



GO PRO! R|DA SEMINAR SERIES

邁向專業化! 香港註冊室內設計師協會計劃講座系列

GO PRO! R|DA SEMINAR SERIES



MARCH - AUGUST 2009

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FOREWORD 前言

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Nowadays people are no longer satisfied with mere function and aesthetics in the design of our living space. Health, safety and environmental friendliness are but basic requirements and reasonable expectations of the space user.

The Hong Kong Interior Design Association (HKIDA) has been proactively seeking to advance the professionalism of our interior designers through the years, and has organised the “Go Pro! 2009” seminars with funding support from the Government’s DesignSmart Initiative to bring our interior designers up-to-date on public health and safety issues, best practices in interior design professionalisation adopted in other countries, building regulations and code of conduct, etc. The seminars have been well received by the interior design community, and those who attended have found the seminars most useful and informative.

This report marks the successful organisation of the seminars and is indeed a precious guidebook which not only serves as a collection of up-to-date information on interior design, but opens up new perspectives and provides food for thought for our interior designers to enhance their professionalism. The report will be distributed in various local and foreign design events so as to benefit more in the design community.

現今社會，人們對室內空間的要求不限於實用和美觀，同時安全、健康與及環保也成為室內設計使用者的必要條件。

香港室內設計協會多年來推動室內設計專業化不遺餘力，今年更獲香港政府成立的「設計智優」計劃資助，舉辦了「邁向專業化」室內設計專業化講座，內容包括最新的室內設計的公共健康與安全課題、國外室內設計專業化的進程、建築條例、專業操守等等。這個講座深得業界的認同，參與的人士都認為這個講座系列的內容切合業界需要，有助推動室內設計專業化。

這本報告書節錄了六個講座的內容，不但方便業界人士日後作參巧之用，也為本港室內設計業提供新思維，讓室內設計師反思如何可幫助香港室內設計業邁向專業化。這本報告書將於本港及外地各大設計活動派發，惠及整個設計界。

Lorraine Justice

Director, School of Design, The Hong Kong Polytechnic University
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It is my honor to write the foreword for this report as the issues in interior design have become very complex in the past few years. With more restrictions in building codes, along with the desire on the part of interior design practitioners to produce the best work that will keep people safe and supported in many ways, the offerings of the Go Pro! RIDA Seminar Series are timely and much needed.

The interior design profession is both old and new. While our earlier ancestors planned, built and adorned our spaces, however humble, we can fast forward to today where we are engaging in similar activities. However, the work has become varied in the demands it places on those who choose to do this work. This seminar series provided information on such timely topics as current professional practice, fire safety and building regulation, examination and legislation and interior design education, plus a student workshop on historical revitalization.

The speakers for the seminars included prominent local professionals and overseas guest from Europe, the United States and Asia. I am certain the reader of this report will find information of value that will take them to the next level of understanding on what it takes to be a professional interior designer in our global world.

能夠為這本室內設計專業化講座的報告書寫前言實在是我的榮幸，室內設計業面對的議題隨著樓宇安全條例越趨嚴謹，室內設計從業員的水平也應續步提高以滿足用者對美感與安全的要求，因此這個名為「邁向專業化」的室內設計講座系列所探討的各個課題在現今社會十分具實用價值。

室內設計業可說是既古老又現代的行業，我們的祖先無論環境多麼簡陋，也會花心思佈置和裝飾室內環境，與今時今日的使用者沒有兩樣，最大的分別是我們現在對為我們設計室內環境的人的要求比過去更多樣化，為此這個講座系列提供了最新和最合時宜的室內設計行業資訊，包括有關專業運作、消防及屋宇條例、室內設計教育與考核等課題，還有一個有關活化歷史建築的工作坊。

這個講座系列的講者包括出色的本地專材與及來自歐美及亞洲的嘉賓。我相信這本報告書的讀者可在此中獲得很多有用資料，有助他們更上一層樓，成為具國際水平的室內設計從業員。

INTRODUCTION 引言

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In the 21 century, the interior design profession has become extremely competitive and designers are striving for international recognition. Similar to architectural practice, interior design is not just about aesthetic and commercial values; it also needs to be concerned with issues of public health, wealth and safety. As the projects' scale and liabilities of interior designers are getting bigger, it's a global trend that higher professional standards need to be guaranteed by the setup of proper registration system.

In 2006 Hong Kong Interior Design Association has first initiated the RIDA - Hong Kong Registered Interior Designers Association project. The objective of the project is to promote our profession and to gain the government's support as well as the public recognition for the establishment of the registration system for Hong Kong interior design practitioners.

The first phase of the RIDA project, a research called *From Certification To Registration* was completed last November with the support from the Hong Kong Polytechnic University. It started off with literature review on the required knowledge of interior design, followed by case studies on the mechanism in establishing accreditation programs and setting professional examination in other advanced countries. Focus group meetings and in-depth interviews were also conducted. Views from industry professionals and stakeholders were as well collected.

This year, with the funding support from the Innovation and Technology Commission of the Hong Kong Government, the RIDA project proceeded to the second phase by holding the RIDA seminar series which took place over six months, between March and August 2009. The seminars put focus on the three Es: Education, Experience, Examination, with topics that include: state of the interior design profession in USA 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.

The result has been compiled into this report with the aim to educate local interior design practitioners and to inform our general public about our ever-expanding scope of work.

踏入二十一世紀，室內設計已成為競爭激烈的專業，設計師都希望能在國際舞台上佔一席位。跟建築設計一樣，室內設計所重視的不單是美學和商業價值，更需要考慮到公眾健康、福祉以及安全問題。隨著大型項目陸續出現，社會對室內設計師的依賴性亦越來越大；成立正式註冊登記制度，保障更高的專業質素，已成為全球的新趨勢。

在2006年，香港室內設計協會首次發起「RIDA—香港註冊室內設計師協會計劃」。此項計劃的目的，一方面是推廣室內設計專業，另一方面亦要爭取政府及公眾支持成立室內設計師註冊機制。

第一階段RIDA計劃成果：去年十一月，香港室內設計協會在香港理工大學的支持下，進行了一項名為「從認證到註冊 (From Certification To Registration) 的研究。研究首先回顧室內設計所需的專業知識，然後參考外國的成功例子，對成立認可計劃及設立專業資格考試進行個案研究。並進行了相關的小組會議以及深入訪談，以收集業內專家及持份者的意見。

在香港政府創新科技署的撥款支持下，RIDA 計劃今年進入第二階段，於零九年三至八月期間舉行一系列的講座，講座的主題圍繞三個「E」—「Education (教育)」、「Experience (經驗)」、「Examination (考試)」，題目包括有：「歐美室內設計業法規與發展」、「大中華地區室內設計業概況」、「室內設計與公眾安全、健康與福祉」、「專業守則與知識產權」、「室內設計教育與研究」、「室內設計考核及立法程序」以及「活化歷史建築工作坊」。

此報告記載了整個講座系列的成果，為現職的本地室內設計師提供新知識，並讓公眾人士瞭解我們日益廣泛的工作範疇。

Interior architecture is a relatively young profession. An American architect described in his book the origin of western culture of living from the perspective of the interior, which was about privacy and comfort. The author saw the emergence of that from the Dutch middle class living in the beginning of 17th century. The author stated that the start of interior design was during the American industrial revolution at the end of 19th century; from the Arts and Crafts Movement. The efficiency of interior became an independent development within the architectural context but with typical design language and practitioners.

In Europe during the first half of the 20th century, interior design was still basically the work of architects, artists and craftsmen. In late Classicism, Art Deco and in the modern movement, interior was an integrated part of architecture.

Many of these movements were based upon a social ideology. Architects and artists wanted to position their work in a social context, and added to it the consciousness of the people. Contrary to the traditional, religious or political ideas about public art, designers put a strong emphasis on the connection of different art forms. At the same time a guild of furniture makers and interior builders was developed, originally focusing on producing furniture and interiors, but gradually concentrated on sales and consultancy.

Interior Design as a Profession

It was only after the Second World War that interior architecture emerged as an independent profession. Europe started to rebuild ruins of the Second World War had left. Architects were busy of rebuilding while the interior designers overcame the task of designing furniture.

From 1990's on, there was a new excitement emerging from the profession. Since the early 1990's, life has changed globally and hence in Europe. Computer technology and new

communication systems have changed the way we work, communicate and do business. Society has become more and more transparent and recourses and opportunities became available for all. In Europe we exchange our country culture oriented society for the one-Europe approach.

The growing awareness of the quality of our living environment also raises more attention from the authorities, and causes new regulations on working conditions, health, safety, sustainability and building techniques, which affects interior architects in his practice and professional behavior.

Today clients are more demanding in choosing interior architects. Responsibility and liability are sometimes overly emphasized, and our conditions on these have become negotiable. The interior architects have found a way to take up the challenges. With the changing focus from building to use, and from long term to short-term development, from 1990's on the interior architects took the forefront position in office design.

communication, transition and reflection

Keywords today are communication, transition and reflection. They are also the keywords we always find in education; in the way we pass on our knowledge to the next generation and train them into independent thinkers. Today schools are complex structures that groups and individuals, pupils and teachers gather in an atmosphere of perceptiveness. For a long time creating such atmosphere has been the main goal of educators but now we see that interior design has a measurable effect on the way pupils feel and behave. And here as it turns out, interior architects have become the partner to facilitate such environment; because interior architects are used to thinking from the users' perspective, they can not only

MARCH

INTERIOR ARCHITECTURE IN EUROPE

歐洲室內建築的發展

Kees Spanjers

Past President, European Council of Interior Architects
歐洲室內建築師協會前主席





functionally accommodate spatial needs but also adapt the processes of communication and interaction.

The similar effects we find in healing environments, especially in the care industry, where experience and the perception of the environment to the clients are crucial. Fear hindered the contact between patients and health services. Excellent medical care of course is a prerequisite, but patients also require attention to their personal questions and fear. They want a safe, comfortable environment, not a space that refers to illness. An interior architect can create such a space where patients can feel at ease. However clinics also have to be an efficient process, medical care asks for a high quality of design, the interior architects can join these seemingly incompatible requirements into a spatial concept which incorporate the considerations optimally.

Recent technological research carried out in Italy, published in the magazine *New Scientist*, proves that the sense of beauty actually plays a role in pain relief. Patients confronted with artwork they like measurably recovered better than those kept in a clinical environment with no visual impacts.

Interior architects work with other professions to design these new approaches to the complex issue of hospitality. But it is the specific field of interior architects to contribute to the experience of spatial quality and perception of well-being of its residents.

Health care is a fast growing market due to the strong increase of the ageing population, with that increase comes the attention for nursing home and homes for elderly. Having to leave your familiar surrounding is a radical change; it's our duty to give them a new home.

Interior architects work together with multiple other consultants, working with highly specialized professionals requires a keen eye for job delineation and responsibilities and the ability in handling conflicting interests. In such processes, interior architects bring in their intelligence and power of imagination. Interior architects are creative, critical, conscious, inventive, alert, participating and able to see the complete picture and place information in the social and cultural context. Interior architects have to take into account the consequences of their professional activity may have to the health, safety and well-being of all those who may be expected to use or enjoy the product of their work.

This asks for well-trained and experienced professionals. During the past years the European Council of Interior Architects (ECIA) has been actively involved in further professionalizing the discipline.

ECIA

ECIA is the umbrella organization of 15 national professional organizations of interior architects. ECIA is basically a networking organization, bringing together the experience and achievement of its member organizations and creating a platform for the exchange of information.

In some European countries, the profession of interior architecture is regulated by law. Legislation usually only protects the use of the title "interior architect". Everybody can keep on practicing in their profession as long as they don't call themselves interior architects. Still this title protection is an important achievement that helps the authorities to assure a certain level of professionalism in the market. In regulated markets the vast majority of professional clients only use the services of registered professionals. Registration as interior architects requires a certain minimum level of education and practical experience. But in many countries interior design is a free profession. This brings a lot of confusion both to clients and to the professional markets, the general public and the authorities; even our colleagues of architects still often confuse interior design and decoration.

Frequently interior designers are seen as suppliers of furniture and furnishings. All that, sometimes may be true. Styling is part of our work and we do supply or specify furniture and furnishings, but that is not the essence of our work. Interior architects define the relationship between specific uses and specific spaces. Interior architecture specifies functions of use and adapts them to suit human needs and functioning in a way that serves human affections and perception. The profession goes way beyond styling and decoration. Interior architects want to make this distinction and design interior spaces in a comprehensive way,

spaces that meet physical and aesthetic needs of the people using them, taking into consideration of health, safety and well-being and including compliance of building codes and including space planning, mechanical and electrical needs and interior fittings and furniture. Interior architecture integrates many aspects of our spatial perception. We have ground in common with architects, landscape architects, graphic designers and product designers, but also with ergonomists and psychologists and anthropologists. As an independent profession, we have a broad knowledge base that cannot be acquired without a proper training and experience.

Still we can see an array of courses and short-term education claiming to train interior architects. You can become an interior designer even without following any classes at all. As professionals we need to separate the sheep from the goats. ECIA therefore started the program of self-regulation.

Charter of Interior Architecture Training

This program has been running for a number of years. We started in 2000. We set standards for educational objective, the outline of teaching curriculum and the course of study of four or five years full time higher education in interior architecture. In 2004, we agreed to introduce an Uniform Admittance Policy for the 15 member organizations within ECIA. It's the aim of every national professional organization to promote the profession and to distinguish their membership as reliable and well-trained professional. Next step was to introduce a guest membership allowing and encouraging the exchange of professionals, educators and students within Europe. In 2005 we introduced the new Model Code of Conduct for interior architects, which defines how members act professionally and how they behave to society, to clients and to colleagues. And last but not least we updated the European Charter of Interior Architecture Training in 2007, and made it fully compatible to the new educating system and standards in Europe.

室內設計師常被視為傢俱與陳設的提供者。在某些情況下，這是正確的。決定裝潢風格和選擇特定的傢俱，是我們的職責之一，但這並不是我們工作的核心。室內建築師決定了特定用途與特定空間之間的關係。室內建築師要根據特定的用途來策劃空間，並使之配合用者的愛好及感受。因此，我們的專業絕不限於室內裝潢美化。室內建築師強調自己的專業面向，以一個全面的角度設計室內空間：滿足用者在身體上與美學上的需要，考慮到用者的健康、安全問題，乎合建築物安全條例標準、空間規劃、力學與水電工程，傢俱擺設等；室內建築師能夠將人們對室內空間的需要綜合。我們跟建築師、園林建築師、平面設計師、產品設計師，甚至是生物工程學家、心理學家、人類學家之間都有相似的地方。作為一個獨立的專業，我們需要多元的知識基礎來支持。因此足夠的培訓和實習是不可或缺的。

市面上有林林總總，聲稱為室內建築師而設的短期課程。即使你沒有上過這些課程，仍然可以成為室內建築師。為了確立專業水準，我們必須要去蕪存菁。ECIA的首要工作，就是設立自我監管計劃。

此項目始於2000年，已運作了數年。我們為四至五年的室內建築師專上課程，定立教學目標、課程大綱、課程內容標準。2004年，我們ECIA的十五個成員地區，實施了統一收生標準。每一個國家專業機構的成立，都是希望維持專業形象，確保每位會員均是受過正規培訓而且可靠的。下一步，就要設立客席會員制度，鼓勵不同歐洲地區的專家、教授、學生互相交流。2005年，我們制定了全新的室內建築師行為守則，界定業內人仕的專業行為準則，與及面對社會、客戶、同業的技巧。最後，在2007年，我們亦更新了歐洲室內建築師訓練憲章，使之能配合新的教育制度及標準。

項目的名稱，故意用上「訓練」而非「教育」。因為訓練更全面地，涵蓋了教育與實習兩部份，亦代表著終生學習的態度。要通過ECIA的統一收生制度，必要接收最少六年的訓練。我們認為實習是非常重要的環，確保受訓者能將知識技巧融會貫通。課堂裡所傳授的只是基本原理和背景，但技巧就必須透過有系統、受監察的實習經驗來學習。

室內建築訓練要確保所有畢業生，除了具備足夠的知識和能力，還有技術系統、健康、安全、環保等問題。學生亦要理解室內建築背後的文化、學術、歷史、社會、經濟、環境語境。室內建築師的專業技術，就是在規劃與設計之上。在ECIA管理的課程之中，我們為自己的專業，作出一個清晰的定義——作為人與環境之間、使用者與日常生活之間的橋樑。

築師在其中亦扮演重要的角色。他們要懂得由使用者的角度出發，除了功能性的空間使用外，更要使環境利於溝通與互動。

我們在復康機構中亦觀察到相同的情況，尤其是療養院內，病者對環境的經驗和感受，對他們的病況有重要的影響；恐懼會阻礙病人與醫護人員之間的聯繫。專業的醫療服務固然重要，可是病人的心理需要和不安感亦不容忽視。他們需要的是一個安全舒適的環境，而又不曾時常聯想到自己的病情。室內設計師能夠製造出一個令病者感到自在的空間。醫療機構的運作講求效率，亦需要高質素的設計來配合。表面上雙方的需求彷彿不能相容，但室內建築師就能完滿地把這些都融入於設計當中。

最近《新科學人》(*New Scientist*) 雜誌，刊登了一項在意大利進行的研究，證實對「美」的感知有助舒緩痛症。病人如果有機會接觸到他們鍾愛的藝術作品，痊癒的進度，明顯會比身處傳統醫院的病人更好。

隨著人口老化，醫療保健市場近年發展迅速，尤其以療養院及安老院為甚。要離開熟悉的生活環境，對任何人來說都是巨大的轉變。因此我們有責任為長者提供一個舒適的新居。

室內建築師常與其他顧問合組專業團隊，其敏捷的觸覺，以及排解利益衝突的能力，均不可缺少。過程中，室內建築師要運用他們的智慧和想像力。室內建築師充滿想像力、具批判能力、自覺、創新、敏銳的；思考全面，而且能將材料與社會文化脈絡連繫；並運用他們的專要知識，使將來每一位使用者的健康、安全、福祉均得到滿足。

室內設計工作必須由受過專門訓練、有足夠經驗的專家來負責。過去幾年，歐洲室內建築師協會(ECIA)，在行業專業化的過程中，都扮演著重要的角色。

ECIA 以下，有十五個不同國家的室內建築師機構。ECIA 基本上發揮著聯網的作用，為各會員機構的經驗和工作成果，提供一個交流的平台。

在某些歐洲國家，室內建築行業是受法律規管的。一般法例只是保障「室內建築師」的頭銜。未經註冊的人，只要不自稱室內建築師，仍可以繼續室內設計的工作。

即使這樣，頭銜保障仍是立法的重要一步，有助政府確保市場上執業者的專業水平。立法之後，大部份的顧客都會選擇聘用已註冊合乎專業資格的人士。註冊成為室內建築師，需要達到一定程度的教育及實習要求。

但在其餘大部份國家，室內設計都是一個自由的、不受管制專業。這往往令客人、專業市場、市民大眾、以至有關當局，感到無所適從。甚至是我們同行內的建築師，亦不能清楚分辨室內設計與室內裝飾。

歐洲室內建築的發展

作為一個專業，室內設計可能年資尚淺。一位美國建築師曾在他的著作中，從室內設計的角度，剖析西方生活文化中重視私隱與及舒適兩大基礎。此文化起源於十七世紀的荷蘭中產階層。作者指出室內設計的興起，是由十九世紀美國工業革命時期開始。隨著藝術與工藝的普及，室內設計逐漸擁有其獨特的設計語言及專才，並發展成建築學以內一個獨立範疇。

在二十世紀上半葉的歐洲，室內設計仍屬於建築師、藝術家與及工匠的工作。在古典主義後期、裝飾藝術時期以及現代建築運動中，室內設計雖然屬於建築學的一部份，但基本上亦是一項建築範疇。

大部份建築運動的出現，都是建基於社會意識形態。建築師及藝術家希望將自己的作品，放置於特定的社會語境之內，並與社會大眾的意識相關。設計師特別著重不同藝術媒介之間的聯系，這一點與傳統、宗教和政治觀念對公眾藝術認知剛好相反。與此同時，傢俱製作者與室內建造商兩個行業，亦不再局限於他們本來的工作範疇，並進一步發展銷售及諮詢業務。

第二世界大戰之後，室內建築已成為一個獨立的專業。歐洲國家開始戰後重建工作。當建築師忙於建築工程的同時，設計傢俱的責任，就落在當時的室內設計師身上。

到了九十年代，室內設計行業又出現了另一個令人振奮的改變。自1990年開始，電腦和資訊科技的發展，使世界各地的生活文化都出現翻天覆地的變化，改變了人們工作、溝通和營商的模式，影響亦迅速蔓延到歐洲。資訊流動使社會的透明度日益提高。歐洲共同體的構想，漸漸取代了本來的單一傳統文化社會。

隨著社會對環境質素要求的提高，使政府和有關當局在工作環境、健康、安全、可持續性、以及建築技術各方面，都加以規管。這對室內設計師的工作和專業性亦有所影響。

今天的客戶對室內建築師的要求越來越高，責任感和可靠性往往是最首要的條件。室內建築師需要找尋新的對策，來面對目前的新挑戰；在九十年代，部份同業開始進佔辦公室設計的最前線，特別著重於項目的短期發展。

溝通、轉變、反思，已經成為今日教育界的基本概念；透過實踐這些宗旨，我們將知識傳授給下一代，並培養他們的獨立思考能力。現今的學校是一個綜合機構，讓群體與個人、學生與老師能在知性的氣氛下聚集。營造適當的學習環境，過去一直是教育工作者的責任，但近年來我們發現，學生的感覺和行為都會受到室內設計的影響；因此，室內建

The title of the document deliberately speaks of training instead of education. Training is more comprehensive that includes education and professional practice training as well as an attitude for life-long learning. The ECIA Uniform Admittance Policy requires a minimum training of 6 years. We think this practical training is important because the professional practice is a versatile and diverse whole of knowledge, skill and understanding. While its principles and backgrounds can be taught at school, its skills and understanding must be acquired mainly in practicing. The practical experience of training must be structured, monitored and accessed.

Interior architecture training should ensure all the graduates the knowledge and ability in interior architecture including technical systems as well as considerations of health, safety and ecological balance. Students should understand the cultural, intellectual, historical, social, economic and environmental context of interior architecture. The role of the profession as a whole is to spend all its skills of operation in planning and design. In our program of self-regulation, we have clearly defined our profession, as an active mediator between men and his environment, between users and his everyday surroundings.



INTERIOR ARCHITECTURE IN USA

美國室內設計的發展

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what is interior design?

I want to go back in history to tie the professionalisation of this profession from a US perspective. Way back in 1931 there was an association called the American Institute of Interior Decorators (AIID). The school I have taught at, Parsons, started the first interior design program in the US in 1906, so this thing called interior design has been around for a long time. And yet we are still confused what interior designers are doing, and continue to think about what this means. AIID became the National Society of Interior Designers, and there were two associations in America for a number of years, and finally those two associations merged in 1975 to become the American Society of Interior Designers. The ASID is the largest in America, 35,000 designers are a member of this, half of those are students. They still suffer the stigma of decorating. There is a perception that interiors evolved out of decorating, and then there is the other belief that we are automatically a part of architecture, and I disagree with both.

In 1994 IIDA splinters off, saying that "The work we do is more professional. We do commercial work, therefore we are more professional than ASID". Now we have another dilemma: most professionals in America want just one association, so we are fighting to get that done. From 1975 onwards, the ASID started to build a larger community so these three groups were initiated. They are the Interior Design Educator's Council (IDEC), which is a very specific educator's

group that deals with educational subjects for interior design. It's philosophical, it's practical, and everything in between. The Council for Interior Design Accreditation (CIDA) you may know of them as FIDER, deals with interior design accreditation, and many schools (at least 60%) are accredited in interior design. We have a licensing group, the National Council for Interior Design Qualification (NCIDQ) and they administer the examination, so you have

the three Es: education, experience broadened through the associations that service the professionals, and NCIDQ. This model is based on the architectural model, but we are discovering in 2009 that it doesn't work.

When it comes to the three Es and specifically experience, it's critically important. ASID and IIDA determined that education is not just the qualification one gets from school but it is a balance of experience with the education that gets you the complement of what it takes for you to become an interior designer. So if you have only two years of education, then you have to have at least three or four years of experience. It is the balance that makes up the breadth of the profession.

In America three quarter of the country has some kind of registration. The portions that are without registration are states of very small populations and more rural, which makes registration difficult.

I want to jump from that to IFI. What does it mean to be part of an association? Why would you want to join the HKIDA? One wants to join an association because it is a community, from which you can learn and grow a network. IFI is a global association, we have some 70 members in 45 countries, and to me that's very exciting. What's exciting is that while I am part of my national association group and I learn on a

what is design for the INSIDE?

national level, with IFI I am part of the globe. IFI provides that opportunity of sharing a network on a much bigger level. IFI considers itself the United Nation of our profession and therefore it initiates policies and talks about exchange of knowledge; we want to build a global community and we are also interested in education, international networking, and understanding best practices from around the world. The IFI even joined two other sister associations, ICOGRADA for graphic designers and ICSID for industrial designers together as a design group to shape world policies.

The question comes back to “what is interior design?” or “what is design for the inside?”



Way back in time, at the very beginning of our civilization there was no building, but there were us and we needed a shelter. We found a cave and we crawled into them. When we started to evolve, we were nomads, so we would go around from season to season looking for our food, but as we started to multiply too much we started to build our shelters. When we built them we weren't concerned with the building or the cool structure, we were concerned with shelter. As interior designers, our history is not in architecture or decorating, but our history is something else and we need to recapture it.

For interior design there is some very fundamental work to be done: answering to the question what makes us unique? We don't need to be part of another profession. We can stand shoulder to shoulder as an equal professional, so we can be confident and proud, and I can stand up and say I'm very proud to be an interior designer. What knowledge is that? It's about security, comfort, wellness and it is a new kind of knowledge we have yet to discover.

the future of INTERIOR DESIGN

I would also want to suggest that what we are is something else. I have this personal theory that as humanity evolved we started to focus on what man could do to express himself in the larger environment and what man can do in the environment is everything that it has to do with the outside. And we haven't got inwards yet. So up to 40 years ago the doctor is the only person who can take care of your well-being, but doctors only deal with the physical.

And then there was a profession called psychology that showed up. Psychology focuses with all the internal stuff. Today we know psychology is an equal to a doctor and that's what I believe what interior designer is.

Our knowledge then has not been really evolved yet. It's about the senses, behavior, emotion and it deals with these kinds of very detailed thing that we don't know how to manipulate, and we need to learn very quickly. Interior design is all about experience. Here is some of my personal work from 20 years ago with the client, Merrill Lynch at the World Financial Centre. My firm Skidmore, Owings & Merrill's Design had to design 50 floors of these lobbies. This is what we did. That wall paneling existed, we just change the color tone, and we did add a strip of stone so that sound would begin to change and that's all we did. Very minimal, very inexpensive,

and I don't call that decorating, but it is a very important knowledge that interior designers must learn.

Which brings me to this project, Shimizu City over Tokyo Bay. It is a project that ideally will be built in the next ten years, and this is the scale of it. It can't be built right now because we don't have the technology—all the structural elements, the skin that goes over it, needs to be invented. It would house 750,000 people all in one inside, with leisure, retail, education, hospitals and residential units. Interior designers have our work cut out—how are we going to make these environment well and wonderful for people who are going to live inside?

We have no ideas what our future looks like. And we do know interior design is maturing as a profession, and it exists for each one of us, one person at a time. And when we think about interior design, it is not about style but about the qualities that need to be imbued into our environments that we need to understand as interior design experts. Through that knowledge we need to become an equivalent of the psychologists and we must be as vital in our culture.

甚麼是室內設計？

要追溯這個行業的專業化過程，我們需要回到1931年的美國，當時有一名為美國室內裝潢師協會(American Institute of Interior Decorators, AIID)的組織。我所任教的院校(Parson's the New School for Design)，於1906年開設了全美首個室內設計課程。室內設計這個科目，雖然存在已久，可是我們對於室內設計師的工作仍十分疑惑，這個問題一直纏繞著我們。AIID後來成為了國內室內設計師學會。當時一直同時有兩個同類的組織存在，直至1975年兩者才合併成為美國室內設計師學會(The American Society of Interior Designers, ASID)。ASID 是美國國內最大的機構，有35,000位設計師成員，其中半數是學生。有些人認為室內設計是由裝潢、裝飾演化過來，也有些人相信我們是屬於建築學的一部份。對此兩點我均不同意。

1994年，IIDA自立門戶，他們認為自己已投入商業市場，比ASID專業得多。現今我們又面對著相同的難題，美國的業內人士，大都希望只有一個專業團體，因此目前我們正在思考對策。自1975年開始，ASID開始建立一個更廣闊的群體，包括三個不同的成員組：室內設計教育者委員會(the Interior Design Educator's Council, IDEC)，制定室內設計課程內容，平衡理論與實際應用的比重；室內設計教育學會(the Council for Interior Design Accreditation, CIDA)，又稱 FIDER，專責室內設計 教育評鑑，現今約有60%的院校獲得認可；發牌機構，國家室內設計資格委員會(National Council for Interior Design Qualification, NCIDQ)，負責考核事宜。我們把三個單位的職責，合稱為「3Es」：「教育」(education)、於認可機構之內的實習「經驗」(experience)以及「考試」(examination)。這個結構是參考建築界的模式來設立。但到了2009年，我們發現這個結構並不可行。

「經驗」是3E之內的最重要部份。ASID及IIDA認為全面的教育，並不單只是學校頒發的文憑證書；要成為一個室內設計師，需要院校教育與實習經驗兩者的配合。因此，修讀為期兩年的課程之後，還需要有最少三至四年的實習期。兩方的平衡正好構成我們的專業性。

在美國四份三的地方都有採取註冊制度。沒有實行註冊制的地方並不多，只佔少數的百分比。其中大都是鄉鎮為主的州份，令註冊制難以推行。

在此，我想討論IFI作為一個專業協會的一部份是甚麼意思？為甚麼你會希望加入HKIDA？成為會員，意味著成為一個群體的一份子，可以從中學學習，亦可以建立自己的網絡。IFI是一個國際性的組織，在四十五個國家有七十個成員機構，我認為這是令人非常興奮的：當我成為國家室內設計師協會的會員後，我便能登上「國家」的層次，然後透過IFI，我更可以升至「世界」的層次。IFI容許更大型的網絡交流；因此它自詡為室內設計專業的聯合國，開創新的制度，促進知識的交流，建立一個跨越國界的群體，豐富教學資源，知悉各地最好的經驗例子。IFI亦與兩個友好組織合作，平面設計師協會 ICOGORADA與及工業設計師協會ICSID，共同定立新的政策方針。

問題又回到最初的，「甚麼是室內設計？」，或者「甚麼是內部設計？」

時光倒流到文明起源之前，當時並沒有任何樓宇，但人類已經存在而我們需要棲息處。我們找到一個山洞然後爬進去。當開始的時候，我們的祖先要不斷流徙，因應季節變遷追隨食物來源；但經過幾代繁衍，人數增加之後，就需要建造的居所。我們首要的，並不是漂亮的外在結構，而是一個可靠的住處。作為室內設計師，我們的歷史不是源於建築或者裝潢。我們需要重尋自己的根源。

室內設計仍有一些基本問題要處理，是甚麼令我們獨一無二？我們不必成為其他專業旗下的一部份，可以與其他專業能擁有平等的地位，並為自己的專業感到自信和自豪，清楚地自稱為一位室內設計師。我們需要怎樣的知識？是關於安全、舒適、健康，也是一門我們尚有待發掘的學問。

我相信，我們是與別不同的。我之所以有這樣的想法，是因為隨著人本主義發展，我們集中思考人在大環境之下如何表達自己，與及人與環境之間的互動，這些東西都是外在的，還沒有觸及內在的層面。四十年前，醫生是唯一一個照顧人們健康的人，可是他只能解決你身體上的問題。所以之後就有心理學的出現，集中處理人的內在。今天我們同意心理學也是醫學的一種，這種關係亦可以套用於室內設計之上。

我們的知識領域尚未完全發展。關於感官、行為、感情，還有同類型的細節，我們未能完全操控，但又需要盡快了解。室內設計完全關乎經驗。這是我20年前為我的客戶，紐約國際金融中心的美林證券所設計的作品。我的公司 Skidmore, Owings & Merrill's Design，需要設計五十層不同的電梯大堂。這就是我們的作品，我們只是改變了色調，和加上一道長條型的雲石以改變聲音質素。一切都非常簡單，而且成本並不昂貴；我不會把這些稱為裝潢，這是每一個室內設計師都要記住的。

我又聯想到另一個項目，位處東京灣之上的清水城(Shimizu City)。此項目預算將會在未來十年內建造，可是由於缺乏所需的技術，目前為止仍無法開始興建。所有結構硬件、外殼，都有待進一步研製。製成品可以容納750,000人，裡面會有消閒設施、商場、醫院與及住宅。屆時，室內設計師將會面臨艱鉅的任務，我們如何為居民設計最好最舒適的環境？我們無法知道將來會是如何。但我們知道室內設計行業越趨成熟，成為一個獨立的專業領域，而我們都是其中的一份子。室內設計絕不單單關乎風格美化；作為業內專家，我們都應該了解理想環境的必要條件。我們的工作，與一個心理學家無異，而室內設計行業將一直生生不息。



Before



After

Questions and Answers

Q: You mentioned about interior architecture. We seldom hear this term in Hong Kong. What is the difference between interior architecture and interior design?

Spanjers: It's basically just semantics. In the bigger part of Europe the term interior architecture is used, but in other countries like the UK the term interior architecture is banned because the term "architecture" is claimed by the architects.

Caan: Interior architecture is legitimate in fewer countries than not, only in a handful of European countries is it a legislated profession. In 90% of the world it is not legal. I ask myself: why are we causing confusion? At some point we need to take a stand. In America we are reframing the question, we're saying design is the career of the 21st century. Interior designers must either stand together to change the perception or we lose it. In America we're being given a hard time by the architects, who say to us, "you're just decorators, you deal with curtains and pillows." And then we have the Kitchen and Bath association and DIY home decoration people who are not educated, but they're calling themselves interior designers. They are fighting the legislation by saying if you don't give us interior design we lose our livelihood. Either interior designers decide that's our title and we fight to keep it, or we choose to change it. My problem with interior architecture is that in every architectural manual, the interior is secondary to architecture. I refuse to be a secondary professional.

Q: I agree that registration system is very important for reinforcing the professional standard of the designer, but in Hong Kong and other parts of the world there is no recognition from the government. An electrician must have a license before he can touch your switchboard, however nobody says you have to have a license before you do any design work, and that's not fair. Can you tell us what we can do to change this mindset? How do we influence our government?

Spanjers: What we have in Europe is this program of self regulation. "Be good and tell it" is one of the mottos we have in marketing. Start with making your own standards, and tell the world that you are able to do what you do.

Caan: The only way we could do it is tell the government that we affect the health, safety and welfare of the public. But right now with the models that we have, we are using construction industry standards that are either engineering or architectural, we don't stand a chance. Part of the reason to start thinking about what makes us distinct (and therefore the psychology analogy) is that there has got to be some other distinguishing factors that we bring to our discipline that is unique, that gives us a distinct edge. There's an awful lot of work we don't understand but if we could, there'd be no competition, because we would clearly be affecting the health, safety and welfare, but in a different way.

Q: The discipline of interior design is not as developed as other disciplines. I can't find a PhD. Program for interior design. All the teachers from Tsinghua University are from architecture and other disciplines, and interior design education is all about skills, few programs talk about interior design research. If we want to further develop this area, we must firstly develop our interior design education, this is the most critical thing for us. Another area we must explore is that we must merge with the sciences, rather than focusing just on aesthetics.

Caan: With IFI we're discovering that there is a growing number of PhDs in interior design, and there are more people today who are going through an interior design program and choosing to just do a PhD, never intending to practice. In IFI we have to expand the field to include a research, education and practice components. Under the umbrella of design there is more and more talk of design as a process and a way of thinking, about strategies and tactical models. I think interior design still has to be a making profession, and I think it will take a whole new generation to be able to bridge this gap between theory and practice.

Q: I would like to ask about the process of legislation. What's the strategy we should adopt?

Caan: I was very impressed with the study you put together last year. It is very neutral, knowledgeable, and it has very good research, and I think the argument you made for the government was very good argument. To answer your question: the public needs to be educated, we need to develop a bigger community that understand what's at stake, government officials need to be educated and they need to understand why this is so important. The government only cares when the issue affects life, and when they affect economy, so the argument you made in your book for both was excellent. My only caution is that in America, 60 years after we've started doing that, we're getting such push-backs from both extremes of the profession—from the architects and from other industries who are more decorative. We're stuck in the middle now, because we focused on a model that's architectural. You want to avoid the pitfall that puts the profession 30-40 years from now in a pickle. If we define our field that does not compete with anyone it would be easier.

Spanjers: It all goes back to the health and safety issue. The government is not there to protect any profession, but to protect the people. Health and safety is a very broad issue that spans from means of egress to food safety. We have to start from this minimum level of taking care of health and safety, and then we can think as designers about how to make this world better.