaanen Spanjers Architects總監

「我們相信學院教育和實踐工作必須接軌，縮短學習到擔當職務的過渡期。」



問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：我相信有一些知識、技術和能力是室內設計師必需具備的。至於如何達到那些學習目標，則由老師去決定。任何統一的課程大綱都需要保留一些空間供不同地方的師生作調節，所以它只需包括一些「硬性」內容。很不幸地，這部份是在訓練中最不吸引人的，所以提倡它的話，只會引起反對聲音。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日誌。荷蘭有否相關的制度？如沒有，您贊成推行這制度嗎？

答：荷蘭近年開始有強制性的兩年制師友計劃。在這以前的計劃是由行業機構監管，現在，它已是《建築師名銜條例》（Architects Title Law）的一部份。至於在歐洲其他地區，我們則在新的憲章中修定關於師友計劃的條文部份。我們相信學院教育和實踐工作必須接軌，縮短學習到擔當職務的過渡期。現時大部份人都是透過十在職培訓和實務工作的不同，但這有損行業名聲。推

行制度時，最大的困難是如何說服教學人員一張文憑並不同於專業證照，因為並不是所有知識都能在學校學到的。

問3. 荷蘭有沒有一些給室內設計師遵守的專業操守指引？在你們推行指引時，或向設計師推廣時，有否遇到任何困難呢？

答：在2004年，ECIA已引入了專業操守指引的範本，公眾可在網上查閱（http://ecia.net/what_we_do/code_of_conduct/english）。要成功推行一套專業操守指引，要看是否有任何管轄制度，以及對公眾而言具透明度的執行機制。只要操守指引沒有任何直接妨礙企業發展的措施，設計師都會接受。

問4. 您對室內設計持續教育有何看法？

答：持續教育是必須的。如果要有相關規範，規範的方法則視乎當地文化而定，但是所有從業員都應意識到自身有終生學習的責任。大部份歐洲國家都沒有相關的法律機制。ECIA其中一個目標就是提高業界終身學習的意識。

問5. ECIA怎樣草擬知識範疇？促成各國達成有關共識時，有否遇到很大的困難？

答：2007年憲章附件部份的知識範疇，其實是參考已有的資源所撰寫的。在2013年的版本，我們加入了學習成果。學習成果的內亦參考了不同的文獻，包括：國家標準和規定、類近行業（如建築、園景建築）的標準、教育背景。我們把這些資料整合，再請來自不同國家的從業員和教學人員組成的工作小組，作詳細討論。

在討論過程中，有成員提出關於憲章角色的討論：它是否只是一份需要得到國家級或歐洲大部份成員國認可的政策文件？或純粹是一份行業標準，旨在為業界提供自我審查的依據？縱然我們無法令所有成員放棄視約章作為政策文件，我們最後還是決定選擇了後者。

問6. 2013年的《歐洲室內建築師訓練憲章》把知識範疇進一步仔細分成知識、技術和能力三大部份。為何會有這樣的分類？

答：ECIA的其中一個目標是提昇從業員、學生和老師的流動力，這亦是波隆那系統的宗旨。因此，我們覺得訓練過程（當中包括教育和實踐工作）中的各個階段都需要好好銜接，而非單單著重入行的基礎教育。通過這樣的制度，我們就可以為各個訓練階段，訂下劃一的、可量度的學習成果標準，而非設計一個與現時學校評核系統相等的考試制度。這將會促進學士課程和碩士課程的學生的交流，以及推行學分轉移制。



Joanne Cys

- Co-Chair, Global Interior Educators Open Forum, IFI
- Associate Professor in Interior Architecture, University of South Australia
- Former National President, Design Institute of Australia

“Creativity comes from having different knowledge. Certainly, keeping up with new technology, and understanding new codes and materials are important too.”

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: I believe that there is a need to establish standards for interior design student learning outcomes, but not for a standardized curriculum as such. Interior design has so many possibilities and so many directions in which it may develop. Interior design education providers should ensure enough flexibility in their curriculum to pursue and develop new areas.

In Australia, university accreditation involves industry consultation through the Design Institute of Australia (DIA). DIA itself is seeking to establish an accreditation system, which will focus on learning outcomes rather than course content. In Australia we also have the Interior Design/Interior Architecture Educators Association (IDEA), and institutions that join the IDEA must offer four-year programs.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and required to fill in a logbook. Is

there such a system in place in your country? If not, do you think it is desirable to have one?

A: In Australia, there is no such requirement for interior designers entering the profession. If Australia was to develop such a requirement, my recommendation would be that it be self-regulated by the professional body that represents interior designers - the Design Institute of Australia (DIA), but not become part of a legislated/government system of regulation.

As educators we don't want students to just go into mainstream practice, although most of them will. Universities like mine encourage other pathways, because interior design is undefined, so it allows for things like exhibition design or experimental practices. I don't believe in the argument that buildings are going to fall down unless you regulate interiors, because that's what engineers are for; interior designers will never be responsible for the structure in this country.

I would say to Hong Kong, don't copy the architectural structure because in protecting their title, they've lost much ground—in landscape, engineering, project management, which used to be their domain. You don't want to restrict yourself so much that you can't move to other new areas. I don't think interior design



suits an old-fashioned hierarchal model. It should allow creativity to drive it, rather than allow restrictions to confine it to where it now is.

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: The DIA has a Professional Code of Conduct for its members. The Code only applies to members of the DIA and it is a condition of their membership that they abide by the Code. There have been very few instances where members have breached the Code.

Q4. Is there a system of continuing education in place, and what problems have you encountered in its implementation?

A: Professional development is very important. Creativity comes from having different knowledge. Certainly, keeping up with new technology, and understanding new codes and materials are important, too. Prior to developing our Continuing Professional Development Policy (CPD) in 2000, we went around the country consulting with professionals, and while most of them felt that the CDP was necessary, they didn't think it should be compulsory. We

developed a system whereby practitioners who have achieved a certain number of points are entitled to use the post-nominal of: “Accredited Designer” after their name. The main problem with the implementation of this CPD policy is the reporting of annual CPD activities by members. Many members do not wish to be bothered to fill out the required report form.

Q5. You mention in your article, *(un)disciplined*, that four of the nine university programs in the country use the term “interior architecture” in the title of their degrees. Is there any danger that interior design will become just a subset of architecture?

A: Yes, I think that could be a real danger, and something that should be resisted. I think there has historically been a fear within Australian universities and within the profession in general that interior designers get confused with interior decorators. This resulted in the name change of some interior design courses from “Interior Design” to “Interior Architecture” during the early 2000s. In hindsight, I think this was a poor decision.



Joanne Cys

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- 南澳大學室內建築系副教授
- 澳洲設計學會(DIA)前主席

「創意源於擁有不同的知識。當然，緊隨科技發展的步伐、了解新的指引和物料亦是重要的。」

問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：我相信是有需要為室內設計學科定下學習成果標準，但不需要統一課程的內容。室內設計有太多的可能性和可發展的方向，所以室內設計教學機構應確保課程有足夠的彈性，以便追求和發展新的方向。

在澳洲，如大學有意提供認可課程，需要先通過澳洲設計學會(DIA)進行行業諮詢。學會正在建立一個獨立的認可制度，該制度將會把重點放在學習成果，而非課程內容。此外，澳洲有室內設計／室內建築教育人員協會(IDEA)，加入協會的院校需提供四年制的課程。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日誌。澳洲有否相關的制度？如沒有，您贊成推行這制度嗎？

答：在澳洲，並沒有相關的入行門檻。如果需要訂下類近的要求，我建議由室內設計師行業的組織，即澳洲設計學會自行管理，而且這不應受法律制度或政府規管。

作為教師，我們不希望學生只是參與主流的工作，縱然大部份的都會這樣。像我所任教的大學，都會鼓勵學生嘗試其他方向，室內設計是沒有限制的，所以我們也有展覽設計或實驗性的訓練。我不相信「若不規管室內設計師，建築物就會倒下」的說法，因為那是工程師的工作。在我國，室內設計師是從不會負責建築物結構的部份。

我會跟香港說，千萬不要套用建築師的制度，澳洲的室內設計業就是因為套用了『建築師』的名銜，結果判弱了行業在圖照設計、工程和項目管理範疇的地位，你不會想行業有太多的工作限制，令你沒法邁入其他新的領域。我不認為傳統的層級制度適用於室內設計。室內設計的發展應由創意去推動，而非把它限制在一定的範圍。

問3. 澳洲有沒有一些給室內設計師遵守的專業操守指引？在你們推行指引時，或向設計師推廣時，有否遇到任何困難呢？

答：澳洲設計學會設有專業操守指引，規定會員遵守。指引只是能規範會員的行為，會員必需同意遵守指引。很少會員會做出違反指引的行為。

問4. 澳洲有沒有持續教育的制度？在推行時，有否遇到任何困難？

答：專業發展是非常重要的。創意源於擁有不同的知識。當然，緊隨科技發展的步伐、了解新的法規和物料亦是重要的。在2000年以前，即《持續專業發展政策》(Continuing Professional Development Policy [CPD]) 制定之前，我們特意到全國各地諮詢專業人士的意見。大部份的專業人士都覺得有需要設立CPD政策，但卻不認為需要一個強制性的制度。我們最後建立了一個這樣的制度：若從業員能夠取得相應的分數，他們就可以在自己的名字後面加上「認可設計師」的名銜。推行CPD政策時，最困難的是要求會員每年主動匯報所參與的CPD相關活動。很多會員都覺得填寫匯報表格很麻煩。

問5. 您所寫的文章〈(un)disciplined〉中指出全澳洲九個大學室內設計課程中，有四個課程是以「室內建築學」(Interior Architecture) 命名的。以「建築師」替代「設計師」一詞，會否令室內設計變成建築領域的一個分枝？

答：我認為有這種危機，所以我們需要對之有所反抗。我覺得澳洲的大學和行內從業員一直都很憂慮室內設計師 (interior designer) 與室內裝飾師 (interior decorator) 會被混為一談，這導致室內設計課程在2000年代初更改名命，從「室內設計」改為「室內建築」。現在回想起來，我認為這是一個很差的決定。




Sylvia Leydecker

- Interior Designer & Owner, 100% Interior
- Author of Book *Designing Interior Architecture: Concept, Typology, Material, Construction*

"I think it is desirable to have a definition, a solid basis and profound knowledge to share, which also means to qualify therefore. You should have a basic knowledge in defining your profession."

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: For securing the definition of the profession itself as well as ensuring the quality and the standing of the profession within the profession and to the public, there should be a standardized curriculum. There needs to be a common standard that integrates framing guidelines in the curriculum to safeguard a professional outcome and qualification, and to serve as protection for consumers as well.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and required to fill in a logbook. Is there such a system in place in your country? If not, do you think it is desirable to have one?

A: We do have such a similar system in Germany. After successfully finishing his or her studies, a graduate will need two years of full-time practice (regular working

hours are eight hours per day) within all phases of design and building. It needs to be proven — usually by the principal of the firm, and graduates have to be able to name and describe their projects (See Q4).

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: The Association of German Interior Architects (BDIA) has recently published the "Hamburger Erklärung" (Hamburg Declaration) about our future goals. We are working on public relation and also intensifying contact with educators/ universities.

Q4. How do you view continuing education for interior designers?

A: We do have this tool implemented as a "must" in our architect's chamber, for all registered interior architects, but implementation differs from county to county within Germany. You need to get around 12 points per year, and a one-day

seminar counts eight points. Most of them you receive by attending seminars at the chamber's integrated academies.

Apart from this, some lectures, initiated by firms, count for three points, for instance at a fair. Providers (such as a firm) have to apply for getting the lectures certified officially by the architect's chamber in advance to offer them to their clientele. Ongoing education isn't only for registered interior architects, but also for "interior designers" who have not registered. These programs within the academy are differentiated from members / interior architects, for the latter are under regular control: members who do not show up to these courses, seminars and the like are asked to do so. If they refuse, the cases will even go to court.

Q5. In Germany, the title of interior architect is protected. Is interior design training very architecturally based? Are there a qualifying period and an examination?

A: Not "very", but it is. We do conceptualize and "build" in an architectural way as well at university studying interior architecture. My Diploma-Engineering title, for instance, is related to humidity in buildings focusing on construction. On the other hand, we do have a whole range of interiors-related topics such as acoustics, light, materials, form, color, sketching, sculpting, photography and furniture design.

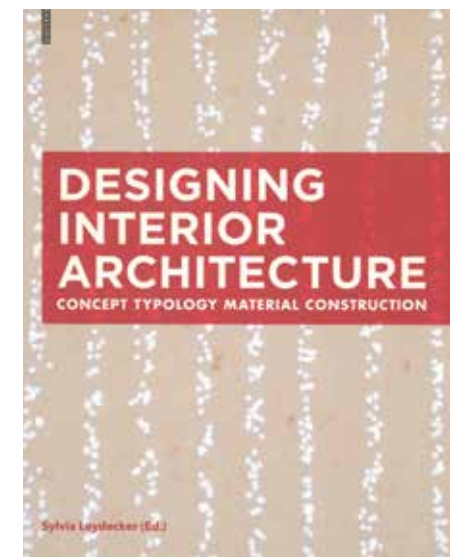
We shifted from "Diploma Designer" / "Diploma Engineer" — depending on the universities — to "Bachelor" and "Master". After studying, you need to have enough semesters and then at least two years of work experience in all phases of practice. You then apply for becoming a registered interior architect at your architect's chamber.

Q6. In Germany are there any overlaps in the work of architects and interior architects?

A: Yes, definitely there are. Depending on the counties within Germany, interior architects are allowed to build to a certain size. But in practice, it is quite difficult to decide what you're allowed to do and what aren't, as sometimes the definition is unclear and officials don't know how to react to interior architects. This is definitely a problem for practicing interior architects within the field of architecture / house building, as it is difficult to cope with these uncertainties while doing your job.

Q7. In your book *Designing Interior Architecture*, you draw attention to the wide field of interior design, which ranges from spatial and architectural work to furniture design, product design and branding. Given this fact, do you think it is desirable or possible to define a core body of knowledge for interior design?

A: Absolutely. I think it is desirable to have a definition, a solid basis and profound knowledge to share, which also means to qualify therefore. You should have a basic knowledge in defining your profession.





Sylvia Leydecker

- 室內設計師及100% Interior創辦人
- 《Designing Interior Architecture: Concept, Typology, Material, Construction》一書的作者

「我覺得很需要有一個定義、牢固的基礎和深入的知識，從而獲取認同。你需要有基礎知識，來定義你的專業。」

問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：為了向室內設計業界和公眾定立室內設計專業的定義及保證專業的質素和標準，的確需要有統一的課程。業界需要有一個融入課程指引框架的共同標準，以確保專業成果和品質達標，同時保障客戶利益。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日誌。請問德國有否相關的制度？如沒有，您贊成推行這制度嗎？

答：德國有相類似的制度。學生畢業後，他們需要參與兩年的全職實習（一般的工作時間為每天八小時），期間需要參與設計和建築不同階段的工作。這些工作需要得到公司的總裁批核。實習生需要能夠說出和描述他們所參與的工作項目。（詳見問題4的答案）

問3. 德國有沒有一些給室內設計師遵守的專業操守指引？在你們推行指引時，或向設計師推廣時，有否遇到任何困難呢？

答：德國室內建築師協會最近出版了《漢堡宣言》（Hamburger Erklärung），當中提及未來的目標。我們正在跟進公共關係的工作和加強與教育人員和大學的聯繫。

問4. 您對室內設計師的持續教育有甚麼想法？

答：我們的建築師議會必須推行持續教育制度，供所有註冊室內建築師參加，但在推行上，各縣市都有不同的做法。室內建築師需要每年取得大約12分，如參與一個全日的研討會可取得八分。設計師可以透過參加學院所舉辦的研討活動，取得大部份的分數。

除此以外，出席一些由公司自行舉辦的講座（如在博覽會舉行的講座）可以取得三分。主辦單位（比如說是一家公司）需在講座公開報名前，向建築師議會領取講座證書。持續教育活動不只是提供給註冊室內建築師，也提供給未註冊的室內設計師。未註冊的室內設計師可參加的活動跟會員／室內建築師的有所不同：室內建築學會會定期查核後者有否參與，要是他們未有出席任何學術活動，學會會可要求他們出席。如果他們拒絕出席，就有可能被起訴。

問5. 在德國，室內建築師的名銜是受到保護的。請問室內設計訓練的內容是否大多以建築學為基礎？有否實習考核期和考試制度？

答：德國的室內建築學科就是建築為主。大學的室內設計教育中，運用建築學的概念。以我持有工程學文憑為例，事實上，它的重點是在建築過程中所需的知識，如建築內的濕度。我的課程另一方面亦涵蓋許多室內設計的課題，如聲學、照明、物料、形態、顏色、繪畫、雕刻、攝影、傢俱設計等。

德國的室內建築課程已以學士和碩士學位取代設計師文憑／工程師文憑，至於是學士還是碩士，則視個別院校而定。畢業後，你需要參與足夠的講座，並在最少兩年的實習期間裏參與不同階段的工作，然後你就可以向所屬的建築師議會申請成為註冊室內建築師。

問6. 請問德國的建築師和室內建築師的工作有否重疊？

答：有，絕對有重疊。在德國的一些縣市，室內建築師是可以負責建築指定大小的房屋。但在實踐的時候，是很難決定哪些是你可以負責的職務，哪些是你不可以負責，因為有些時候，有關的定義並不清晰，而政府人員亦不知道如何回應。這對室內建築師的房屋建築工作，絕對是一個問題，因為在工作中，有太多他們無法處理的不確定性。

問7. 在您的著作《Designing Interior Architecture》中，您關注的室內設計領域很廣泛，從空間和建築工作到傢俱設計、產品設計和品牌設計都有。如此看來，請問您認為是否能夠定義室內設計專業的主要知識範疇？

答：絕對可以，我覺得很需要有一個定義、牢固的基礎和深入的知識，從而獲取認同。你需要有基礎知識，去定義你的專業。





Wang Yul Lin

- President, Chinese Society of Interior Design (CSID)
- Vice President, Taiwan Design Alliance (TDA)
- Assistant Professor, Department of Interior Design, Chung Yuen Christian University

"I think there is a need to investigate the relationship between human behavior and space, which would help make the functionality of interior design more convincing."

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: There should be uniformity and standardization regarding functions and rules. Interior design is an applied art that seeks to solve spatial needs through design. Creativity cannot be restricted and standardized.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and required to fill in a logbook. Is there such a system in place in your country? If not, do you think it is desirable to have one?

A: At present, there is no such requirement in Taiwan. Every company has its own system of training for its staff, and most have a three to six months' training period. I personally very much support internship, but it depends upon how it is implemented.

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: There is no uniform code of conduct for the industry. Every company has its own code.

Q4. How do you view continuing education for interior designers? Is there a system of continuing education in place in Taiwan?

A: I personally think that all forms of continuing education are necessary. The CSID organizes various continuing education courses. Initially, implementation was difficult.

At present, Taiwan places great emphasis on continuing education. Since the establishment of the first university-level interior design program at Chung Yuan Christian University in 1985, there are now 26 universities offering programs in interior design in Taiwan, with annual graduates totaling more than 3,000. Upon graduation, around two-thirds of them will enter the job market. For the lucky ones who join a good firm, their career development will be fine, but those who are employed by inferior companies may find that they have wasted a great deal of time. Therefore, there is a great need for continuing education courses, which encompass different aspects of design, such as creative training and even design ethics (including work attitude). Attendance to these courses is voluntary and fee-bearing, yet many people partake in such courses.

Q5. When we invited the former president of CSID to come to Hong Kong to give a talk in 2009, he mentioned that interior designers in Taiwan are regulated by the Building Renovations Management Act, and that there is an examination system in place, which covers fire regulations only. Are there any changes in the system lately?

A: The government has mandated that interior designers must obtain a license before they can operate a business, so almost all interior designers have to take an examination. In 2000, after a serious fire that took away many lives, Taiwan instituted the Building Renovations Management Act. In 2003, a licensing exam for interior designers was instituted, and 3,000 interior designers have since been qualified. This exam is technically based, and includes technical requirements such as fire regulations and structural safety, fire escape and the like. In addition, Taiwan has just passed the Interior Designers Act, which requires that in addition to earning the interior renovation personnel license, designers must also pass a national exam to obtain an interior designer license. They have to have both licenses before they can operate an interior design business, and every company must have at least one licensed designer. The content of the national exam instituted last year concerns design elements.

Despite having these exams, in Taiwan, interior designers still cannot do plan submission. We have to submit our building plans to the Building Management Department for approval, and they will examine whether our plans involve structural changes, illegal additions, to the external facade, etc., and will issue us a permit before construction work can begin. After construction work is completed, the department will inspect again before issuing occupation permits.

Q6. Taiwan is one of the few places in Asia with PhD in interior design. Do you think such programs can raise the standard of the profession?

A: Interior design belongs to the field of aesthetics. To put it simply, it attempts to use design as a tool to apply aesthetics in life. I think there is a need to investigate the relationship between human behavior and space, which would help make the functionality of interior design more convincing.

At present, the most representative university in the field of interior design is Chung Yuan Christian University. With the oldest and most established interior design department, the university is also doing some work with regard to interior design and psychology.





王玉麟

- 中華民國室內設計協會理事長
- 台灣設計聯盟副理事長
- 中原大學室內設計系助理教授

「我認為有必要深入研究人類行為與空間之間的關係，因為這可令室內設計的目的更具說服力。」

問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：就某些機能及規範應有統一性及一致性。室內設計屬應用美學，旨在透過設計解決空間機能的需求，創意基本上是不能有統一和規範的約束。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日誌。台灣有否相關的制度？如沒有，您贊成推行這制度嗎？

答：目前台灣並無此項規定，每家公司對新晉職員均有不同規範的訓練，大部份均有三個月至六個月不等之適用訓練期。我個人非常贊成實習制度，但必須設計好配套措施。

問3. 台灣有沒有一些給室內設計師遵守的專業操守指引？在你們推行指引時，或向設計師推廣時，有否遇到任何困難呢？

答：並沒有統一的規範，每家公司各有各的規範。

問4. 您對室內設計師的持續教育有何想法？台灣有否室內設計師的持續教育課程？

答：個人認為任何形式的在職教育和進修都是必要的，目前中華民國室內設計協會已有在職進修課程，初期實施較困難。

現在台灣在這方面非常重視，自1985年第一所大學（中原大學）成立室內設計學系，至今已有26所大學有室內設計系，每年畢業生達3,000人，畢業後三分之二會投入職場，如果進入好的事務所，發展會很好，但進了不好的事務所，會浪費很多歲月，所以持續教育或進修班的需求很大。這類課程涵蓋不同的設計範疇，如創意思維訓練和設計倫（包括工作態度）。雖然這些課程都是非強制性的，而且會收取費用，但很多人都會報讀。

問5. 我們曾於2009年邀請貴會前會長王明川先生講解台灣室內設計業的情況。他提到台灣的室內設計師需受《建築物室內裝修管理辦法》的規管，並通過考試制度。由於該制度只涉及防火條例，所以很多室內設計師都沒參加考試。近年的情況有否改變？



答：內政部有強制規定職業設計師必須領有考試證照方能開業，所以幾乎所有設計師均有參加考試。台灣在2000年發生了嚴重的火災後，訂立了《室內裝修管理辦法》。在2003年開始舉辦室內設計師的證照考試，評核了3,000名室內設計師。室內裝修技術人員證照的考試內容是技術層面的，內容大部份都是關於法規、結構安全、消防、逃生之類。另外，去年國家考試院正式通過《室內設計師法》，所有室內設計師除了要取得室內裝修技術人員證照以外還得通過國家考試，取得室內設計師的證照。設計師必須持有這兩張證照，才可以向國家申請開業證明，每一間設計公司必須要有一個有證照的設計師。去年通過的國家考試，是考設計層面的東西。

在台灣，室內設計師不能自行提交設計計劃。我們要把圖則送到建築管理署做審批，審批我們的設計有沒有改動結構、非法違建、破壞建築外觀等，審批後發給我們許可證，才能動工。工程完成後，他們再來驗收，然後發出使用執照。

問6. 台灣是亞洲少數設有室內設計博士課程的地區，您認為課程能否有助提昇業界的質素和地位？

答：室內設計屬於應用美學的一部份。簡單來說是透過設計手法，將美學運用在生活機能週遭領域，我認為有必要深入研究人類行為與空間之間的關係，因為這可令室內設計的目的更具說服力。

目前，台灣最具代表性的室內設計系為中原大學的室內設計系。具有國內首創、聲名超卓的室內設計學系所，中原大學也有進行一些與室內設計學和心理學有關的研究工作。

**Chen Jing Yong**

- Director (Beijing) and Expert Committee Member, China Institute of Interior Design
- Professor, Beijing University of Civil Engineering and Architecture

"The Chinese government places a high priority on regulating the construction industry, and since interior design is part of that industry, interior design, construction and site management are well-regulated. With the development of the interior design and construction industry and gradual adherence to international standards, the regulatory environment for the industry will become more and more enhanced and complete."

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: Interior design is a further development of architectural design, and belongs to the final stage of the design of the architectural environment. The curriculum for the interior design profession should be based on that of professional architectural training and nurture the fusion of architectural and interior design abilities in order to strengthen the stylistic, artistic and cultural content of interior design.

According to Ministry of Education's Directory for Institute of Higher Learning (2012), at present, higher learning for interior design is taught in the architectural department and environmental design department of universities. Architecture belongs in the science faculty, while environmental design belongs in art. Each profession has its own professional education committee that supervises the basic requirements and standards, with one of its responsibilities being advising on the course curriculum. Each university structure its programs around professional needs as well as regional specialization in the design and teaching of their interior design courses.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and fill in a logbook. Is there such a system in place in your country? If not, do you think it is desirable to have one?

A: As a signatory to the Canberra Accord, China's architectural education is subject to international accreditation at the bachelor's and master's degree levels. It requires that academic programs for the architectural profession be five years in length, with one semester (lasting 16 weeks) in the fourth or fifth year dedicated to basic architectural apprenticeship. This apprenticeship allows for cooperation between business and academia, enabling students to put their learning into practice. Also, in many universities, final year projects are done under the supervision of professionals in the field. After they graduate, students will have one year's probation with the company, and have to pass an examination set by the company. Institutions of higher learning that is not part of the accreditation system typically have four-year programs,

which also include a period of professional practice. China currently has a system of professional qualification management in place for architects, in which graduates, after a certain number of years of practice, can obtain professional qualification through examination via the firm for which they work.

At present, there is no system of academic accreditation for environmental design. Because of historical reasons, environmental design programs can be found in architecture, fine arts, teachers college and various other departments within universities. Each university has the freedom to design its own professional program based on their own specialization and character. These universities participate in interior design competitions, exhibitions and academic exchanges organized by academic and professional organizations such as China Institute of Interior Design(CIID) and China National Interior Design Association (CIDA).

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: At present, the interior design profession in China is well-regulated. Designers engaging in construction need to have design and construction-related qualifications, while interior designers and interior architects are required to practice design within qualified enterprises.

Q4. Does China have in place a regulatory framework for interior designers?

A: The Chinese government places a high priority on regulating the construction industry, and since interior design is part of that industry, interior design, construction and site management are well-regulated. With the development of the interior design and construction industry and with gradual adherence to international standards, the

regulatory environment for the industry will become more and more enhanced and complete.

Q5. How do you view continuing education for interior designers?

A: CIID places great emphasis on continuing education for interior design. Our education sub-committee has proposed an interior design education development plan. Working through local committees set up under the Institute's Secretariat, we liaise with various universities and allocate educational resources in order to organize exchanges and interior design education and training for various levels on a regular basis. In addition, we give out awards and commendations to members who have made outstanding contributions. Currently, the institution mainly provides courses that serve industry's needs and nurture interior architects. At the same time, we are establishing a China education alliance that will strengthen interior design professional education and standardization of continuing education to further improve the specialized training for interior designers of all levels.

Q6. In China, interior design firms are divided into three different grades (A,B and C), which indicate their ability to undertake different types of projects. How are the professional qualifications of the individual designers in the country distinguished from one another?

A: Currently China has implemented an accreditation system for professional and technical positions in the construction field, distinguishing between senior engineers, engineers, assistant engineers and other professional and technical positions. In large design institutes, engineers are accredited according to academic standards, professional and technical standards, design results, and influence within the industry. Different levels of professional and technical positions assume different levels of responsibilities within construction projects.

Q7. We know that China is implementing an interior design certification exam. What are the assessment criteria? What are the different requirements at the national and local levels?

A: In recent years, with the development of China's urban and rural construction, building decoration industry has become an important force in the country's economic and social development. To enhance the management of the architectural and interior design teams, the Ministry of Construction is advocating accreditation for interior architects, to be carried out under the auspices of the CIID in accordance with the "National Accreditation Interior Architect Qualification Interim Measures" since December 2008.

Currently, assessment is divided into two levels, i.e. senior interior architect and interior architect, and is mainly based on the applicant's academic background, work experience in interior design, relevant outcomes, etc. For those whose academic background is not in architecture, environmental design or industrial design, in addition to their work experience and outcome, they are also expected to participate in the assessment examination.

The basic content of the examination is based on "National Interior Architect Qualification Exam Training Materials" published by CIID. The exam includes three main areas: basic theories, technical skills and professional design. The theoretical section includes: a brief history of Chinese and foreign architectural and interior design, interior design and programming, environmental behavior and interior design, eco interior design, etc. The technical skills portion encompasses professional visualization techniques, professional writing, material sample board production, professional coordination and regulatory knowledge, etc. The professional design section includes residential building interior design, interior design for public buildings and so on.

The organizing and promotion of the professional examination is led by the CIID Secretariat, while working committees in the various local chapters are responsible for implementation and organizational work. Results of the examination are sent to the Institute for verification, which will also issue the certificates.



**陳靜勇**

- 中國建築學會室內設計分會理事（北京）及專家委員會委員
- 北京建築大學教授

「中國政府高度重視建造業的監管機制。由於室內設計是該行業的工種之一，室內設計、施工、工地管理等都受到嚴密監管。隨着中國建築與室內設計建造行業的發展和國際化，相關規範、標準等將會不斷收緊和變得更為完善。」

問1. 學術界對於統一室內設計課程內容持不同意見，您對課程統一有甚麼意見呢？

答：室內設計是對建築設計的深化，屬建築空間環境終端設計範疇。室內設計相關專業課程應以建築學專業教學體系為本，統合建築與室內設計一體化之專業能力訓練，以加強室內設計的風格、藝術性和文化價值。

按照教育部《普通高等學校本科專業目錄（2012年）》，目前國內設有室內設計高等教育的院校為大學的建築學學系和環境設計學系。其中，建築學專業屬工學學科門類，環境設計則屬藝術學學科門類。每個專業都設置有專業教育指導委員會，監管課程的基本要求和標準，包括為課程大綱提供建議。各高校會根據行業需求以及地區專長，編制課程和提供相關教學。

問2. 本計劃的指導委員會成員認為，香港室內設計業應為新入職的設計師實施實習期，期間僱主需為僱員填寫工作日誌。中國有否相關的制度？如沒有，您贊成推行這制度嗎？

答：中國通過坎培拉協議參加了國際建協對建築學專業（學士、碩士學位）教育評估。在專業教育評估指標體系中，要求參加專業教育評估高校的建築學專業學制為五年，在第四或第五個學年

中有一個學期（為期16周）的「建築師業務基礎實習」，通過校企間的合作，安排學生開展工程實踐，讓學生把學到的知識應用於實務工作中。此外，許多大學的結業專題習作都要在行內專業人士的指導下完成。學生畢業進入企業後，一般還要有為期一年的見習期，並通過企業所定的轉正考試。其他暫不申請參加專業教育評估的高校學制一般為期四年，課程中也安排一定學時的專業實踐內容。中國現時有註冊建築師執業資格管理制度，相關專業畢業生從事工程實踐達到一定年限後，可以依託所在企業，通過註冊建築師考試獲得執業資格。

環境設計專業目前在國內沒有設置專業教育評估。由於歷史的原因，該專業可隸屬於建築院校、美術院校、師範院校，以及大學的其他學院，各大學可自由地依照自己的專長和特色，設計專業課程。這些大學每年都會參與中國建築學會室內設計分會、中國建築裝飾協會等學術或行業機構舉辦的室內設計比賽、展覽以及教學交流活動。

問3. 中國室內設計業有沒有規範業界的行為守則？若有的話，實施有何困難？

答：中國室內設計業已建立了較完整的從業制度。從事建造業的設計師須有設計和工程相關的資格，室內建築師、室內設計師等也須在合資格的企業中從事室內設計活動。

問4. 中國政府有沒有有關室內設計工程的法規和監管？

答：中國政府高度重視建造業的監管機制。由於室內設計是該行業的工種之一，室內設計、施工、工地管理等都受到嚴密監管。隨着中國建築與室內設計建造行業的發展和國際化，相關規範、標準等將會不斷收緊和變得更為完善。

問5. 閣下對室內設計的持續教育有何見解？貴學會否作持續教育方面的工作？

答：中國建築學會室內設計分會十分重視室內設計的持續教育。學會設有教育委員會，提出室內設計教育發展規劃。我們通過學會秘書處和下設的地方工作委員會聯繫多家大學，整合室內設計教育資源，定期策劃不同級別的交流和室內設計教育及培訓活動，此外，我們會對室內設計教育有突出貢獻的會員給予表彰和獎勵。目前，學會以應行業需求和培育室內建築師為目標，同時着手建立中國室內設計教育聯盟，加強室內設計專業教育和統一持續教育的課程，進一步改善為各級別室內設計師提供的專門訓練。

問6. 中國室內設計公司分為甲、乙、丙三級，負責不同級別的項目，哪個別設計師的專業資格，在國內又如何區分？

答：中國目前在建造業有實行專業技術職務評審制度，區分高級工程師、工程師、助理工程師和其他專業技術人員。設計學院會依據工程師的學術水平、專業技術水準、設計成果、業界影響力等評審他們。不同等級的專業技術職務，在建造工程項目中承擔的專業技術職責是有等級上的區別。

問7. 我們知道中國現正推行室內設計的考試認證，考核的內容是甚麼？國家與各省的要求又有何不同？

答：近年來，隨着中國城鄉建設的發展，建築裝飾裝修業已成為促進國家經濟社會發展的重要行業。為加強建築室內設計人員隊伍的管理，在建設部主持和宣導下，2008年12月起，由中國建築學會室內設計分會依據《全國室內建築師資格評審暫行辦法》，執行中國室內建築師資格評審工作。

目前室內建築師評審分為高級室內建築師和室內建築師兩個等級，主要依據申請人的學歷背景、從事室內設計工作年資、相關業績成果等評審。對具有非建築學、環境設計、工業設計等相關學歷的申請人，學會除了會對其從事室內設計工作年資和業績成果加以評審，還會要求他們參加評核試。

考試內容基本依據中國建築學會室內設計分會編輯出版的《全國室內建築師資格考試培訓教材》編寫，考核內容主要有三個範疇：理論基礎、技能、專業設計。其中，理論基礎部份包括：中外建築與室內設計簡史、室內設計規劃、環境行為與室內設計、生態室內環境設計等內容；技能基礎部份包括：專業繪圖技巧、專業寫作與材料樣板製作、專業協調與法規知識等；專業設計部份包括：居住住宅樓宇室內設計、公共建築室內設計等內容。

在考試籌辦和推廣方面，主要通過學會秘書處牽頭組織，由各地地方工作委員會負責組織落實。考試結果會報送學會審核，由學會統一頒發室內建築師資格證書。



Zheng Shu Yang

- Vice President, China National Interior Decoration Association
- Associate Dean, Academy of arts & Design Tsinghua University

"Now, so-called soft furnishers want to take a part of the process away from interior designers, and when different departments fail to communicate with each other, there will be abrogation of responsibilities."

Q1. There is some debate in academic and scholarly circles on whether it is desirable to have a standardized curriculum for interior design. What is your position on this matter?

A: Interior design education can be divided according to different levels. The more technical categories such as design concept and basic methods can be standardized, but for higher education, I do not think that it is necessary to standardize the curriculum, because interior design changes too fast. Once you fix the curriculum, you cannot change it in accordance to future development.

Q2. Members of RIDA Steering Committee have suggested putting in place a qualifying period for interior designers entering the profession, during which they will be monitored by a mentor and fill in a logbook. Is there such a system in place in your country? If not, do you think it is desirable to have one?

A: I think this is very important, because design is also about inter-personal relationships. Learning a technique and applying it in real life are quite different, and one has to put it into actual design practice. In China, there are two systems in place: one requires students to do internship in their final year, while the other is through our association, which arranges

for placements in design firms after students graduate. In China, there are no laws governing internship. Our system is still in transition, and the process is still not yet complete.

Tsinghua University has an internship system in place, which requires its bachelor's and master's level students to work as interns for six months to a year. China requires master's level students to undertake a period of internship, and the school requires students to acquire certain knowledge during that time as well as to be assessed by the company. There is no standard system for carrying out internship because this is still a new concept. Interior design only started to be developed as a profession after China's reform and opening up in 1979.

Q3. Is there a code of conduct in place for interior designers in your country? Have you encountered any problems in enforcing it, or educating designers about it?

A: At present, there is no such system. There are three primary markets for interior design in China: one is the building and construction market, which is already well-developed. The second is the building materials market, which is also quite mature. The design portion, however, is not mature enough, and there is

great inconsistency from project management to professional conduct. Even the name of the profession is not fixed. Some practitioners call themselves interior designers, others interior decorators, still others call themselves interior architects, so it is hard to regulate them, yet it is necessary to do so. Because of the rapid development in interior design, particularly in terms of technology, there should be some kind of regulation to ensure the quality of interior designers.

Q4. Does China have in place a regulatory framework for interior designers?

A: In China, there is no stringent regulation specific to interior design; there are only regulations governing architecture. Even though the profession has been developing for several decades, it is difficult to standardize the industry and regulating it is even more difficult. In order to do so, there must be a comprehensive system that covers professional conduct, technical requirement, operational conduct, mode of presentation, etc.

Q5. Does China have in place certification for interior designers?

A: CIDA provides certification for interior design practitioners, and provides general and senior level certificates. Over the years, we have certified more than 100,000 interior designers. Having a certificate gives clients greater confidence in your service. Interior design is a growing field in China, and there are four or five separate professional associations, with each association having different backgrounds and missions. It is difficult to have the whole of China adopt the same standards.

CIDA is the most orthodox interior design association because we view interior design holistically, from space planning to construction and decoration. Our association emphasizes having a complete system in which one treats all parts of a project as an integral whole. As



an interior designer, you need to manage the whole project and be responsible for the entire feel of it. Disagree strongly with the concept of "soft furnishing", and feel that this term is wrong-headed. In the beginning, interior designers took over the responsibilities of interiors from architects and developed the job into a successful profession. Architects did not know how to do interior design. Now, so-called soft furnishers want to take a part of the process away from interior designers, and when different departments fail to communicate with each other, there will be abrogation of responsibilities. Also, this idea of soft furnishing is against Chinese aesthetics. Like Chinese medicine, Chinese architecture is a holistic system. Soft furnishing is just placement of furniture, which requires relatively little skill. That's why the whole concept is very problematic.

Q6. Your organization carries out professional examination for interior designers. What topics does this examination cover?

A: The content of the examination is technically based, and also covers professional practice. Different professional organizations have their own version of examination, and there is no standardized exam for the whole country. The exam covers construction but not design because the latter is very complicated, and involves management, education and commerce, and cannot be fully covered by the examination. In China, the examination system is still developing, and still lags behind other countries in East Asia.



鄭曙暘

- 清華大學美術學院常務副院長
- 中國室內裝飾協會副主席

「現在一些所謂的陳設藝術師想搶室內設計師的工作來做，當各部門之間沒有好好溝通，大家就不能配合，以致出現互相推諉責任的情況。」

問1. 學術界對於統一室內設計課程內容持不同意見，請問您對課程統一有甚麼意見呢？

答：室內設計教育有分不同層級的，技術性較強的，包括設計的概念、基本方法都應該是可以統一的，但如果是高等教育的話，我認為不需要做統一，因為現在所有東西都變得很快，一旦把課程統一，就無法配合未來的發展。室內設計教育應着重培養學生的創造能力，而不是針對在某一制度上面。

問2. 本計劃的指導委員會成員認為香港室內設計業應為新入職的設計師實施實習期，期間僱主需填寫工作日誌。中國有否相關規定？如果沒有，您贊成推行這制度嗎？

答：我覺得是非常重要的，因為設計還講求人與人之間的互動。學習一門技術和把它應用在現實情況是兩碼子的事，必需在真正工作時運用學到的知識，才能完全掌握它。中國內地有兩種實習制度：一種是要求學生在畢業前的最後一個學年去做實習，另外一個是由我們的協會安排學生在畢業後到公司實習，但內地還未有監督實習制度的法規。我們仍處於一個轉型階段，所以還未有甚麼規範。

清華大學都有實習制度，本科生和研究生要在公司工作半年至一年，而制度國家規定研究生必須有一年的實習期。學校會要求學生學到某些特定的東西，並由公司評核他們的表現。但這些在執行上還是未有統一，因為這是一個很新的概念，這個專業真正發展起來，還是1979年改革開放後的事。

問3. 中國室內設計業有沒有規範業界的行為守則？若有的話，實施有何困難？

答：迄今為止，還未有。因為國內的室內設計行業有三個市場：一個是樓宇建築市場，這已經發展很成熟了；第二是材料市場，也很成熟；設計的方面則未有很成熟，項目管理方式以至專業操守都有不同準則，甚至連行業的叫法都不一，有的人稱自己為室內設計師，有的叫裝置室內設計師，有的叫室內建築師。連叫法都沒有統一，規範就更難。從業規範是必須要有的，因為室內設計正急速發展，尤其是在技術層面，都需要有一些規定，否則魚龍混雜，無法確保室內設計師的質素。

問4. 中國政府有沒有有關室內設計工程的法規和監管？

答：在中國內地，還沒有一個針對室內設計的嚴格規範，現在就只有規範建築行業。雖然室內設計這個專業已發展了幾十年，但要統一這個行業是很困難的，監管室內設計行業，更是難上加難。如果要監管的話，就要有一個全面的制度，涵蓋設計師專業操守、技術要求、工作模式、報告方式等多個方面。

問5. 中國有實施室內設計師認證嗎？

答：我們的協會有為室內設計從業員進行資格認證，頒發一般水平資格證和高級水平資格證，這麼多年我們協會已經認證了超過十萬個設計師。獲得認證後，在接項目時，作為客戶會較有信心。室內設計在中國大陸較繁榮，光是協會就有四五家，每個協會的學術背景和理念都不一樣，要整個大陸達到一個統一的標準，目前還是很難做得到。

中國室內裝飾協會是最正統的室內設計組織，因為我們視室內設計為整體性的規劃：從空間規劃到裝修，到最後陳設，每一項都是緊密相連。作

為一個室內設計師，你需要管理整個項目，顧及整體效果和風格。我絕不認同「軟裝設計」這個概念，我覺得這個名詞是很不正確的。當初，室內設計是從建築發展過來，演變成一個成功的專業，建築師是完全不會做室內設計的。可是，現在一些所謂的陳設藝術師想搶室內設計師的工作來做，當各部門之間沒有好好溝通，大家就不能配合，以致出現互相推諉責任的情況。這亦不合乎中國的美學概念，中國的建築哲學是一個完整的系統，就像中醫看病一樣，是把一整個人來醫治的，不是釘着一種疾病來治的。陳設藝術，只是掛東西和擺東西，所要求的技術層面很低，所以「軟裝」這個概念，是很有問題的。

問6. 貴會推行的室內設計認證考試，考核的內容是甚麼？

答：考試內容完全是技術層面的，亦涉及專業實務工作，不同的協會有不同的制度，故國內還未有統一的考試。考試沒有設計性的部份，都是工程層面的東西，因為設計不是一個技術層面的東西就可以處理，是很複雜的，涉及到管理、教育、商業行銷等層面，光以一個專業考試去評定，並不足夠。中國內地的考試制度仍在建立中，還未趕上東亞其他地區。



7 Criteria for Developing a Profession (Abbot 1998) 行業專業化的7個條件 (Abbot 1998)							
Country 國家	USA 美國	Netherlands 荷蘭	Germany 德國	Australia 澳洲	Taiwan 台灣	China 中國	Hong Kong 香港
1. Professional association 專業機構	Yes 有	Yes 有	Yes 有	Yes 有	Yes 有	Yes 有	Yes 有
2. Name change of occupation 職業名銜變更	In some states: Registered Interior Designer 某些州份叫「註冊室內設計師」	Interior Architect 室內建築師	Interior Architect 室內建築師	4 of the 9 university programs in the country use the term "Interior Architecture" 九個大學課程中有四間採用「室內建築師」	No 沒有	Attempts to distinguish soft furnishing and decoration from interior design 意圖區分「室內設計」和「軟裝裝飾」	No 沒有
3. Develop code of ethics 職業操守	Yes 有	Yes 有	Yes 有	Yes 有	No 沒有	No 沒有	Adapted from IFI 根據IFI制定
4. Legal recognition 法律認可	Yes, in some states 某些州份有	Yes 有	Yes 有	No 沒有	Building Renovations Management Act & Interior Designers Act 《室內裝修管理辦法》及《室內設計師法》	Yes 有	No 沒有
5. Educational requirements 學歷要求	No 沒有	Yes 有	Yes 有	No 沒有	No 沒有	No 沒有	No 沒有
6. Comprehensive examination 全面性考試	Yes, NCIDQ 有, NCIDO	No 沒有	No 沒有	No 沒有	Yes 有	Yes 有	No 沒有
7. Continuing education 持續教育	Yes 有	Voluntary 自願性	Yes 有	Voluntary 自願性	Voluntary 自願性	No 沒有	No 沒有



Appendix 附件

Methodology and Statistical Findings

研究方法及統計數據

After consultation with international advisors and steering committee members, it was decided that the European Charter of Interior Architect Training of ECIA is most suited to Hong Kong's industry situation and needs, since it breaks down interior design body of knowledge into knowledge, skills and competences, and further makes the distinction between general criteria and discipline specific criteria.

The research team devised two sets of questionnaires based on the European Charter of Interior Architect Training of 2007 and 2013, respectively. The former document lists a set of knowledge and abilities required by interior architects in Europe, which the research team adapted into a questionnaire for practitioners; while the latter, which contains various interior design knowledge, skills and competences for different levels of education, was formulated into a questionnaire for the education field. Each skill, knowledge and competence corresponds to a question in the questionnaire, and respondents were asked to rate them on a

研究團隊與國際顧問及指導委員會商討後，決定借鏡《歐洲室內建築師訓練憲章》，原因是此憲章把室內設計的知識範疇分成知識、技術及能力，並把知識細分為一般及專業標準，較適合香港的業界現況及需要。

研究團隊根據《歐洲室內建築師訓練憲章》的2007及2013年版本，分別設計了兩份問卷。前者詳列歐洲室內建築師所需具備的知識和技能，研究團隊將之編寫成為供從業員填寫的問卷，而涵蓋不同教育程度之知識水平、技術和能力的2013年版本，則成為學生及教師問卷的基礎。問卷中的題目分別代表訓練憲章內的每項知識、技術及能力，問卷的填寫人需就每項知識、技

scale of 1-4 depending on how important these items are to their own practice or educational programs, with 1 being "not relevant", 2 being "not very important", 3 being "important" and 4 being "essential". The purpose of the questionnaires was to evaluate the relevance of the European Charter of Interior Architect Training to Hong Kong's practice and education situation.

A total of 478 questionnaires were received between November 2013 and March 2014, with 135 from practitioners and 343 from educators and students. The results for both Practice and Education questionnaires show that all the items score above the median score of 2, and that respondents rated most of the knowledge and skills listed in the questionnaires as "important" or "essential". According to the questionnaires, the body of knowledge adapted from the European Charter of Interior Architect Training is well-suited to the Hong Kong interior profession. The following is the list of questions and their corresponding scores.

術或能力對其工作或課程的重要性評分：1代表「完全沒有關係」、2代表「不重要」、3代表「重要」、4代表「必要」。問卷的目的是評核《歐洲室內建築師訓練憲章》是否適用於香港的執業及教育現況。

研究團隊於2013年11月至2014年3月之間共收到478份問卷，當中135份由從業員於2013年11月至2014年3月之間填寫，343份由教師及學生填寫。調查結果顯示，兩份問卷的所有問題的平均分數都在中位數2分以上，顯示大部份的項目均被認為是「重要」或「必要」，代表《歐洲室內建築師訓練憲章》內的知識範疇適合香港室內設計業的現況。以下是問卷內各題目的得分。

Survey for Educators and Students

教育人員與學生問卷

	Question 問題	Average Score 平均分
	Please indicate the importance of the following items on a scale of 4 to 1 4: Essential 3: Important 2: Not very important 1: Not relevant at all 請為以下項目相關下學院之室內設計課程的重要性評分 4：必要 3：重要 2：不太重要 1：完全沒有關係	
1	Knowledge of the history and theory of interior design, related arts, technology and human science 具備室內設計、相關藝術、科技和人文科學的歷史和理論知識	3.1
2	Knowledge and understanding of historic and actual developments in art, culture and society 具備藝術、文化及社會之歷史和實際發展的知識和理解	3.0
3	Appropriate knowledge of the design methodology for interior design and architecture 具有室內設計和建築的設計方法的適當知識	3.3
4	Understanding of design elements and principles 了解設計元素和原則	3.5
5	Understanding of theories of human behavior in interior environments 了解人類於室內環境的行為理論	3.3
6	Knowledge and ability to independently identify and analyze data and requirements regarding purpose of use, including historical, cultural, actual, functional, ergonomic and technical aspects 具獨立地辨別和分析不同用途所需的資料和要求的知識和能力，當中包括歷史、文化、實際情況、功能、人類工程學和技術方面	3.2
7	Knowledge and understanding of the psychological aspects of collaboration of team members 團隊成員合作心理的知識和理解	2.9
8	Knowledge of color principles, theories and systems and principles of lighting design 具有顏色原理、理論，以及照明設計的系統和原則之知識	3.3
9	Understanding of theories of human behavior and human factors (for example, ergonomics, anthropometry/anthropometrics) 了解人類行為和人類因素的理論（如人體工程學、人類測量學）	3.2
10	General knowledge and understanding of the construction aspects of remodeling, renovating or extension of existing buildings 在建造方面，具有改建、翻新或擴建現有建築物的基礎知識和理解	3.1
11	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, and acoustics 建造系統和方法（如木結構、鋁結構、石工技藝、混凝土）、能源配送系統、機械系統（如暖通空調、配管系統）、能源管理、數據／語音電訊系統、照明系統、天花系統、地板系統（如升高地板、受熱地板）、保安系統和聲學的專門知識和理解	3.1

	Question 問題	Average Score 平均分
12	Understanding of mechanical and electrical systems regarding the implementation in the design 了解運用於整個設計的機械和電力系統	2.9
13	Understanding of installation methods (for example, carpet, resilient flooring, wall covering) 了解安裝方法（如地毯、彈性地板、牆面材料的安裝方法）	3.0
14	Understanding of material maintenance requirements 了解物料保養的要求	3.0
15	General knowledge and understanding of the impact of fire and life safety principles on space planning (for example, compartmentalization [fire separation], movement [stairwells, corridors, exit ways], detection [smoke/heat detectors and alarm systems], suppression [sprinklers/fire hose cabinets] 具備防火和生命安全原則對空間規劃的影響之一般知識和了解（如阻隔方式[防火區劃]、逃生通道[樓梯井、走廊、出口]、偵測[煙霧／熱力探测器和警報系統]、壓制火勢[灑水器／消防水喉櫃]方面）	3.1
16	Specific knowledge and understanding of ergonomic and human factors data 具有人體工程學和人類因素之數據的專門知識和了解	3.0
17	Specific knowledge and understanding of accessibility and barrier-free design guidelines 具有暢達設計和無障礙設計指引的專門知識和理解	2.9
18	Understanding of the impact on health and welfare of indoor air quality, noise and lighting 了解室內空氣質素、嘈音和照明對健康和福祉的影響	3.0
19	Knowledge and understanding of professional ethics and the role of ethics in the practice of interior design 具備對室內設計的專業道德和道德角色的知識和理解	3.0
20	Knowledge and understanding of environmental ethics and the role of sustainability in the practice of interior design 具備對室內設計的環境道德和可持續發展角色之知識和理解	3.1
21	General knowledge and understanding of codes, regulations and standards 具備法規、條例和標準的一般知識和理解	3.0
22	General knowledge and understanding of legal aspects related to building and interiors 具備有關建築和室內設計的相關的法規、條例和標準的一般知識和理解	2.9
23	Specific knowledge and understanding of office management, objectives and policies, operational management, financial management and continuous updating thereof 具辦公室管理、目標和政策、營運管理、財務管理的專門知識和理解，並掌握其最新資訊	2.7

	Question 問題	Average Score 平均分
24	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 具備預算（如項目成本、費用）、預算管理、協作（管理項目團隊不同成員的職責）、時間管理、工作時間編排和合約行政的一般知識和理解	2.9
25	Specific knowledge and understanding of specifications, contract documents, tender procedures, permits, project management, delivery and completion (punch-list, user manuals and guarantees) 具備對規格說明文件、合約文件、招標過程、許可證、項目管理、服務提供和項目完工（尾項清單、使用說明書和保修）的專門知識和理解	2.8
26	General knowledge and understanding of static and theory of strength of materials 具備物料靜力和強度理論之一般知識和理解	3.0
27	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, and the ability to rapidly visualize concepts through sketching 具備形象化技術、人手繪圖、線條繪畫、技術繪圖、規劃和透視圖法、模型製作、展示技術、演說技巧、電腦輔助設計技術、示意圖設計、概念發展和解難技巧，包括概念陳述表達的一般知識和理解，以及透過速寫快速地把概念形象化的能力	3.3
28	Specific knowledge and ability to apply two-dimensional design elements and principles in interiors projects 具有在室內設計項目中，應用二維設計元素和原則的專門知識和能力	3.3
29	Specific knowledge and ability to apply three-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 three-dimensional space and form, such as in perspectives and models (computer-generated or manual) 具有運用三維設計元素和原則去建立立體空間的整體景觀（空間的體積、視覺連貫性和平衡、連結元素）的專門知識和能力，以及清晰地表現三維空間和形態，例如利用透視和模型（電腦或人手製作）來表現之專門知識和能力	3.4
30	Specific knowledge and understanding of illustrative sketching, drafting and lettering, both manual and computer-aided techniques 具有以人手或電腦輔助技術所繪製的說明性素描、草圖和文字之專門知識和理解	3.2
31	General knowledge and understanding of documenting materials, and spatial and technical conditions related to purpose of use and human conditions 具有紀錄與用途和人類情況相關的物料、空間和技術情況的一般知識和理解	3.1

	Question 問題	Average Score 平均分
32	Specific knowledge and understanding of compiling competent schematic design, concept development, and problem solving skills, including concept statements, and 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) 匯編合適的示意性設計、概念建立和解難技巧的專門知識和了解，包括透過素描、空間規劃（鄰接物、通道，以及空間的聯繫和塑造）、資料管理（收集和散佈相關的項目資訊）快速地把概念形象化的能力	3.2
33	General knowledge and understanding of decision making processes and employee and community participation 具備決策過程、員工與社區參與的一般知識和理解	2.9
34	General knowledge and understanding of conflict resolution 具有解決衝突的一般知識和理解	2.9
35	Specific knowledge and understanding of business processes (for example, marketing, strategic planning, and accounting procedures), certification, licensing, and registration requirements 營商過程（如市場推廣、策略性計劃和會計過程）、認證、領取牌照和註冊要求的專門知識和理解	2.7
36	Knowledge and understanding of assessment processes (for example, post-occupancy evaluation, productivity, area ratios, life cycle assessment) 檢驗過程（如用後評估、生產力、面積比例、生命週期評核）的知識和理解	2.8
37	Critical, analytical, and strategic thinking 批判性、分析性及策略性思考	3.3
38	Ability to engage imagination, think creatively, innovate and provide design leadership 具備參與想像、創意思維、創新及領導設計的能力	3.3
39	Ability to think visually and volumetrically 具備圖像思維和立體空間思維能力	3.3
40	Creative thinking 創意思維	3.4
41	Ability to identify client's and user's needs and their responses to the interior environment 具有識別客戶和使用者對室內環境的需要和反應之能力	3.3
42	Ability to research functional and emotional aspects of space 具有研究空間的功能對人類情緒反應的能力	3.2

	Question 問題	Average Score 平均分
43	Ability to design custom interior elements (for example, floor patterning, textiles) 具有為客戶度身設計室內用品的能力（如地板樣式、紡織品）	3.1
44	Ability to design or incorporate way-finding methods and graphic identification (such as signage) 具有設計或融合導向方式和圖像標記（如指示牌）之能力	3.0
45	Ability to integrate physical aspects, relating to expansion, contraction and finishes (heat, moisture, light, sound, air), into the design, and ability to cooperate with specialized consultants and contractors 具備根據物料膨脹、收縮和完工情況把不同環境特徵（如熱力、濕度、光線、聲音、空氣）融入於設計的能力，以及具有與專業顧問及承辦商合作的能力	3.1
46	Ability to select and apply color in interior projects 具有在室內設計項目中選取和應用顏色的能力	3.2
47	Ability to present color, materials, and furnishings (for example, by means of sample boards, collages, mock-ups, digital representations) 具有展示色彩、物料和裝飾的能力（如透過樣本、拼貼、實物模型、數碼媒體展示）	3.2
48	Ability to express ideas clearly in oral presentations and critiques. 具有在口頭匯報和評論中清晰地表達意見的能力	3.3
49	Ability to communicate clearly in writing 具有清晰地以書面溝通的能力	3.0
50	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 能夠熟練地準備圖則、工作時間表和規格說明文件，作為合約文件的一個綜合部份，所述文件之內容需合乎項目的規模和範圍，及充分全面地展示設計方案如何與室內建築連繫	3.2
51	Ability to research organizational and transformation processes 具有研究組織和轉變過程之能力	3.1
52	Ability to manage the work process, find a balance in design activities and logistic, and find a fertile balance between artistic and favorable activities 具有管理工作程序及於設計活動和工作流程之間作出平衡的能力，以及在藝術性和有利的活動之間找到平衡之能力	3.0
53	Ability to communicate and negotiate on different levels, executive and policymaking, with clients and other parties concerned, on organizational, financial and content aspects 具有與客戶和其他相關單位在不同的行政和決策層面上，溝通和協商有關組織、財政和內容方面的事項之能力	2.9

	Question 問題	Average Score 平均分
54	Ability to play roles in assignments and public enquiries 具有擔當職務和面對公眾查詢之能力	2.9
55	Capability to observe developments and trends in society and an attitude to further one's position 具有觀察社會發展和趨勢之能力，以及提高自身地位的態度	3.1
56	Capability to apply methodological research to aspects of the professional field 具有在設計專業的不同範疇中應用研究方法之能力	3.1
57	Purposeful and respectful handling of the different roles, responsibilities and interests in the design and production process 有目的地、抱着尊重的態度，處理設計和製作過程中的不同角色、責任和利益	3.0
58	Global perspective and approach to thinking and problem solving (viewing design with awareness of, 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) 以國際視野和處理手法去思考和解決問題（以顧及和尊重人類文化和社會差異的態度審視設計、了解影響地球可持續發展的因素、了解實踐設計在全球市場的意義）	3.2
59	Establishes contacts that are relevant for a network and is capable to maintain such network 建立相關的人脈網絡聯絡和有能力去維繫這些人脈網絡	3.0



Practitioners **Survey**
從業員問卷

	Question 問題	Average Score 平均分
	Please indicate the importance of the following items on a scale of 4 to 1 4: Essential 3: Important 2: Not very important 1: Not relevant at all 請為以下項目相關下學院之室內設計課程的重要性評分 4：必要 3：重要 2：不太重要 1：完全沒有關係	
1	Knowledge of the history and theory of interior design, architecture and related arts, technology, and human science 具備室內設計、建築學及相關藝術、科技和人文科學的歷史和理論知識	3.1
2	Critical, analytical, and strategic thinking. 批判性、分析性及策略性思考	3.7
3	Knowledge and understanding of historic and actual developments in art, culture and society 具備藝術、文化及社會之歷史和實際發展的知識和理解	2.9
4	Capability to observe developments and trends in society 具有觀察社會發展和趨勢之能力	3.3
5	Ability to engage imagination, think creatively, innovate and provide design leadership. 具備參與想像、創意思維、創新及領導設計的能力	3.7
6	Understanding of design elements and principles 了解設計元素和原則	3.6
7	Understanding of theories of human behavior in interior environments 了解人類於室內環境的行為理論	3.5
8	Ability to think visually and volumetrically 具備圖像思維和立體空間思維的能力	3.6
9	Creative thinking 創意思維	3.5
10	Capability to apply methodological research to aspects of the professional field 具有在設計專業之不同範疇中應用研究方法之能力	3.1

	Question 問題	Average Score 平均分
11	Knowledge and ability to independently identify and analyze data and requirements regarding purpose of use, including historical, cultural, actual, functional, ergonomic and technical aspects 具獨立地辨別和分析不同用途所需的資料和要求的知識和能力，當中包括歷史、文化、實際情況、功能、人類工程學和技術方面	3.2
12	Purposeful and respectful handling of the different roles, responsibilities and interests in the design and production process 有目的地、抱着尊重的態度，處理設計和製作過程中的不同角色、責任和利益	3.2
13	Knowledge of color principles, theories and systems and principles of lighting design 具有顏色原理、理論，以及照明設計的系統和原則之知識	3.2
14	Ability to identify client's and user's needs and their responses to the interior environment 具有識別客戶和使用者對室內環境的需要和反應的能力	3.6
15	Understanding of theories of human behavior and human factors (for example, ergonomics, anthropometry/anthropometrics) 了解人類行為和人類因素的理論（如人體工程學、人類測量學）	3.2
16	Ability to research functional and emotional aspects of space 具有研究空間的功能和對人類情緒反應的能力	3.1
17	Ability to design custom interior elements (for example, furniture, floor patterning, textiles) 具有為客戶度身設計室內用品的能力（如傢私、地板樣式、紡織品）	3.1
18	Ability to design or incorporate way-finding methods and graphic identification (such as signage) 具有設計或融合導向方式和圖像標記（如指示牌）之能力	2.9
19	Understanding of the relationship between human behavior and the built environment 了解人類行為和建築環境的關係	3.3
20	Understanding of the concept of sustainable building methods and materials and ecological aspects 了解可持續發展的建築方法和物料，及生態學方面的概念	3.0

	Question 問題	Average Score 平均分
21	Understanding of the comfort and perception aspects of technical systems (HVAC, lighting, AV, sanitary equipment etc.) and the selection and application thereof 具有對機械系統（如暖通空調、照明、AV、衛生設施等）的舒適度和感知方面以及選取和應用這些系統之理解	3.1
22	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 具有建築產品、材料和完工處理；裝置和設備，以及其屬性、特性、選取、規格、成本、應用、安裝、表現和維修方面的一般知識和理解	3.3
23	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 具備產品和物料的選取及詳細規格的專業知識和了解，所涉知識包括法規的遵守、生命安全、建築標準、投標過程、可持續指引和人類需要（如暢達設計）	3.2
24	Understanding of products sources, costs and life-cycle costs, sustainability, energy-efficiency and recycling 對產品來源、成本和生命週期成本、可持續性、能源效益和循環再用之理解	2.9
25	Ability to produce and understand furnishings, fixtures, and equipment drawings, specifications, and installation 具有製作和理解裝飾、裝置、設備圖則和規格說明文件及安裝方法的能力	3.1
26	General knowledge and understanding of the construction aspects of remodeling, renovating or extension of existing buildings 在建造方面，具有改建、翻新或擴建現有建築物的一般知識和理解	3.0
27	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, and acoustics 建造系統和方法（如木結構、鋁結構、石工技藝、混凝土）、能源配送系統、機械系統（如暖通空調、配管系統）、能源管理、數據／語音電訊系統、照明系統、天花系統、地板系統（如升高地板、受熱地板）、保安系統和聲學的專門知識和理解	3.0
28	Understanding of mechanical and electrical systems regarding the implementation in the design 了解運用於整個設計的機械和電力系統	2.9

	Question 問題	Average Score 平均分
29	Understanding of installation methods (for example, carpet, resilient flooring, wall covering) 了解安裝方法（如地毯、彈性地板、牆面材料）	3.1
30	Understanding of material maintenance requirements 了解物料保養的要求	2.9
31	General knowledge and understanding of static and theory of strength of materials 具備物料靜力和強度理論之一般知識和理解	2.7
32	General knowledge and understanding of the impact of fire and life safety principles on space planning (for example, compartmentalization [fire separation], movement [stairwells, corridors, exit ways], detection [smoke/heat detectors and alarm systems], suppression [sprinklers/fire hose cabinets] 具備防火和生命安全原則對空間規劃的影響之一般知識和了解（如阻隔方式[防火區劃]、逃生通道[樓梯井、走廊、出口]、偵測[煙霧／熱力探測器和警報系統]、壓制火勢[灑水器／消防水喉櫃]方面）	3.2
33	Specific knowledge and understanding of ergonomic and human factors data 具有人體工程學和人類因素之數據的專門知識和理解	3.1
34	Specific knowledge and understanding of accessibility and barrier-free design guidelines 具有暢達設計和無障礙設計指引的專門知識和理解	3.0
35	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 具備根據物料收縮和完工情況把不同環境特徵（如熱力、濕度、光線、聲音、空氣）融入於設計的能力，以及具有與專業顧問及承辦商合作的能力	3.0
36	Understanding of the impact on health and welfare of indoor air quality, noise and lighting 了解室內空氣質素、嘈音和照明對健康和福祉的影響	2.9
37	Ability to select and apply color in interior projects with regard to health and safety factors 能夠就健康和安全因素，於室內設計項目中選用合適的顏色	2.9
38	Knowledge and understanding of professional ethics and the role of ethics in the practice of interior design 具備對室內設計的專業道德和道德角色之知識和理解	3.4

	Question 問題	Average Score 平均分
39	Knowledge and understanding of environmental ethics and the role of sustainability in the practice of interior design 具備對室內設計的環境道德和可持續發展角色之知識和了解	3.1
40	Global perspective and approach to thinking and problem solving (viewing design with awareness of, 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) 以國際視野和處理手去思考 and 解決問題（以顧及和尊重人類文化和社會差異的態度審視設計、了解影響地球可持續發展的因素、了解實踐設計在全球市場的意義）	3.0
41	Keep up with social, cultural and economical developments, and relate these to one's own work (and/or work method), and to the distinct attitude as a designer 跟上社會、文化和經濟發展，並把這些因素與工作（和／或工作方式）以及設計師獨有的態度連繫	3.0
42	General knowledge and understanding of building codes, regulations and standards 建築法例、條例和標準的一般知識和理解	3.4
43	General knowledge and understanding of legal aspects related to building and interiors 建築和室內設計相關法律的一般知識和理解	3.1
44	Specific knowledge and understanding of office management, objectives and policies, operational management, and financial management 具有辦公室管理、目標和政策、營運管理、財務管理的專門知識和理解	2.7
45	Ability to contribute in cooperation with other designers or specialists from other disciplines 具有在與其他設計師或其他範疇的專業人士合作時作出貢獻的能力	3.2
46	Knowledge and understanding of the psychological aspects of collaboration of team members 團隊成員合作心理的知識和理解	3.0
47	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 預算（如項目成本、收費）、預算管理、協作（管理項目團隊不同成員的職責）、時間管理、工作時間編排和合約行政的一般知識和理解	3.1
48	Specific knowledge and understanding of information gathering research and analysis (functional requirements, code research, sustainability issues, etc.) 具有資料搜集研究和資料分析（機能要求、法規研究、可持續發展事宜等）的專門知識和了解	2.9

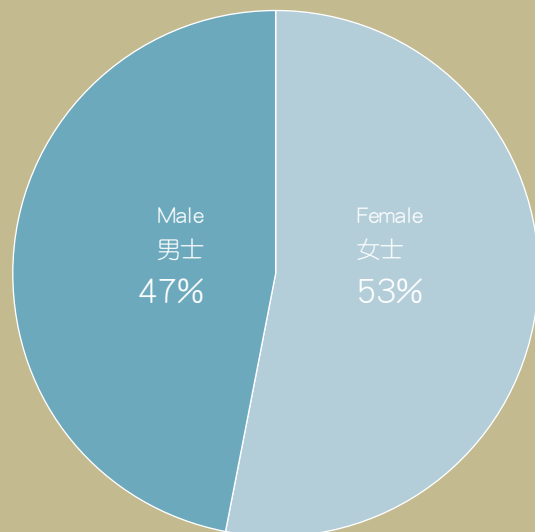
	Question 問題	Average Score 平均分
49	Specific knowledge and understanding of specifications, contract documents, tender procedures, permits, project management, delivery and completion (punch-list, user manuals and guarantees) 具備對規格說明文件、合約文件、招標過程、許可證、項目管理、服務提供和項目完工（尾項清單、使用者說明書和保修）的專門知識和理解	3.0
50	General knowledge and understanding of visualization techniques, hand drawing, line drawing, technical drawing, projection and perspective, modeling, presentation techniques, elocution, CAD techniques, schematic design, and the ability to rapidly visualize concepts through sketching 具有形象化技術、人手繪圖、線條繪畫、技術繪圖、規劃和透視圖法、模型製作、展示技術、演說技巧、電腦輔助設計技術、示意圖設計的一般知識和理解，以及透過速寫快速地把概念形象化的能力	3.6
51	Specific knowledge and ability to apply two-dimensional design elements and principles in interior projects 具有在室內設計項目中，應用二維設計元素和原則的專門知識和能力	3.4
52	Specific knowledge and ability to apply three-dimensional design elements and principles to the development of the spatial envelope (for example, volumes of space, visual continuity and balance, interconnecting elements) ,and ability to communicate three-dimensional space and form, such as in perspectives and models (computer-generated or manual) 具有運用三維設計元素和原則去建立立體空間的整體景觀（如空間的體積、視覺的連貫性和平衡、連結元素）的專門知識和能力，以及清晰地表現三維空間和形態，例如利用透視和模型（電腦或人手製作）來表現之專門知識和能力	3.5
53	Specific knowledge and understanding of illustrative sketching, drafting and lettering, both manual and computer-aided techniques 具有對以人手或電腦輔助技術所繪製的說明性素描、草圖和文字之專門知識和理解	3.4
54	Ability to present color, materials, and furnishings (for example, sample boards, collages, mock-ups, digital representations) 具有展示色彩、物料和裝飾的能力（如透過樣本、拼貼、實物模型、數碼媒體展示）	3.5
55	Ability to express ideas clearly in oral presentations and critiques 具有在口頭匯報和評論中，清晰地表達意見的能力	3.6
56	Ability to communicate clearly in writing 具有清晰地以書面溝通的能力	3.4

	Question 問題	Average Score 平均分
57	Specific knowledge and understanding of compiling competent schematic design, concept development, and 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) 具備匯編合規格的設計示意圖、建立概念和陳述概念的專門知識和理解，以及透過素描、空間規劃（鄰接物、通道，以及空間的聯繫和塑造）、資料管理（收集和散佈相關的項目資訊）快速地把概念形象化的能力	3.4
58	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 能夠準確熟練地備圖則、工作時間表和規格說明文件，作為合約文件的一個綜合部份，所述文件之內容需合乎項目的規模和範圍，及充份全面地展示設計方案如何與室內建築連繫	3.2
59	General knowledge and understanding of decision making processes and employee and community participation 具備對決策過程、員工與社區參與的一般知識和理解	3.1
60	General knowledge and understanding of conflict resolution (facilitating solutions to conflicting objectives) 具備解決衝突（懂得解決不同目標）的一般知識和理解	3.1
61	Specific knowledge and understanding of business processes (for example, marketing, strategic planning, and accounting procedures), certification, licensing, and registration requirements 營商過程（如市場推廣、策略性計劃和會計過程）、認證、領取牌照和註冊要求的專門知識和理解	2.8
62	Knowledge and understanding of assessment processes (for example, post-occupancy evaluation, area ratios, life cycle assessment) 檢驗過程（如用後評估、地積比例、生命週期評核）的知識和理解	2.7
63	Ability to manage the work process 具有管理工作流程之能力	3.3
64	Ability to communicate and negotiate with clients and other parties concerned on organizational, financial and content aspects 具有與客戶和其他相關單位在不同層面上，溝通和協商有關組織、財政和內容方面的事項之能力	3.2
65	Ability to play roles in assignments and public enquiries 具有擔當職務和面對公眾查詢之能力	2.9

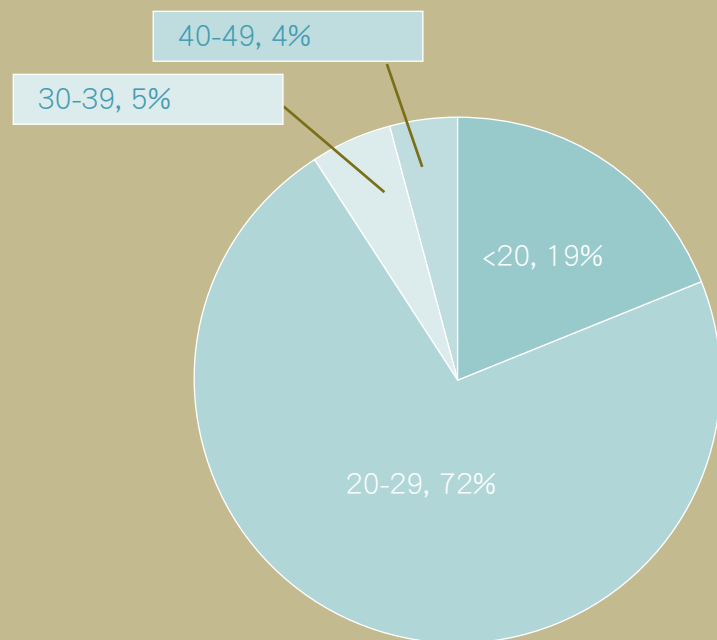
Educators and Students 教育工作者與學生

Total:343
合共

Gender 性別

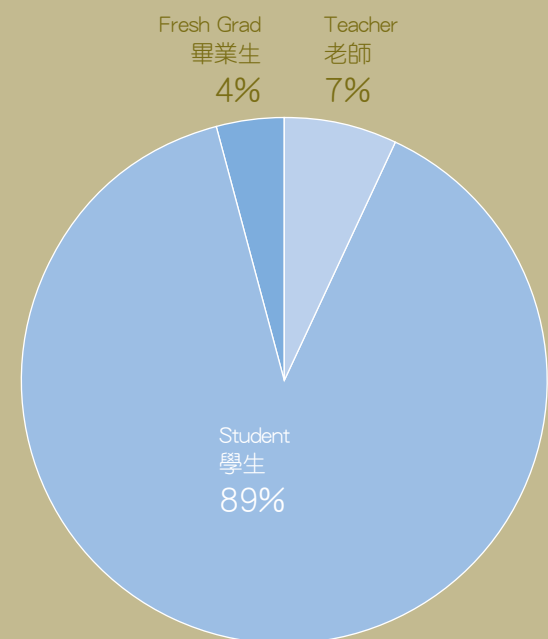


Age 年齡

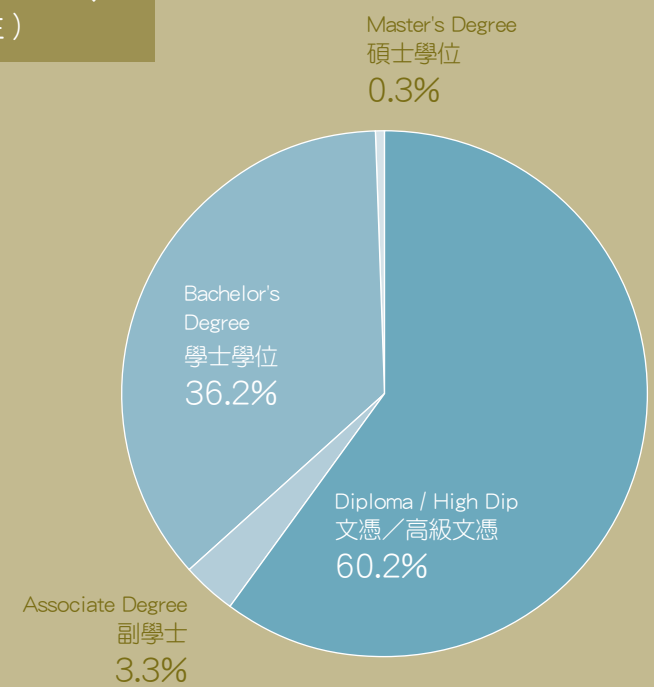


* >60-50, 0.003%

Occupation 工作崗位



Study Level(students) 教育程度 (學生)

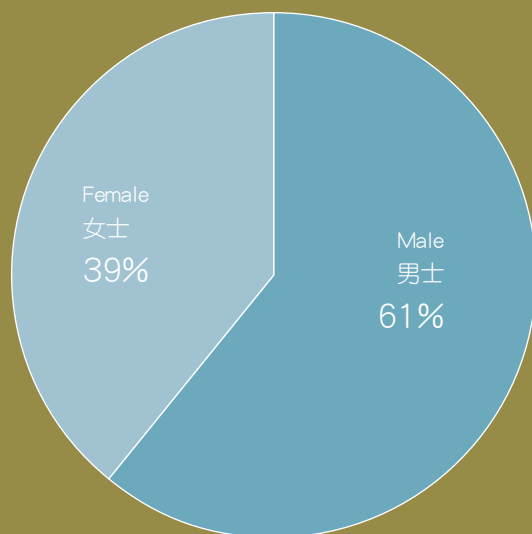


* Cert 0
* 證書0人

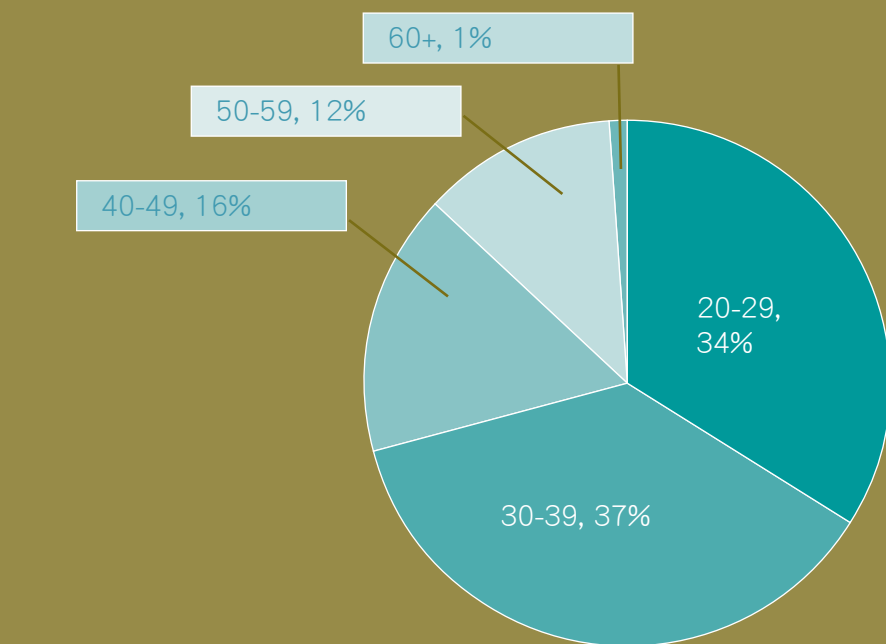
Practitioners 從業員

Total:135
合共

Gender 性別

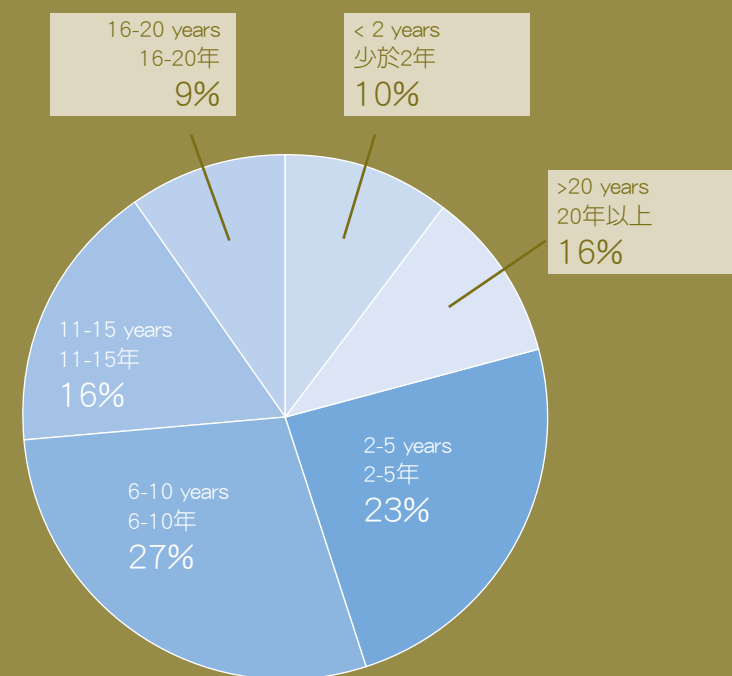


Age 年齡

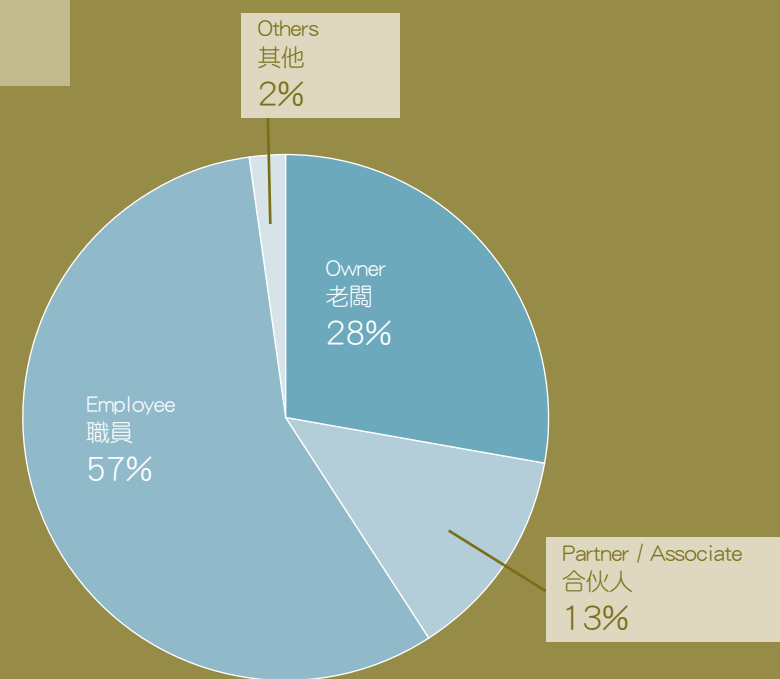


• <20, 0%

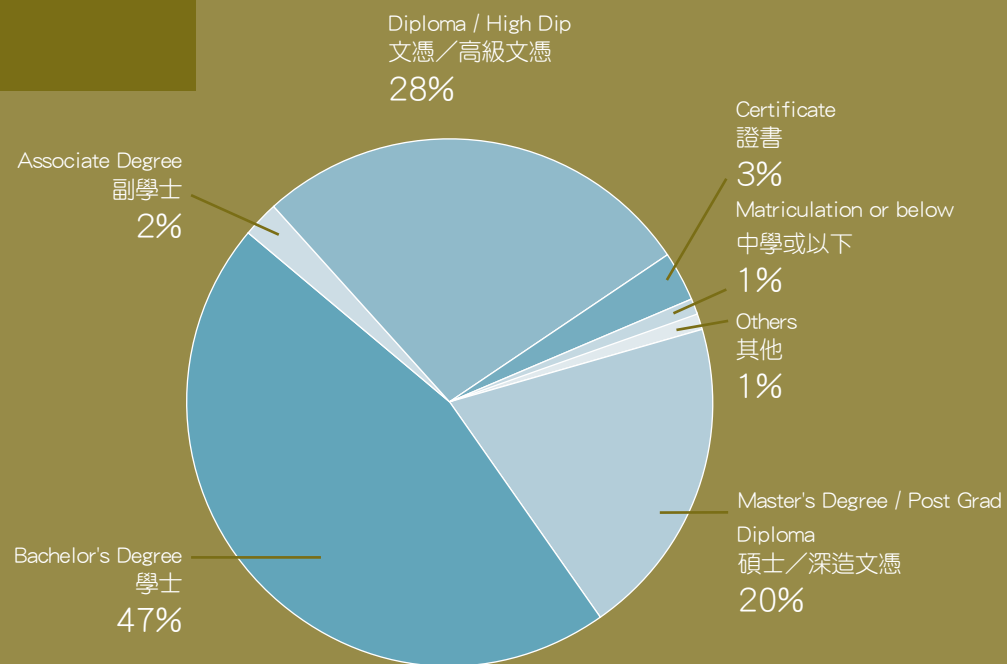
Experience 年資



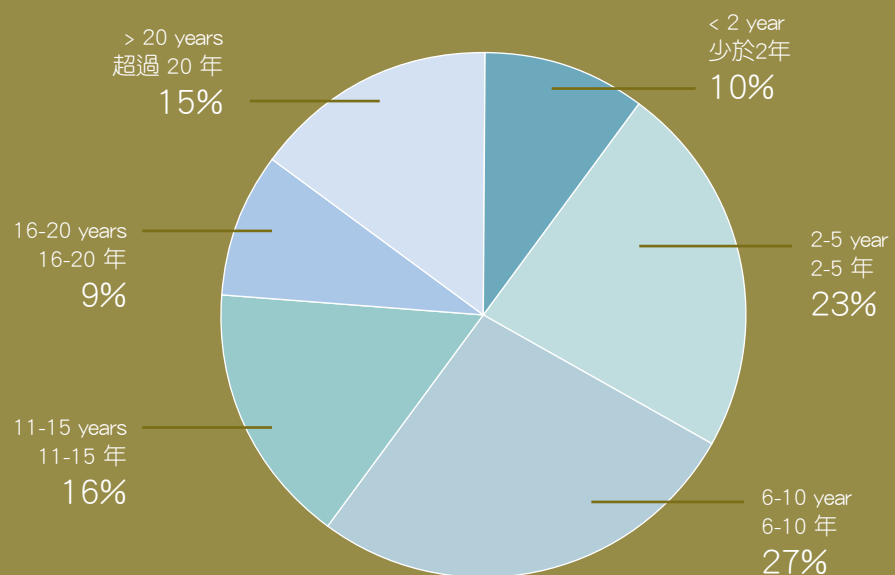
Employment Status 職位



Education 學歷



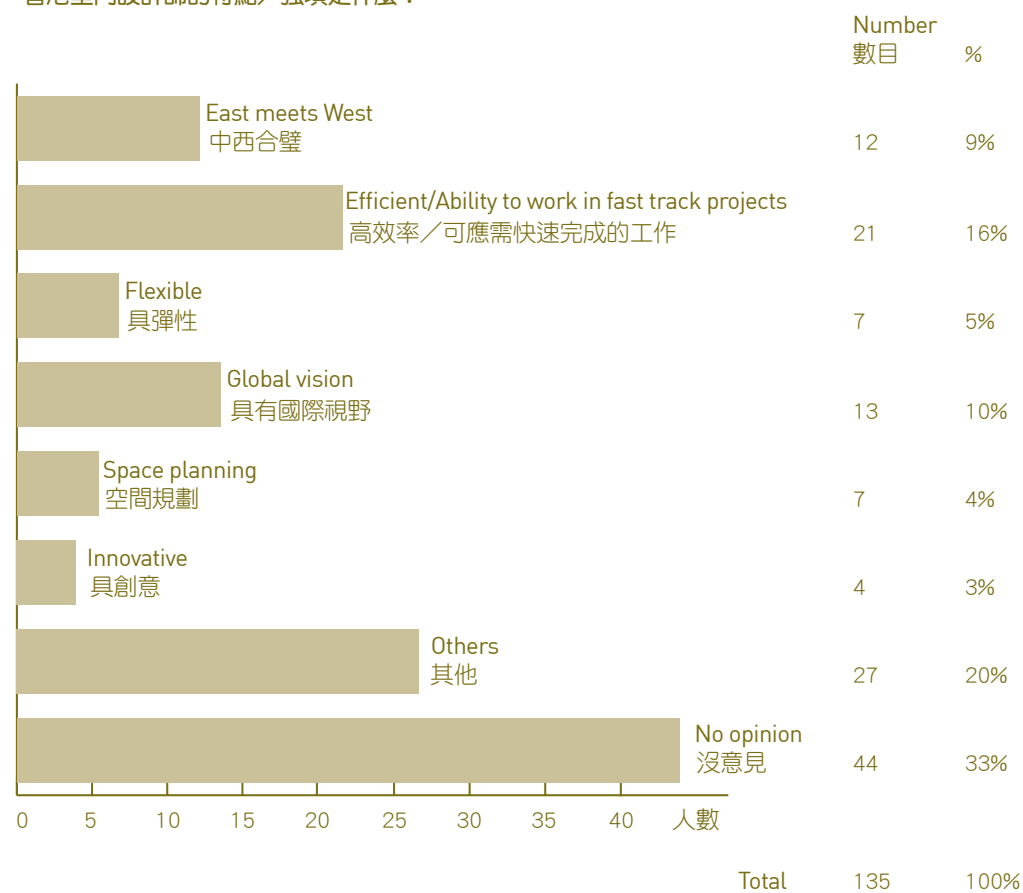
Number of years as Interior Designer 執業年資



Open-ended Questions 開放式問題

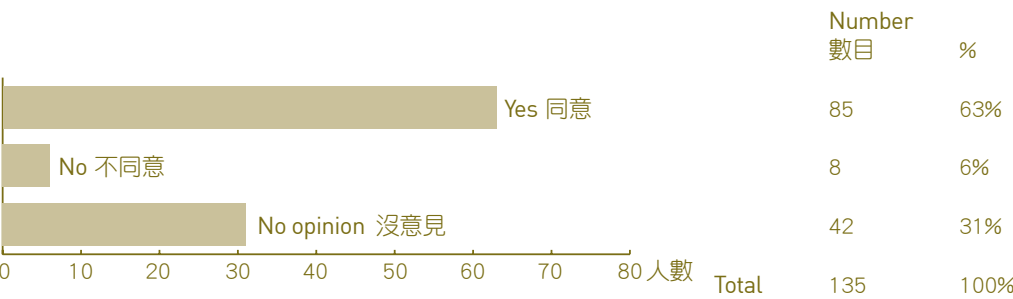
In addition to multiple-choice questions, practitioners were also asked a series of open-ended questions regarding interior design professionalization, the results of which are listed below.
除了選擇題外，從業員問卷也包括一些有關室內設計專業化的開放式問題，答案綜合如下。

Q1. What is main uniqueness/strength of Hong Kong interior designers? 香港室內設計師的特點／強項是什麼？



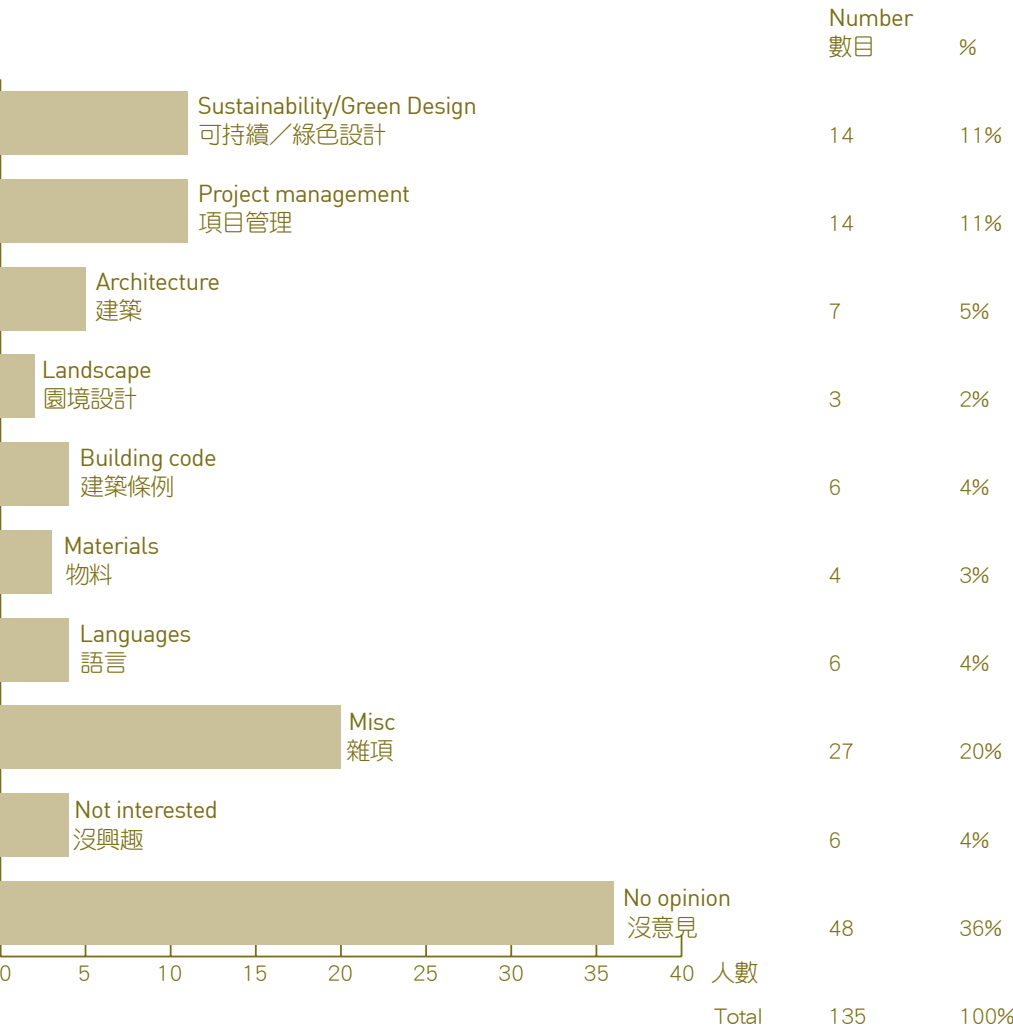
Q2. Do you agree with having mentorship system for fresh grads?

你同意為新畢業學生設實習制度嗎？



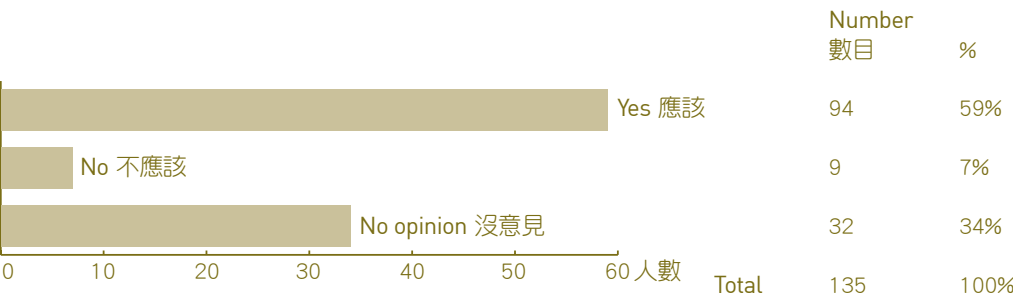
Q3. What continuing education courses will you be interested in?

你有興趣就讀甚麼持續進修科目？



Q4. Should we require practitioners to have a minimum level of education or professional training?

我們應要求從業員具最低程度學歷水平或專業訓練嗎？



Steering Committee Members

指導委員會成員

Cees De Bont, Dean of School of Design & Swire Chair
Professor of Design, HK Polytechnic University
Louisa Young, Programme Leader,
Caritas Bianchi College of Careers
Grant Preisser,
Associate Vice President, SCAD
Daniel Chan Kwong Yiu, Head of Department,
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Seiki Mori,
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Francis Lee,
Chairman, Hong Kong Designers Association
Wing Leung, Director, M Moser Ltd
Patrick Lau, Former Legco Member
Arthur Lo, Course leader, HKU SPACE
Steve Leung, Founder, Steve Leung Designers Ltd.
Desmond Luk, Director, Steve Leung Designers Ltd.
Edmund Lee, Executive Director,
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Joey Ho, Creative Director, Joey Ho Design Ltd.
Edward Shen, Fellow, Hong Kong Institute of Architects
Simon MK Leung,
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International Advisors	國際顧問
Shashi Caan, Former President, International Federation of Interior Architects/Designers	Shashi Caan，國際室內建築師暨設計師團體聯盟(IFI)前主席
Joanne Cys, Co-Chair, Global Interior Educators Open Forum, International Federation of Interior Architects/Designers	Joanne Cys，國際室內建築師暨設計師團體聯盟全球室內設計教育人員論壇聯合主席
Kees Spanjers, Former President European Council of Interior Architects	Kees Spanjers，歐洲室內建築師協會(ECIA)前主席
Patricia Blaser, Chair, Council of Past-Presidents, National Council for Interior Design Qualification	Patricia Blaser，美國室內設計資歷委員會，前任主席委員會主席
Sylvia Leydecker Interior Designer & Owner 100% Interior	Sylvia Leydecker 室內設計師及100% Interior創辦人
Wang Yul Lin, President, Chinese Society of Interior Designers	王玉麟 中華民國室內設計協會理事長
Chen Jing Yong, Director(Beijing) and Expert Committee Member, China Institute of Interior Design	陳靜勇，中國建築學會室內設計分會理事（北京）及專家委員會委員
Zheng Shu Yang, Vice President China National Interior Decoration Association	鄭曙暘，中國室內裝飾協會副主席

Focus Group Attendees:

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Practitioners

從業員

1. Michael Tsang, AGC Design Ltd
2. Wesley Liu, PplusP Designers Ltd
3. Joseph Sy, Joseph Sy and Associates
4. Kinney Chan, Kinney Chan & Associates
5. Timothy Cheng, Tiron Interior Architecture
6. Dora Leung, JMI Associates
7. Stephen Liu, Liu's Design & Decoration Co.
8. Nic Banks, Atelier Pacific
9. Marc Brulhart, Marc & Chantal
10. Tony Lau, NowHere Design Ltd
11. Lam Wai Ming, Design Systems
12. Alex Au Yeung, Red Dot Design Ltd
13. Antonio Kwok, KWSG Design Consultants Ltd
14. Kenwin Chan, Steve Leung Designers
15. Ken Fung, APAC Workshop
16. Leung Yuk Ling, Hiromi Design Ltd
17. KY Chan, PplusP Designers
18. Peter Cheung, PplusP Designers
19. William Lim, CL3
20. Lau Chi On, Nova Interior Studio
21. Joan Tung, LRF Design
22. Konie Lam, Kon Design
23. Tik Chan, Studio 93 Design
24. Alistair Leung, Ronald Lu & Partners
25. Kivina Leung, LRF Design
26. George Lam, Bugs Design Consultants



Focus Group Attendees:

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教育工作者

1. William Eng, HK Communication Art Center
2. Margaret Lai, HK Design Institute
3. Popo Leung, HK Design Institute
4. Joseph Yim, UniArt
5. Raymond Lee Wai Man, School of Continuing and Professional Studies, CUHK
6. Jason Hung, Smart Will Education Center
7. Penny Chan, Caritas Bianchi College of Careers
8. Moni Yiu, C01 Design School
9. Kacey Wong, Hong Kong Polytechnic University
10. Marta Catalan Eraso, Raffles International College HK
11. Grace Lau CitySCOPE
12. Howard Chang, PolyU HKCC
13. Ming Cheu, HKUSPACE

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 Lok (Caritas Bianchi College of Careers)
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