

SURVEY ON THE 2Es OF INTERIOR DESIGN IN
HONG KONG—EDUCATION AND EXPERIENCE
RIDA PROJECT PHASE 3

香港室內設計行業普查—教育和經驗
香港註冊室內設計師計劃第三期

PROJECT TEAM

項目團隊

PROGECT-IN-CHARGE

研究總監

Horace Pan
潘鴻彬

RESEARCH ASSOCIATE

研究主任

Simon Chung
鍾德勝

RESEARCH ASSISTANT

研究助理

Chun Wai Sun Derek
秦偉樂

FIELD RESEARCH

資料搜集

Acorn Marketing and Research
Consultants

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Report on RIDA Project Phase 3 SURVEY ON THE 2ES OF INTERIOR DESIGN IN HONG KONG EDUCATION AND EXPERIENCE



香港註冊室內設計師協會
RIDA計畫階段3報告

香港室內設計行業普查
教育和經驗

Introduction

Survey on the 2Es of Interior Design in Hong Kong—Education and Experience is the first comprehensive survey of the interior design profession in Hong Kong and the most thorough study out of all the design disciplines ever attempted. This survey is sponsored by the Hong Kong Interior Design Association with funding by the government's DesignSmart Initiative, and is administered by the School of Design at the Hong Kong Polytechnic University. The survey took place between December, 2010 and September, 2011.

This survey is divided into two parts, education and experience (industry). In the first part, information on the number of institutions offering courses on interior design, their level of study, and the scope and level of their curriculum is gathered. Questionnaires were also distributed to the teachers and students at these institutions and interviews were conducted with their administrators in order to obtain qualitative information on the present conditions as well as hopes and aspirations of educators and students.

The second part of this survey deals with the interior design industry, and aims to find out the number of interior design firms and practitioners, scope of business and education level of practitioners. In order to ensure the professionalism and impartiality of the study, a reputable market research company, Acorn Marketing and Research Consultants, was contracted to conduct field research. In addition to phone interviews and questionnaires that were filled out by company owners and practitioners, Acorn also held several focus groups with company heads and practitioners working in different sized companies and with various education levels in order to gauge their views on how to make interior design more professional, and how to improve the industry in general.

The conclusions from the education and experience surveys were presented to an Interior Design Roundtable consisting of prominent professionals, educators and other stake-holders. Subsequently Roundtable members made a series of suggestions regarding future plans for the industry.

引言

「香港室內設計行業普查——教育和經驗」是香港首項普查由政府的設計智優計劃撥款，香港室內設計協會贊助，並由香港理工大學設計學院主要負責。整個普查於2010年12月開始，並於2011年9月30日完成。

此普查分為兩部份——教育和經驗（行業）。普查的第一部分收集了有關提供室內設計課程院校的數量、其學術程度、課程內容的範圍及程度等數據和資料。並向這些院校的教師和學生派發問卷，又與院校的管理層進行了訪問，藉此獲取一些有關教育工作者和學生的現況、以及他們的希望和抱負等質性資料。

普查的第二部分涉及室內設計行業，目的是找出室內設計公司和從業員的數量，業務範圍及從業員的教育水平。為了確保這研究的專業性和公正性，我們邀請了一間有信譽的市場研究公司——毅群市場及研究諮詢公司〔Acorn〕進行研究，除了電話訪問及問卷調查外，毅群亦與多名公司負責人和從業人員舉行多次聚焦小組，包括在不同規模公司工作和不同教育水平的從業員，收集他們的意見，以便提升室內設計的專業性以及改善此行業的整體發展。

研究普查的結果於由一班知名的專業人士、教育工作者和其他持份者組成的室內設計圓桌會議中發布，圓桌會議的成員為室內設計行業提出了一系列有關未來發展的建議。

OBJECTIVES, SCOPE AND METHODOLOGY

OBJECTIVES

This Interior Design Survey aims to achieve the following objectives:

- To find out the number of education programs in interior design in Hong Kong, their scope and level of study, as well as the number of students enrolled and graduating in such courses annually
- To find out whether the syllabi of these programs coincide with those overseas in terms of the coverage of interior design's main body of knowledge
- To find out whether students and teachers are satisfied with interior design education in Hong Kong
- To find out the future direction of interior design education in Hong Kong
- To find out the number of practitioners and companies engaged in interior design in Hong Kong
- To explore the scope of business for Hong Kong interior design companies
- To explore the challenges that Hong Kong interior designers are currently facing (particularly the barriers to enter the China market) and the solutions to overcome the challenges
- To understand practitioners' competence and knowledge of different types of knowledge required in the interior design profession
- To identify the ways to enhance the professionalism of the Hong Kong interior design industry

目的、研究範圍 及方法

目的

此室內設計研究旨在達到以下目的：

- 找出香港室內設計教育課程的數量、其學習範圍和程度、以及這些課程每年的入學和畢業人數
- 找出這些課程的教學大綱與海外課程的室內設計知識是否相符
- 找出學生和教師是否滿意香港的室內設計教育
- 找出香港室內設計教育未來發展的方向
- 找出在香港進行室內設計工作的從業員和公司的數量
- 探討香港室內設計公司的業務範圍
- 探討香港室內設計師現正面臨的挑戰（特別是打入中國市場時所面對的障礙）和克服這些挑戰的解決方案
- 了解從業員的能力，和在不同類型的室內設計專業所需的知識和學問
- 確立提升港室內設計行業之專業水平的方法

Scope and Methodology 研究範圍及方法

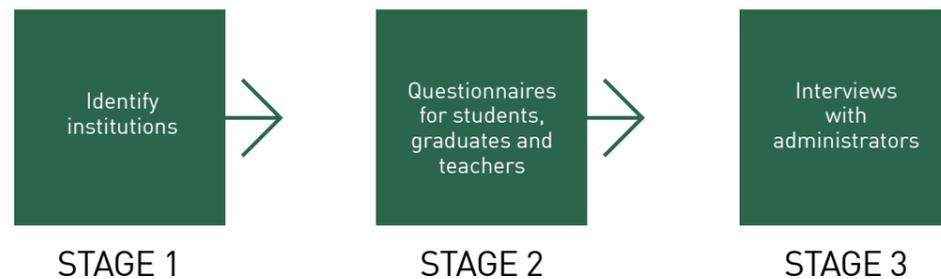
Education Survey

In this study, qualitative and quantitative methods will be adopted in order to obtain a more comprehensive and less biased result. First, desk research is conducted to identify the number of institutions and interior design programs in Hong Kong. Next, the interior design syllabi of these institutions are collected and compared. Overall, we have identified 20 institutions offering courses in interior design, with a total of 37 interior design programs offered. Letters of invitations were then sent to these institutions to invite them to participate in the second stage of this study. Among the 20, 10 institutions agreed to take part in our study.

In the second stage of the education survey, three sets of questionnaires were prepared for students, graduates and teachers, which were mainly adopted from a research project of comparing interior

design programs between United States and South Korea¹. The function of these questionnaires is to ascertain how respondents perceive their learning outcome, as well as measure the quality of students and graduates. In general, we are interested in finding out how the students, graduates and teachers think about the development of interior design education, therefore open-ended questions have been stated in the questionnaires in order to obtain their views in a thorough manner.

In addition to questionnaires, interviews were also conducted with course leaders and managerial staffs from various schools have been invited to share their views about interior design education in Hong Kong². Open ended questions were used to elicit responses concerning the aims of their programs and the future aspiration of the institutions.



1. Lee, Soeun (2005) Comparative study of interior design programs in South Korea and the United States, Master's Thesis: Washington State University

2. See Appendix 6



教育普查

為了得到更全面和中肯的結果，本研究會採用質性和定量的研究方法。首先我們進行次級資料研究以識別香港室內設計學院及課程的數量，及後收集這些學院的室內設計教學大綱並作出比較。整體而言，我們識別了20間提供室內設計課程的機構，總共提供37個不同的室內設計課程。我們向這20間機構發出參與第二階段研究的邀請信，當中共有10間機構同意參與是次研究。

在第二階段的教育普查，我們為學生、畢業生及教師準備了三套問卷，這些問卷主要取材自一份比較美國和南韓室內設計課程的研究報告¹。以上問卷的設計用意是引證受訪者如何看待他們的學習成果，以及量度學生和畢業生的質素。總括來說，我們有興趣找出學生、畢業生及教師對室內設計教育發展的意見，因此問卷中亦使用了開放式問題，藉此引導他們更仔細地表達自己的看法。

除了問卷之外，本普查亦訪問了幾間院校的課程主任，還邀請了不同學校的管理人員分享他們對香港室內設計教育的意見，並使用開放式的問題引發他們回應有關課程的目的及院校未來的抱負²。



1. Lee, Soeun(2005)韓國和美國室內設計課程的比較研究，碩士論文：華盛頓州立大學

2. 請參閱附錄6

EXPERIENCE
SURVEY

THIS PART OF THE STUDY FOCUSES ON THE INTERIOR DESIGN INDUSTRY IN HONG KONG. IT IS DIVIDED INTO THREE STAGES:

STAGE 1



Market Sizing Exercise

- This exercise aims to find out the number of companies engaged in interior design services in Hong Kong
- A "potential" database of interior design companies is compiled from the Yellow Pages, TDC Directory, interior design magazines/ publications, HKIDA directory, HK Design directory, HKIA website, and other websites (such as Yahoo)
- Telephone calls are made to verify the existence & nature of business
- Basic information is collected, and respondents are invited to participate in the Stage 2 survey

STAGE 2



Quantitative Survey

- Online/ paper questionnaires are sent to those who agreed to participate the Stage 2 survey
- 2 sets of questionnaires are intended for Employer and Employee, respectively
- In the end, a total of n=101 questionnaires with Employers + n=103 questionnaires with Employees were completed

STAGE 3



Focus groups

- A total of 4 mini-focus groups were conducted, with the following composition:
 - **Group 1:** Employers of small companies
 - **Group 2:** Employers of bigger companies
 - **Group 3:** Junior interior designers
 - **Group 4:** More experienced interior designers



EDUCATION
SURVEY



EXPERIENCE
SURVEY



Stakeholder consultations

Two Roundtable groups were convened in February and July 2011, in which interior design educators, industry professionals and other stakeholders participated. During the February session, Roundtable participants were invited to comment on the direction of the Education and Experience surveys and the specific questions to be included. In July 2011, a second Roundtable was convened in which participants looked at results from the Education and Experience surveys and gave their views on how to improve the interior design profession in Hong Kong.

行業普查

這部分的研究著重於香港的室內設計行業，它分為三個階段：

階段一 評估市場規模



- 這階段的目的是找出在香港從事室內設計服務公司的數量
- 編制一個由黃頁、貿易發展局指南、室內設計雜誌/出版刊物、香港室內設計協會會員名錄、香港設計指南、香港建築師學會網站、以及其他網站（如雅虎）的資料整合而成的室內設計行業數據庫
- 透過電話方式驗證公司的存在及業務性質收集基本的資料，並邀請受訪者參與第二階段的普查

階段二 定量研究



- 發送網上問卷/問卷文件到同意參與第二階段普查的參加者
- 分別為僱主及僱員設計了2套問卷
- 最後，共完成了n=101訪問僱主的問卷及n=103訪問員工的問卷

階段三 聚焦小組



- 共進行了4個迷你聚焦小組，其組成如下：
 - 第1組：小型公司的僱主
 - 第2組：大型公司的僱主
 - 第3組：初級室內設計師
 - 第4組：經驗較豐富的室內設計師



教育普查



行業普查



持份者諮詢

兩場圓桌會議分別在2011年2月及7月進行，並邀請了室內設計教育工作者、行業內的專業人士和其他持份者均有參加。在2月的會議中，圓桌會議的參與者被邀請為教育和經驗普查定立方向、與及調整問卷內的問題。而在7月召開的第二次圓桌會議，參加者參閱從教育和經驗普查所得出的結果，為如何改善香港室內設計專業提出意見。

INTERIOR DESIGN EDUCATION IN THE UNITED STATES, GERMANY, SOUTH KOREA, TAIWAN AND CHINA

Before discussing the state of interior design education in Hong Kong, it is worth looking at other countries for comparison. In this report, we have selected the United States, Germany, South Korea, Taiwan and China, and will be looking at the development of their interior design education, with particular emphasis on curriculum development, academic accreditation and examination.

美國、德國、南韓、 台灣及中國 室內設計教育

在討論香港室內設計教育的狀況之前，我們先比較其他國家與地區的室內設計教育。我們選擇了美國、德國、南韓、台灣和中國，並將著眼其室內設計教育的發展，並特別針對這些地方的課程發展、學術評審及考試。





2.1 The development of Interior Design Education in the United States

At the beginning of the 20th century, curriculums related to interior design were first developed in some universities in the United States, which was called "interior renovation curriculum" at that time. Most of these early interior design curriculums were only found in small private schools, and the first university to have interior design curriculum was the "New York School of Fine and Applied Art", which was later to become Parsons The New School for Design. Not until the mid 20th century did the profession of interior design start to emerge in some universities.

With the rapid development of university education in the United States, interior design as a subject started to become more and more popular among different integrative universities. At the end of the 1980s, the subject of interior design has already been established in 450 universities in the U.S and Canada. Wide range and detailed allocation of subjects were the main characteristics of the modern interior design education in the United

States, and at the moment, there are about 60 individual art design schools offering interior design programs, while 600 integrative universities have subject related to art design and a further 6000 schools provide art curriculum³. Art and design have become an enormous education system in the United States.

In 1970, an academic organization aimed at examining professional level interior design courses in universities as well as researching and promoting interior design education was established in the United States, which was named the Foundation for Interior Design Education (FIDER). FIDER was the first organization to release documents concerning the standard for interior design education (FIDER Standards and Guidelines for First Professional Degree-Level Progress in Interior Design), which was further amended in 1988. The standard perceives professional interior design education as a balanced system: on one hand, it provides a broad knowledge and cultural education while on the other hand it also instills the vital and unique techniques in professional practice.

3. Kathryn Voorhees, Noted Interior Design Programs in Architecture, Fine Arts and Human Ecology: A Comparison of Curriculum, Faculty and Alumni. Master's Thesis presented to the University of Florida, 2005



2.1 美國室內設計教育的發展

20世紀初期，一些美國的大學首先發展與室內設計相關的課程，當時被稱為「室內裝修課程」。大多數早期的室內設計課程只會在一些小型私人學校開辦，第一所擁有室內設計課程的大學是「紐約美術和應用藝術學校」，是紐約帕森斯設計學院的前身。直到20世紀中期，個別大學的室內設計課程漸漸開始邁向專業，亦有更多的大學設室內設計課程。

隨著美國大學教育的普及，以室內設計作為主體的大學課程在不同的綜合性大學變得愈來愈流行。在80年代末期，已有450間美國和加拿大的大學設有室內設計科目。在美國，現代室內設計教育的主要特色是其廣泛和詳細的科目分配。現時大約有60個獨立的藝術設計學校提供室內設計課程，有600所綜合性大學提供與藝術設計相關的學科，另有6000所學校提供藝術課程³。藝術與設計在美國已成為一個龐大的教育體系。

3. Voorhees, K. (2005) 著名建築、美術和人文生態的室內設計課程：課程、學院和校友的比較，碩士論文：佛羅里達大學

1970年，美國成立了一個學術組織，名為「室內設計教育機構」(Foundation for Interior Design Education (FIDER))旨在探討大學室內設計課程的專業水平，和研究及推廣室內設計教育。FIDER是世界上第一個發佈有關室內設計教育標準的組織，發表了專業室內設計學士課程的標準和準則，並進一步於1988年修改。這標準將專業的室內設計教育定義為一個平衡的系統：一方面，它提供了一個廣闊的知識和文化的教育，而另一方面，它也在專業實踐方面灌輸了重要和獨特的技術。FIDER現在改稱為Council for Interior Design Accreditation (CIDA)，並透過對所有專上學院和大學的室內設計課程設置嚴格的標準，確保參加任何一個認可課程的學生得到最優質的教育。

該CIDA理事會的成員是由其他在北美的室內設計機構組成，包括ASID（美國室內設計師協會）、IIDA（國際室內設計協會）、IDEC（室內設計學者協會）、NCIDQ（全國室內設計資歷理事會）和IDC（加拿大室內設計師），每個組織會委派一位成員參與董事會。董事會成員因應他們行業的實際經驗，為各校的室內設計課程制訂出具有公信力的標準。

FIDER is now known as CIDA (Council for Interior Design Accreditation), and it tries to ensure that students who attend one of their accredited programs receive the highest quality education available by setting rigorous standards for all post secondary college and university interior design programs.

The CIDA governing board is made up of members of other interior design organizations in North America, such as ASID (American Society of Interior Designers) IIDA, (International Interior Design Association) IDEC, (Interior Design Educators Council) NCIDQ, (National Council for Interior Design Qualification) and IDC (Interior Designers of Canada). One board member is drawn from each organization. The members of the board set the standards for accreditation based on their real world experience in the field, and make decisions about which courses fit the bill.

The accreditation process is lengthy and involves six primary steps: request for review, determining program readiness, preparing the program analysis report (PAR), site visit, visiting team report and eventually accreditation decision⁴. Once the program has been determined to be compliant with the standards set by CIDA, accreditation is awarded for six years. Accredited programs are reviewed twice a year by the Accreditation Commission. Every six years, programs must seek re-accreditation. Programs must be prepared for a site visit just like the original visit, reviews of a program's latest accreditation report are highly recommended to assess the program's progress since the last visit.

In the United States many universities and colleges offer four year baccalaureate degrees in Interior Design. Some design colleges also offer interior design program as stand-alone program. Masters degrees (MS, MA, MFA and recently the MID) in interior design are also available, although advanced degrees are less common than the baccalaureate degrees. Many professionals pursue advanced degrees in related subjects, such as industrial design, fine art or education. PhD programs in interior design are increasing in number at various institutions of higher education. In most 4-year interior design programs, courses are offered in design and art theory, aesthetics, history, space planning and programming and specifications and inspections. Students are required to become proficient in many aspects of environmental design, and have to learn technical knowledge that includes interior construction; building systems and codes; equipment and business practices. Oral and written communication skills are also stressed.

Following their study, graduates may enter a 1-year to 3-year apprenticeship to gain experience before taking a national licensing exam administered by the National Council for Interior Design Qualification (NCIDQ) and then joining a professional association. Designers in states that do not require the NCIDQ exam may opt to take it as proof of their qualifications. To be eligible to take the exam, applicants must have at least 6 years of combined education and experience in interior design, of which at least 2 years constitute postsecondary education in design.⁵

USA



Professional Path Of Interior Designer In USA
(Education, Examination & Continuing Education)
美國室內設計師的專業訓練

4. <http://accredit-id.org/faculty-programs/accreditation-process/>, accessed 1 August 2011

5. Tiiu Vaikla-Poldma, An Investigation of Learning and Teaching Processes in an Interior Design Class: an Interpretive and Contextual Inquiry, PhD thesis, McGill University, 2003.



4. CIDA評審過程，取自：<http://accredit-id.org/faculty-programs/accreditation-process/>

5. Vischer J. & Poldma T.(2003)成長的紀律：發展室內設計的學習實踐，IDEA 期刊，第173-184頁

6. 有關詳細資訊，請參閱NCIDQ官方網站：<http://www.ncidq.org/Exam/Content.aspx>

7. Lam Ling (2003) 室內設計參與者的專業資格研究- 室內設計師，碩士論文：台灣中原大學

The core purpose of NCIDQ is to protect the health, life safety and welfare of the public by establishing standards of competence in the practice of interior design⁶. The NCIDQ Examination consists of two multiple-choice sections and a drawing practicum entirely focused on health, safety and welfare. In the multiple-choice sections, questions are related to building codes, building systems, construction standards and contract administration. In the second section questions are related to design application, project coordination and professional practice. In the practicum section, candidates are required to produce several design solutions. Candidates are given a series of unique exercises covering space planning, lighting design, egress, life safety, systems integration and millwork design, and these exercises require candidates to interpret a program into schematics, produce plan drawings

and develop appropriate specifications and schedules.⁷ Work products must address codes and the principles of universal design. Once candidates have passed the qualifying exam, they are granted the title of Certified, Registered, or Licensed Interior Designer, depending on the state. Some states require continuing education units in order to maintain one's license.

評審過程是漫長的，共涉及六個主要步驟：要求課程審查、確定課程準備妥當、準備課程分析報告（PAR）、實地考察、參考團隊報告、及進行最後評審⁴。一旦該課程符合CIDA的標準，可以獲得六年的認證，獲認證課程每年會由認證委員會進行兩次定期的檢討，每六年便需重新評審。院校必須安排實地考察，而且與第一次考察內容一致，以準確評估該課程的發展。

在美國，許多大學和學院提供四年制室內設計學士課程，有些設計學院亦有提供獨立的室內設計課程，如室內設計碩士課程（MS，MA，MFA以及最近的MID），雖然室內設計的碩士學位比學士的學位較少。另一方面也有許多專業人士修讀相關的學科，如工業設計、美術或教育，同時室內設計博士課程的數量在各院校均有增加。在大多數四年制的室內設計課程中，課程內容

主要有設計和藝術理論、美學、歷史、空間規劃和訂立施工程序方案，以及規格和檢查等。學生需要精通多方面的環境設計，並學習技術知識，包括室內建築、建築系統和守則、設備和商業培訓等，亦強調說話和書面的溝通技巧。

完成學業後，畢業生通常會作一至三年的實習，以獲得執業經驗，然後參加 National Council for Interior Design Qualification (NCIDQ) 管理的國家執照考試，獲得牌照後再加入美國其中一個專業協會。在一些不需要室內設計師註冊的州份執業，則可以用實際執業經驗作為入會資格的證明。為了得到參加考試的資格，申請人必須有至少六年的學歷和執業經驗（如讀四年大學加兩年實習），學歷方面必需修讀兩年大專程度的設計課程⁵。

NCIDQ 國家執照考試的核心目的是保護公眾的健康、生命安全和福祉，以建立室內設計實踐的標準。NCIDQ 考試分為選擇題部份和實習部份，考試範圍集中於有關公眾健康、安全和福祉等。在選擇題的第一部份，是有關建築守則、建設系統、建設標準和合約管理；而第二部份則有關設計的應用、計劃協調和專業實踐⁶。在實習部份，考生需做出幾組設計方案，考生會獲得一系列獨特的練習，包括空間規劃、照明設計、出口、生命安全、系統整合和木工設計，而這些練習要求考生將計劃演變成繪圖、設計計劃圖及發展相應的規格和時間表⁷。工作產品必須符合通用設計的原則。考生一旦通過考試，根據各州的情況而言，他們會被授予認證、註冊或認可室內設計師的稱號，有些州份則需要持續教育機構頒發執照。

6. <http://www.ncidq.org/Exam/Content.aspx>, accessed 1 August 2011.

7. Lam Ling, Master's thesis, Chung Yuan Christian University, 2003.



2.2 The development of Interior Design Education in Germany

Two well-known design schools, the Staatliches Bauhaus and the Hochschule für Gestaltung, played important roles in the formation of interior design education in Germany in the early part of the 20th century. Although the teaching perspectives of these schools differ, they each exerted their own influence at different stages of interior design history and promoted the development of modern design education. The Staatliches Bauhaus was established in 1919, and went on to reform the traditional system of art design in all dimensions. The school's curriculum placed visual art upon the foundation of science for the first time rather than being based on the unscientific and unreliable feeling of artists.

The founding of Hochschule für Gestaltung was a milestone in modern design history since it transformed modern design education from being art-orientated to being technique-orientated⁸. The school was well-known for its technology-orientated style and detailed investigation of the relationship between art design and science. It stressed the importance of technical education within the field of art education and cultivated designers with both science and art design knowledge, paving the path for art design education to comprehensively integrate with industrial production. With this mindset, the main focus of modern design education under Hochschule für Gestaltung was built upon a more systematic, scientific, and theoretically grounded approach to design, rather than being dependent on a continued emphasis on studio and workshop-centered work⁹. The kinds of education system, education and design concept founded by this school are still at the core of German design theory and philosophy despite the closure of the school due to funding problems in 1968.

8. Matshzaki G., Comparison of Interior Design integrated universities in Germany, Bulletin of Japanese Society for Science of Design, p 76- 77

9. "Hochschule für Gestaltung Ulm", Oxford Dictionary of Modern Design. <http://www.answers.com/topic/hochschule-f-r-gestaltung-ulm>, accessed 21 June 2011.

2.2 德國室內設計教育的發展

德國有兩間著名的設計學校在20世紀初期的室內設計教育發揮了重要作用，分別為國立包浩斯學校（Staatliches Bauhaus）和烏爾姆設計學院（Hochschule für Gestaltung）。雖然這些學校的教學方式不同，他們亦能在不同階段的室內設計歷史施予自己的影響力，及促進了現代設計教育的發展。國立包浩斯學校於1919年成立，全面改革了藝術設計的傳統體制。學校課程首次著眼於科學層面上基礎的視覺藝術，而不是基於藝術家較為不科學和不可靠的主觀感覺。

烏爾姆設計學院的建立是現代設計歷史的里程碑，因為它將現代設計教育由藝術導向變為技術導向。這所學校著名的地方是其技術導向的風格，以及重視藝術設計與科學關係的詳細探討⁸。它強調技術教育在藝術教育領域內的重要性，和培養設計師在科學和藝術設計方面的知識，為藝術設計教育全面與工業生產的融合而鋪路。當擁有這目標，烏爾姆設計學院現代設計教育的主要重點是在設計方面建立了一個更系統化、科學化及理論化的方法，而不是依賴於強調在工作室和以工作坊為中心的教學方法⁹。儘管學校因資金問題而於1968年關閉，這所學校創辦的教育和設計理念仍為德國設計理論和哲學的核心。

8. Matshzaki G.(2003) 德國綜合性大學之設計教育-卡塞爾大學和埃森大學的比較, Bulletin of Japanese Society for Science of Design, 第76- 77頁

9. 牛津辭典之現代設計，登入於2011年6月21日：<http://www.answers.com/topic/hochschule-f-r-gestaltung-ulm>, accessed 21 June 2011





The Staatliches Bauhaus, which operated from 1919 to 1933, had inestimable influence on modern architecture, the industrial and graphic arts, and theater design. It was founded in 1919 by the architect Walter Gropius in Weimar as a merger of an art academy and an arts and crafts school, and was based on the principle that art should meet the needs of society and that no distinction should be made between fine arts and practical crafts. The education concept of Bauhaus bridges art and technique, for the Bauhaus philosophy perceived design as an artistic work requiring creativity and stressed the connection between art and industry. The foundation courses taught at Bauhaus schools has since become the basis for foundational courses offered in architectural and design schools across the globe¹⁰.

Traditionally, Interior Architecture in Germany has been taught at polytechnic universities or universities of applied sciences. Baccalaureate programs are normally three years (6 semesters) in length. In Germany, the adaptation of the university system to the international degree system of bachelor's and Master's has led to a restructuring of academic programs.¹¹ Since university education has traditionally lasted at least 5 years, many diploma programs have been transformed into consecutive graduate Master programs. Some European universities form partnerships with other universities to offer "internationally orientated Masters courses" in Interior Design, where parts of the course takes place between European partner institutions to offer comprehensive instruction in the Interior Design program, including preparation for the Interior Design qualification exam.¹²

In a three-year bachelor's degree program in interior design, students are taught the basic concepts of interior design in the first year. The second year of the program explores the different elements of professional interior design from personal homes to large corporations. The final year of study focuses on identifying practical solutions to any possible scenario that can arise in actual interior design jobs.

In general, interior design and architecture programs at the university level system are integrated in Germany¹³. Interior design programs may be divided into two phases, the first including drawing and sculpture, architectural overview, computer applications, interior design and architectural history, construction law and urban development. The second phase is the advanced stage of all subjects taught at a more in-depth level, and often will incorporate more complex design and research elements along with economics, social science, law, horticulture and landscape management programs.

10. "About the Bauhaus", <http://www.minusfive.com/37/architecture/about-bauhaus>, accessed 21 June 2011.

11. http://en.wikipedia.org/wiki/Interior_Design_Education

12. <http://www.interiordesignstudy.com/interior-design-in-europe-scope.html>, accessed 6 August 2011

13. ANG Da-song, ZHANG Xiao-lu, CHEN Xing-wang, YAN Chao-hua, GE Shu-he & LU Zhao-lin, "Discussing the difference in industrial design workshops in education in China and Germany", *Journal of HeFei University of Technology Journal*, 2006, Vol 16 issue 3.



國立包浩斯學校是在1919年至1933年運作，在現代建築、工業和圖形藝術及舞台設計方面均有難以估量的影響。它於1919年由威瑪共和國的建築師 Walter Gropius 將藝術學院和美術及工藝學校合併，並基於藝術應該滿足社會的原則，認為美術與實用工藝品兩者之間不應該有區分。國立包浩斯學校的教育理念融合了藝術和技術，其設計理念將設計視為一個需要創作的藝術工作，並強調藝術與行業之間的連接，國立包浩斯學校的基礎課程現今更成為世界各地建築和設計學校基礎課程的依據¹⁰。

傳統上，德國的室內建築課程一直由理工型大學或應用科學性大學提供。學士課程通常為期三年（六個學期）。在德國，國際性大學制度要求學士和碩士學位制度的改變導致了學術課程的重組。由於傳統的德國的大學課程需時五年，許多室內設計文憑課程已可銜接碩士課程¹¹。一些歐洲大學與其他大學建立夥伴關係，以開辦與室內設計有關的「國際導向碩士課程」，其中部份的課程與歐洲的夥伴院校合作，提供全面的室內設計課程，包括籌備室內設計資格考試¹²。

在為期三年的室內設計學士課程中，學生於第一年學習了基本的室內設計概念；第二年的課程著重探討室內設計專業的不同元素，從個人家居到大型企業；最後一年的學習則集中應付實際工作情況可能出現的問題，以及尋找切實可行的解決方案。一般來說，德國大學課程已綜合了建築和室內設計兩方面¹³。室內設計課程可分為兩階段，第一階段包括繪畫及雕塑、建築概況、電腦應用、室內設計和建築歷史、建築法和城市發展等。第二階段則是深造曾修讀的科目，會加入更多複雜的設計和研究元素，以及與經濟、社會科學、法律、園藝和景觀管理有關的課程。

10.有關包浩斯，登入於2011年6月21日 <http://www.minusfive.com/37/architecture/about-bauhaus>

11.參閱維基百科，室內設計教育，取於 http://en.wikipedia.org/wiki/Interior_Design_Education

12.在歐洲範圍的室內設計，<http://www.interiordesignstudy.com/interior-design-in-europe-scope.html>，登入於2011年6月6日。

13.YANG Da-song, ZHANG Xiao-lu, CHEN Xing-wang, YAN Chao-hua, GE Shu-he & LU Zhao-lin (2006) 討論中國和德國在工作坊計劃實踐中之工業設計教育的差異，*合肥大學期刊*（自然科學版），16卷3期



2.3 The development of Interior Design Education in South Korea

The first dedicated interior design program was established in South Korea in 1988. Since then, interior design programs have increased dramatically along with the government's policy of deregulation of post-secondary regulation. Currently, through both the establishment of new interior design programs and separation from other disciplines such as architecture, industrial design, art, and applied art, technical interior design programs are taught in many universities and colleges. Approximately 112 institutes currently offer interior design programs in South Korea, around 50% of which are

bachelor's degree level offered by universities, while junior colleges may offer two or three-year sub-degree programs¹⁴. However, only 18 universities have dedicated interior design departments, and interior design is still offered as a part of other majors in many universities, so it is difficult to standardize the quality of education across different institutions.

According to South Korea's regulation, the Korean Institute of Interior Design (KIID) is responsible for accrediting interior design programs. Of universities that offer degree programs, over 90% of programs have been successfully accredited. However, there is

a lack of specialization among the different institutions, with two-year and three-year college programs being just abbreviated versions of four-year university programs. Both curricula are similar, which somewhat undermines the legitimacy of universities.¹⁵ Moreover, interior design programs in South Korea are not strong on technical skills but rather emphasize conceptual thinking, with the main proportion for the programs being in space planning and theory.

14. Lee, Soeun..

15. Chun Jin Yee (1999), "Study of traditional interior design in Korea", *Journal of Design Research*, vol 20, p.381-369

2.3 南韓室內設計教育發展

第一個專用的室內設計課程於1988年在南韓建立，從那時起，隨著政府撤銷管制大專及大學教育，室內設計課程因而大幅增加。目前，新成立的室內設計課程與其他學科範疇分開，例如建築、工業設計、藝術和實用藝術，而技術性的室內設計課程在許多大學和學院教授。目前大約有112所院校提供室內設計課程，約一半是學士課程，而初級學院則提供兩年或三年的副學位課程¹⁴。然而，只有18所大學有專門的室內設計部門，許多大學並無將室內設計列入為不同課程的主修科目，所以為不同院校的教育質素設立標準有一定困難。

根據南韓的規定，韓國室內設計學會（KIID）負責評審南韓的室內設計課程。眾多大學所提供的學位課程之中，超過90%的課程已獲得認可。然而，很多不同院校的課程缺乏專門性，而為期兩至三年的課程只是四年制大學課程的濃縮版，課程頗為相似，因此削弱了大學的認受性¹⁵。此外，南韓的室內設計課程在技術技巧方面較弱，較為強調概念性思維，課程主要注重在空間規劃和理論。

首爾是第一個亞洲城市被授予為世界設計之都，這有賴政府的大力支持¹⁶。90年代開始，南韓政府為設計行業開展了不同改革，當中韓國設計振興學院（KIDP）成為最重要的平台。韓國設計振興學院由南韓政府在1970年成立，旨在推廣設計行業和擴大出口。作為一個國家政府的設計組織，韓國設計振興學院負責南韓的中長期設計政策，以及多項與世界各地進行交流活動。為了符合21世紀數碼設計時代的需求，韓國設計振興學院特別著重加強南韓的經濟發展，透過推廣尖端的設計業以提高生活質素¹⁷。

14.與註腳1相同

15. Chun Jin Yee (1999) 對韓國特有的傳統室內設計因素的認知和理解程度之研究，《設計研究》，卷20，第381-396頁



16. World Design Capital designation is a city promotion project, initiative of the International Council of Societies of Industrial Design that celebrates the accomplishments of cities that have used design as a tool to reinvent themselves and improve social, cultural and economic life.
17. KIDP, Report on Korean design competitiveness, http://cdx.designer.com/article/17907/KIDP_National_Design_Competitiveness.pdf
18. Chung S. & Whitfield A, "A comparison of the social standing of the design professions in Korea and Australia". *Design Studies*, 20(4), 381-396
19. Asia Case Research Centre, *From Creative Industries to Creative Economy: The Role of Education*. Hong Kong: Hong Kong Design Centre. p. 38
20. Design Council, "Lessons from Asia, Report on the multi-disciplinary design education fact-finding visit to South Korea and China. United Kingdom: Design Council. 2010.



Seoul is first Asian city to be conferred The World Design Capital, thanks to strong support by the government for the design industries.¹⁶ Starting from the 1990s, the Korean government inaugurated a number of reforms for the design industry, which utilized the Korea Institute of Design Promotion (KIDP) as its most crucial platform. KIDP was established by the Korean government in 1970 and was aimed at promoting the design industry and to expand export. As a national governmental design organization, KIDP promotes Korea's mid- to long-term design policies and engages in various exchange programs with countries around the globe. To meet the demands of the digital design era of the 21st century, KIDP particularly focuses on enhancing Korea's economic development and enhancing the quality of life by promoting cutting-edge design industry.¹⁷

Although KIDP's underlying aims were to stimulate Korea's export trade through the promotion of better standards of design in Korean products and to improve the quality of design in daily life, its support was critical to the success of Korea's design industry.¹⁸ KIDP's efforts includes lowering the starting age of design education to identify and educate design prodigies, supplemented by abundant internship opportunities at design and creative firms to stimulate development and to build up working experience. With the government's ongoing support, KIDP also actively encourages industry-academic exchange, with company executives and specialists frequently sharing their experiences at academic institutions and companies hosting extended tours for students and faculty. In return, the education sector also collaborates with the private sector extensively, putting the latest academic research findings into real-life applications. Moreover, the KIDP also serves to educate Korean citizens on the concept and value of design¹⁹. The efforts of the KIDP have successfully elevated South Korea into one of the leading countries in Asia in terms of design.²⁰



雖然成立韓國設計振興學院的主要目的是透過推廣南韓優良產品的設計標準，以刺激南韓的出口貿易和提升在日常生活中設計的質素，它的支持對南韓設計產業的成功甚為重要¹⁸。韓國設計振興學院的工作包括把設計教育在更低年級展開，以盡早識別和教育設計天才，在設計和創意公司輔以充足的實習機會，以刺激學生的學習發展及建立他們的工作經驗。有了政府持續的支持，韓國設計振興學院還積極鼓勵業界

與學術界交流，並安排公司管理人員和專家在學院內分享他們的營商經驗，以及安排學生和教師到訪不同企業作實地考察。韓國設計振興學院還與私營機構廣泛合作，把最新的學術研究成果應用於現實生活中¹⁹，同時也教育南韓市民有關設計的概念和價值，成功令南韓在亞洲區的設計行業中佔一重要席位²⁰。

16. 世界設計之都是一個城市推廣項目，由國際理事會工業設計組織去確認及獎勵世界各地的城市在設計方面的成就。
17. 韓國設計振興學院(2008)全國設計競爭力報告2008，取於：http://cdx.designer.com/article/17907/KIDP_National_Design_Competitiveness.pdf
18. Chung S. & Whitfield A(1999)韓國和澳洲設計專業的社會地位比較，設計學卷，20期，第4卷，第381-396頁
19. 亞洲案例研究中心(2007)，從創意產業到創意經濟：教育的角色，香港：香港設計中心，香港大學，第38頁
20. 英國設計委員會(2010)，來自亞洲的課堂 - 關於多學科的設計教育實況研究到訪南韓和中國的報告，英國設計委員會出版

2.4 The development of Interior Design Education in Taiwan

In Taiwan, National Yunlin University of Science & Technology (NYUST) and Chung Yuan Christian University (CYCU) are the top institutes for interior design education. NYUST founded the nation's first Spatial Design Department, which was renamed the Interior and Architectural Design Department in 2002. In 2000, it launched the first doctoral program in design (including Industrial Design, Visual Communication Design and Interior & Architectural Design) in Taiwan²¹. CYCU was the first institute to offer degree qualification majoring in interior design in 1985, and began offering Master's degree in interior design in 1993 and doctoral degree in 2004. In total, there are 26 universities that offer courses in interior design in Taiwan.

According to NYUST and CYCU's course outline, students are required to have thorough training in interior (space) design theory and history, drawings (design sketch), graphics, the use of materials

(materials and construction, materials and construction), environmental control, human factors engineering (ergonomics), colour science, computer-aided design and lighting study etc. The overall curriculum content focuses on both technology and theory.²² However, creativity and innovation are also important issues in the design process, as are problem solving skills. Taiwan has been criticized for neglecting the creativity of students, which is seen as a deficiency in its design education.²³

Currently, Taiwan has a recognized examination to verify the professional standards of interior design, known as the Skill Test for Class B Certified Technician of Interior Design. The areas of examination include building regulation, professional skills as well as knowledge of construction, decoration, fire protection etc.²⁴ Although it is an official examination, candidates who passed the examination do not have true professional recognition, since most aspects of interior design are not included in this examination. Many practitioners in Taiwan think that

the best way to professionalize the industry is to introduce an examination specifically tailored for interior design.²⁵

21. Chen, K.H & Hsu, H.W(2004), Design Knowledge and PhD Education in Design in Taiwan, Chaoyang Journal of Design Vol.5, Chaoyang University of Technology Institutional Repository, p.65-76

22. Lam Ling (2003), A Study of Interior Design Participators' Professional Qualification - Interior Designer, Master's Thesis: Taiwan Chung Yuan Christian University

23. Chan, Jung-Hsuan (2002) "The Creativity and other factors of Interior Design Students at Chung Yuan University", Master's thesis presented to Chung Yuan University.

24. Chen, Yi-Tsung (2010), Discussion of the technical aspects of Interior Design—Study of Class B Certified Technician of Interior Design Examination. Shu Te University.

25. Lam Ling (2003), A Study of Interior Design Participators' Professional Qualification - Interior Designer, Master's Thesis: Taiwan Chung Yuan Christian University



2.4 台灣室內設計教育發展

在台灣，國立雲林科技大學（NYUST）和中原大學（CYCU）是最頂級的室內設計教育院校。在2002年，國立雲林科技大學創辦了全台灣首個空間設計學系，及後更名為室內和建築設計學系。2000年，它在台灣推出了首個博士設計課程（包括工業設計、視覺傳意設計和室內及建築設計）²¹。中原大學則在1985年成為第一所提供主修室內設計學位課程的院校，又在1993年開始提供室內設計碩士學位課程，從2004年起提供博士學位課程。現時全台灣共有26所大學提供室內設計的課程。

根據國立雲林科技大學和中原大學的課程大綱，學生需要進行全面的培訓，例如室內空間的設計理論和歷史、繪圖（設計草圖）、圖畫、材料的使用（材料和建設）、環境控制、人類因素的工程（人類工程學）、色彩科學，電腦輔助設計和照明研究等，整體課程內容著重科技和理論²²。然而，創意和創新在設計過程中也非常重要，因為這是解決問題的技能之一。不過台灣在培養學生創意和創新能力方面一向為人詬病，這被視為台灣設計教育的一大不足²³。

目前，台灣有一個公認的考試以確認室內設計的專業水平，名為室內設計乙級技術士技能檢定。考試範圍包括建築法規、專業技能、建築的知識、佈置和消防保護等²⁴。雖然這是一項正式的考試，通過考試的考生並不同得到真正的專業認可，因為這項考試並無集中考核室內設計的專業範疇，所以許多台灣的室內設計業界人士認為引入專門的室內設計考試，才是令這行業專業化的最有效方法²⁵。

21. 亞洲案例研究中心(2007)，從創意產業到創意經濟：教育的角色，香港：香港設計中心，香港大學。第38頁

22. 英國設計委員會(2010)，來自亞洲的課堂 - 關於多學科的設計教育實況研究到訪南韓和中國的報告，英國設計委員會出版
Chen, K.H & Hsu, H.W(2004)在台灣的設計知識和設計博士教育，朝陽設計學報，第5卷，朝陽科技大學機構典藏，第65 - 76頁

23. 與註腳8相同(Lam Ling (2003), A Study of Interior Design Participators' Professional Qualification - Interior Designer, Master's Thesis: Taiwan Chung Yuan Christian University)

24. Chan, Jung-Hsuan (2002) 在中原大學主修室內設計的學生之創意及其相關因素的研究，碩士論文：台灣中原大學

25. Chen, Yi-Tsung (2010), 室內設計專業技巧的討論 - B級認證室內設計技師技巧測試內容的研究，台灣樹德科技大學



2.5 The development of interior design education in China



26. 與註腳6相同(Lam Ling (2003), A Study of Interior Design Participants' Professional Qualification - Interior Designer, Master's Thesis: Taiwan Chung Yuan Christian University)
27. Chen, Yi-Tsung (2010), 室內設計專業技巧的討論 - B級認證室內設計技師技巧測試內容的研究, 台灣樹德科技大學
28. 《渝州學院特色專業未來前景——環境藝術設計專業前景分析》, 登入於2011年8月28日http://big5.gmw.cn/g2b/epaper.gmw.cn/gmrb/html/2011-07/29/nw.D110000gmrb_20110729_1-12.htm
29. Fung Shung-Yu, A., & Lo Choi Yuet-Ngor, A. (2001) 在中國的設計教育：新的建議以解決地方性的問題, 《藝術及設計教育期刊》, 20 (2), 第171- 179頁
30. Fung Shung-Yu, A., & Lo Choi Yuet-Ngor, A. (2001) 在中國的設計教育：新的建議以解決地方性的問題, 《藝術及設計教育期刊》, 20 (2), 第171- 179頁
31. 同上
32. Siu, K. W. M. (2009) New trends of research in postgraduate design education in China, US-China Education Review, Volume 6, No.9
33. <http://bsart.ygxy.com/news.asp?id=135>, accessed 23 August, 2011.

2.5 中國 室內設計教育的發展

Prior to the Open Door Policy of 1978, mainstream design education system in China was based on arts and crafts. In the 1920's and 1930's, a number of intellectuals went to Western countries to undergo arts and design education. They studied professional design courses such as textile, ceramics and graphics, and brought Western design thinking back to China, which became the foundation of modern design education in the country²⁶.

The Central Institute of Arts & Crafts (renamed the Central Academy of Arts & Design after the 1990's) was founded in 1956. It was the first higher educational level college for crafts and design in China, which taught a traditional fine art curriculum. After the 1950's, other comprehensive fine art and craft colleges as well as technical institutes were founded in China

and design and a craft education system gradually emerged, which included developing high level and middle level arts and crafts schools. At the end of the 1990's, the design education in college level expanded at a faster rate because of rapid economic growth. Society and enterprises have new demands on design education, which changed from the traditional skill-based instruction into a more comprehensive and systematic design training²⁷.

At present, there are approximate 1400 institutions providing formal professional training of design in Mainland China²⁸, with more than 400,000 students in total. Of these, nearly 20% are related to interior design/interior architecture, which translates to around 300 institutes²⁹, with nearly 80,000 annual graduates. The most popular institutes for

在1978年改革開放政策之前，中國主流的設計教育體系建基於藝術和工藝教育。在20年代和30年代，一些知識分子到西方國家留學，學習藝術和設計教育。他們研究西方專業的設計課程，例如紡織、陶瓷和繪畫，然後把西方的設計思想帶回中國，成為中國現代設計教育的基礎²⁶。

中央美術及工藝學院（在1990年代後改名為中央美術及設計學院）於1956年成立。它是中國第一所高教育水平的工藝和設計學院，並教授傳統的美術課程。50年代後，其他綜合藝術和工藝及技術學院相繼於中國成立，國內開始著重工藝教育，其中也包括發展高層次和中層次的美術工藝學校。自2000年開始，由於經濟的迅速增長，大專程度的設計教育以更快的速度擴展。社會和企業在設計教育方面的新要求，驅

使以傳統技能為主的教學轉為一個更全面及更系統化的設計培訓教學模式²⁷。

目前，中國共有大約1400所院校提供正規的專業設計培訓，共有四十萬學生就讀²⁸。當中接近兩成修讀與室內設計或室內建築有關的課程，即有接近300所院校，每年的畢業生可達八萬人²⁹。當中最受歡迎的室內設計院校是北京藝術設計學院、中國國家美術學院和上海交通大學，它們著重於表達技巧多於技能培訓。在中國的室內設計教育，設計被設想為一種藝術形式，沒有人文薈萃作用，明確地與商業分開，所以課程很少著重其他有關範疇，例如市場營銷、消費者行為和廣告策略³⁰。中國的室內設計學生經常被批評缺乏原創性，無法運用他們所學的知識來解決問題，應用創意思維和作出批判性判斷³¹。許

多學生非常擅於基本繪圖和藝術技巧，但缺乏對設計的理解和知識，以及透過設計問題得出創見性解決方法的能力³²。

雖然如此，室內設計在中國內地迅速增長是不爭的事實，業界年產量超過14萬億元人民幣，並以每年超過20%的速度增長。據估計，中國需要過百萬名室內設計師，但目前只有約20萬從業員。³³人手短缺下，近幾屆畢業生的就業率維持於高水平，收入遠比於其他領域工作的同期畢業生高。除了室內設計公司，畢業生也可以在建築，園林綠化或建築企業工作。因應行業需求，近年愈來愈多院校擴闊室內設計的領域至環境設計，內容包括街道設計，景觀概論，公共空間和城市設計。

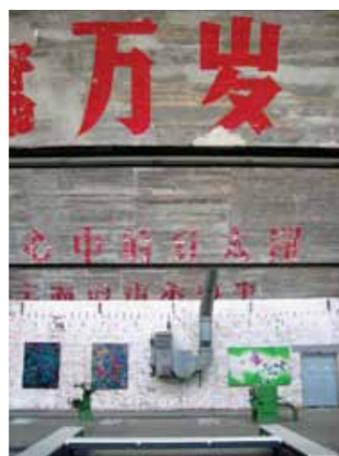
26. Jun Cai (2001), Adaptation and Transformation: Design Education in Fast-Changing China, ICSID 2001 Educational Seminar

27. Ibid.

28. Xu Ping, (2011), "The worry over blindly expanding arts education.", Guang Ming Daily(許平·光明日報:藝術教育盲目擴張之憂) retrieved from: http://big5.gmw.cn/g2b/epaper.gmw.cn/gmrb/html/2011-07/29/nw.D110000gmrb_20110729_1-12.htm

29. The Future of Environmental Design Profession. [《渝州學院特色專業未來前景——環境藝術設計專業前景分析》], accessed on 28-8-2011 <http://bsart.ygxy.com/news.asp?id=135>

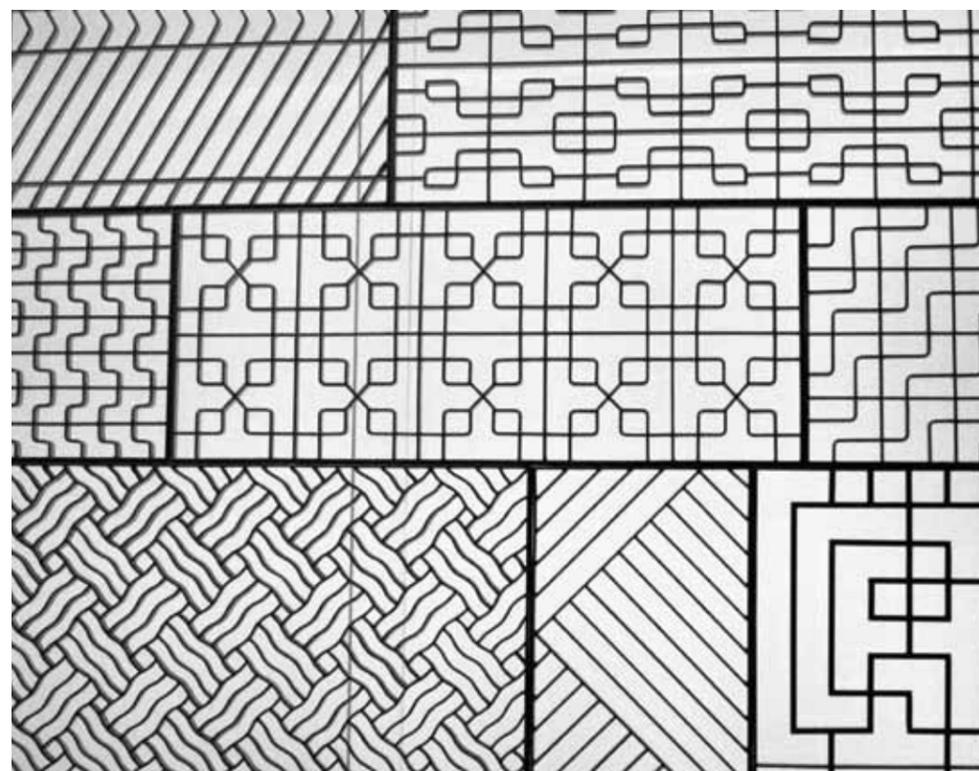
interior design education are Beijing Art and Design School, China National Academy of Fine Arts and Shanghai Jiao Tong University. University level interior design curriculum focuses more on presentation skills than technical skills, but there is very little emphasis placed on the supporting courses such as marketing, consumer behavior and advertising strategy³⁰. Design is envisaged only as an art form, clearly separated from its commercial, human and cultural applications. Interior design students in China are often criticized for their lack of originality, and their inability to apply their knowledge to problem-solving, creative thinking and critical judgment³¹. Many design graduates are very skillful in basic drawing and artistic techniques, but lack the broader understanding and knowledge of design as well as the ability to work their way through design problems to arrive at creative solutions.³²



Interior design is a high growth industry in China, with annual output exceeding 14 trillion yuan, and growing by more than 20% annually. It is estimated that the country needs over a million interior designers, but currently there are only around 200,000 practitioners.³³ Because of this shortfall, the employment rate of recent graduates remains high, and their earnings exceed that of their contemporaries in other fields. In addition to interior design companies, graduates also work in architecture, landscaping, construction and building materials firms. In recent years, more and more educational institutions are incorporating interior design into a wider area of environmental design, which includes street design, landscape, public space and urban design.

At present, China has different mechanisms to recognize the profession of interior design. There is a professional certificate conferred by the International Construction Decoration Interior Design Association (ICDA) in collaboration with China National Interior Decoration

Association (CNIDA).³⁴ Upon the passing of an examination, a certificate will be given as a proof of professional recognition. The examination is divided into three areas: theory, machine operation and integrated skills assessment, and covers design theory, technological skills, basic design skills like drafting and scanning etc. Another mechanism is a registration system jointly administered by The International Furnishings and Design Association (IFDA) and the International Association of certification and registration (IARI). In order to strengthen the professional status of Chinese interior designers and interior design industry in the international market, the two organizations began to issue a certification after China's WTO accession. The role of interior designer is well-defined into three levels: Senior Interior Designer, Intermediate Interior Designer and Interior Designer.³⁵ The eligibility of each level depends on professional qualifications, practical working experience and academic performance.



現時中國有不同的機制來識別室內設計專業。國際建築裝飾室內設計協會 (ICDA) 聯同中國國家室內裝飾協會 (CNIDA) 授予專業證書，考試合格後，考生能獲取由ICDA授予的職業資格，證明自己的專業認可，這是其中一種保障室內設計師專業技能之機制³⁴。考試分為三項範圍：理論、機器操作和綜合技巧考核，並涵蓋設計理論、科技技巧，基本的設計技巧，如繪圖和掃描等。

另一機制是由國際家居設計協會 (IFDA) 和國際認證與註冊協會 (IARI) 共同負責的註冊制度。為了增強中國室內設計師和室內設計業在國際市場上的專業地位，他們舉辦了一項認證活動以滿足中國加入世界貿易組織需要，以符合國際標準的要求。室內設計師的角色將會分為三種級別：高級室內設計師，中級室內設計師和室內設計師³⁵。每個級別的資格取決於設計師的專業資格、實際工作經驗和學術表現。

34. 詳情請參閱下列網址：
<http://www.cida.gov.cn/zyzg/job.asp>

35. 詳情請參閱下列網址：
<http://www.cida.gov.cn/zyzg/job.asp>

30. Fung Shung-Yu, A., & Lo Choi Yuet-Ngor, A. (2001), Design education in China: New Proposals to address endemic problems, *Journal of Art & Design Education* 20(2), P.171-179

31. Ibid.

32. Siu, K. W. M. (2009) New trends of research in postgraduate design education in China, *US-China Education Review*, Volume 6, No.9

33. <http://bsart.ygxy.com/news.asp?id=135>, accessed 23 August, 2011.

34. <http://www.cida.gov.cn/zyzg/job.asp>, Accessed 3 August 2011

35. <http://www.cida.gov.cn/zyzg/job.asp>, Accessed 3 August 2011

INTERIOR DESIGN EDUCATION IN HONG KONG

3.1 Design education at Primary and Secondary School level

Under Hong Kong's education system, design education and training has traditionally been neglected. The mainstream secondary school curriculum gradually phased out design or art education in favor of general education and academic subjects during the 1990s. A new academic structure, the "3-3-4", will be introduced in 2012, under which there will be 6 years of secondary school education followed by 4 years of university studies. This change will have huge implications for secondary and higher education, but design education is still largely excluded from the new secondary school curriculum³⁶. Currently, even though there are music, visual arts, technology and art and design subjects offered in some schools, there is over-emphasis on examination results and the grading process is often rigid and mechanical.³⁷

In view of the paucity of art education in Hong Kong, the Culture and Heritage Commission (CHC) suggested in its report of 2003 that art education and creative learning be promoted in primary and secondary schools. It made a number of recommendations on how to nurture creative development among students, especially during their formative years, as well as making classes more interactive and dynamic starting from the primary level and incorporating art and art history courses into the curriculum, but unfortunately most of these suggestions were not taken up.³⁸ Particularly, the Hong Kong Diploma of Secondary Education (HKDSE) only keeps Visual Arts and Design and Applied Technology as core electives, but Art subject is no longer an individual subject.³⁹

Despite the government's repeated claim to develop the creative industries, there is very little being done to improve art education in Hong Kong at the primary and secondary levels.⁴⁰

36. 黃素蘭(2001),「人文主義」的教育價值往哪裡去?, 香港美術教育協會

37. Asia Case Research Centre (2007), *From Creative Industries to Creative Economy: The Role of Education*, Hong Kong: Hong Kong Design Centre, The University of Hong Kong p. 23

38. "Hong Kong Education Reform(3): Does Education Reform kill Creativity?, Asia Times, 18/11/2004(亞洲時報18/11/2004: 香港教育改革(三) 課程改革建議扼殺創意? http://www.at.chinese.com/index.php?option=com_content&view=article&id=5729&catid=101&Itemid=168)

39. Arts was replaced as a subject by visual arts in 2005.

40. Panel on Home Affairs and Panel on Education (2011), *Promotion of Arts and Cultural Education*, Panel meeting on Home Affairs and Panel on Education, Hong Kong Legislative Council, retrieved from: <http://legco.gov.hk/yr10-11/english/panels/ed/papers/edha0513cb2-1700-1-e.pdf>



香港 室內設計教 育概況

3.1 中小學的設計教育

現行的香港教育制度，並不重視設計教育和訓練。主流的中學教育於1990年開始逐漸取消設計和藝術教育，由通識教育和其他學科取代。在2012年推行的3-3-4新學制下，中學將會變為6年制，而大學則變4年制。雖然這改革對中學和高等教育有重大影響，但設計教育仍然未因而受到重視³⁶。儘管某些學校開辦了音樂、視覺藝術、科技與藝術和設計的科目，但評分制度較為機械和僵化，而香港教育制度目前仍過分著重考試成績³⁷。

鑑於香港藝術教育的匱乏，文化委員會於2003年的報告中提倡在小學和中學推行藝術教育和創意學習模式。委員會提出不少建議希望培養學生的創意發展，譬如從小學的成長期開始培養，同時增加課堂互動和動力，並將藝術和藝術史納入正規課程，但不幸的是大多數建議並沒有得到採納³⁸。在新中學文憑試（HKDSE），只將視覺藝術和設計與應用科技納入為核心的選修科目，而普遍的文科或藝術科目則不在選修之列³⁹。儘管政府多次重申有意發展創意產業，不過為香港藝術教育提出的改善建議非常有限⁴⁰。

36. 黃素蘭 (2001),《人文主義》的教育價值往哪裡去?, 香港美術教育協會

37. Asia Case Research Centre (2007), *From Creative Industries to Creative Economy: The Role of Education*, Hong Kong: Hong Kong Design Centre, The University of Hong Kong p. 23

38. 亞洲時報 18/11/2004: 香港教育改革(三) 課程改革建議扼殺創意? http://www.at.chinese.com/index.php?option=com_content&view=article&id=5729&catid=101&Itemid=168

39. 藝術(文科)科目已於2005年被視覺藝術科取代。

40. Panel on Home Affairs and Panel on Education (2011), *Promotion of Arts and Cultural Education*, Panel meeting on Home Affairs and Panel on Education, Hong Kong Legislative Council, retrieved from: <http://legco.gov.hk/yr10-11/english/panels/ed/papers/edha0513cb2-1700-1-e.pdf>

3.2 Development of interior design education in Hong Kong

Interior design education has not been part of mainstream formal education in Hong Kong, and was rather seen as a specialized field of study. Lee Wai Lee Technical Institute started to offer design education in the late 1970's⁴¹. The first interior design program in Hong Kong offered by the Education Department, with courses held at Lee Wai Lee Technical Institute while the qualification was conferred by the Education Department instead of the institute⁴². The first bachelor's degree in interior design was offered by Swire School of Design at The Hong Kong Polytechnic in the 1980s⁴³.

In 2007, Hong Kong Design Institute (HKDI) was formed with the aim of providing quality education that cultivates knowledge, professionalism and new talents for the evolving creative industries⁴⁴. The institute was established by the Hong Kong Institute of Vocational Education (IVE) by bringing together various design disciplines under one roof. It mainly offers higher diploma courses in interior design.

The Hong Kong Polytechnic attained university status in 1994 and became the Hong Kong Polytechnic University (PolyU) with funding provided by the University Grants Committee (UGC). Its School of Design, with over 1200 students, is the only institution offering design education at the higher level in Hong Kong. In the past

few years, PolyU's School of Design has been ranked among the top 60 in the world and among the ten best in Asia⁴⁵. PolyU had been evolving into an applied-research institute, and focuses its attention not only on cultivating professional talents, but also encouraging research output in different arenas. Starting in 2012, the School will offer the first Master's level program related to interior design in Hong Kong, called the Master of Design (Urban Environments Design). According to the school's prospectus, the program will "focus on the analysis and design of hybrid and composite interior environments, urban public spaces and urban systems and strategies."⁴⁶

In addition to these two schools, there are also a large number of other institutes that offer interior design courses in Hong Kong, which aim at fostering qualified and professional interior designers or practitioners to fulfill the employment needs of a growing interior design industry.

At the same time, interior design has been forced to struggle for legitimacy as an academic discipline since it there is not a great deal of research emphasis, and the number of degree holders in the field is still limited. This problem of academic legitimacy is not limited to Hong Kong, but is one that the interior design discipline has to contend with all over the world.^{47,48}

3.2 香港室內設計教育的發展

室內設計教育一直不是香港主流教育的一部分，社會亦沒有將之視作為一種專業。70年代末期開始，隨著「李惠利工業學院」的成立，開始提供設計訓練⁴¹。第一個室內設計課程是由教育署提供，當時由官方機構授予學歷資格，院校只是提供學習的地方，並不能授予學歷資格⁴²。這種情況與現今有所不同，現時的學歷資格是由負責院校授予，而香港第一個學士學位課程是由香港理工大學的太古設計學院於80年代開始提供⁴³。

2007年，香港知專設計學院（HKDI）成立，目的是提供優質教育以作培育知識、專業人才和新的創意產業⁴⁴。HKDI前身香港專業教育學院（IVE）是歷史悠久的學院，它是一所將不同的設計專科集合在一起的院校，目前主要提供室內設計的高級文憑課程。

香港理工學院於1994正式升格為香港理工大學（理大），由大學教育資助委員會資助。當中設計學院現有1200人就讀，是本港唯一提供設計專科學士學位的院校，設計學院現在已躋身世界最佳設計學院的首60位及亞洲的首10位。⁴⁵理工大學近年已逐步發展成為研究應用的院校，它注重的不僅是著重培養專業人才，還涉及不同領域的研究成果。2011-12學年開始香港理工大學將提供第一個包括室內設計的碩士學位，這個名為「城市環境設計」的課程，目的是讓學生能夠擁有高層次的知識、實用精通的分析及了解不同地區的城市環境之設計，和廣泛影響全球城市設計範疇的因素，讓學生透過認識區域範圍的社會文化動態，轉化成新的設計策略和觀念⁴⁶。

目前，除了上述兩間院校，仍有為數不少專上院校提供室內設計課程。大多數的院校開辦室內設計課程之目的是培養優質的及專業的室內設計師或從業員，以滿足室內設計業不斷增長的需要。因為香港室內設計的學術水平的認受性並非太高，對室內設計的學術研究發展並不重視，也缺乏室內設計的博士課程。其實室內設計缺乏學術認受性的問題不僅局限於香港，世界各地也面對同樣的問題^{47,48}。

在香港，大部份的室內設計課程都是學士以下程度，包括高級文憑，文憑和證書課程等。香港理工大學是唯一獨立地提供學士學歷程度或以上課程的學院，而一些院校則與海外大學合作開辦學士銜接課程。香港知專設計學院除了自設的高級文憑課程外，又與海外大學合作開辦學士銜接課程；明愛白英奇專業學校則開辦兩年制3D建築空間設計高級文憑課程和室內建築副學士課程；香港專業進修學院（HKU SPACE）不但開辦三年制室內設計高級文憑課程，也與英國和美國的大學合作開辦兩年制學士銜接課程予畢業生進修；UNiART設計學校開辦一年制室內設計高級文憑課程，更聲稱是唯一一間採用師徒制教學的院校。而其餘提供室內設計課程還有香港正形設計學校和大一藝術設計學院，各自提供一年制室內設計文憑課程。有關香港室內設計課程的詳細資料，請見下列表一。

香港的室內設計教育沒有受政府嚴密監管，許多課程均是自負盈虧的，故大部份的院校可以自由地設計自己的課程，其課程內容亦不必需要得到政府認可。

41. It has been renamed as Hong Kong Institute of Vocational Education (Lee Wai Lee)

42. <http://zh.wikipedia.org/wiki/%E9%A6%99%E6%B8%AF%E7%9F%A5%E4%B8%93%E8%AE%BE%E8%AE%A1%E5%AD%A6%E9%99%A2>, accessed 15 August 2011

43. School of Design (2009), Annual Report 2011-12, Hong Kong: The Hong Kong Polytechnic University

44. HKSAR Emblem (2007), Chief Executive's Policy Address, A New Direction for Hong Kong. Available: www.policyaddress.gov.hk/07-08/eng/policy.htm

45. School of Design (2008), School of Design E-News Letter, Iss.5, Hong Kong: The Hong Kong Polytechnic University

46. <http://www.sd.polyu.edu.hk/web/Postgraduate/Master/MDesEnvironments>, accessed 8 August 2011.

47. Thompson, J. A., & Guerin, D. A. (2002), The challenge: transformation of interior design education and practice. Unpublished paper

48. Guerin, D. & Thompson, J. (2004), Interior design education in the 21st century: An educational

41. 現時的名稱為香港專業教育學院（李惠利）

42. 請見維基百科，香港設計知專學院，取錄於：<http://zh.wikipedia.org/wiki/%E9%A6%99%E6%B8%AF%E7%9F%A5%E4%B8%93%E8%AE%BE%E8%AE%A1%E5%AD%A6%E9%99%A2>

43. 設計學院 (2009), 2011-12年度報告，香港理工大學

44. 2007-08年施政報告：香港新方向，可從下列網址下載：
Available: www.policyaddress.gov.hk/07-08/eng/policy.htm

45. 香港理工大學設計學院電子報，2008年第5期。

46. Master of Design Scheme / MDes (Urban Environments Design), <http://www.sd.polyu.edu.hk/web/Postgraduate/Master/MDesEnvironments>, 登入於 8 August 2011.

47. Thompson, J. A., & Guerin, D. A. (2002) 挑戰：改造室內設計教育和實踐。未發表的文章

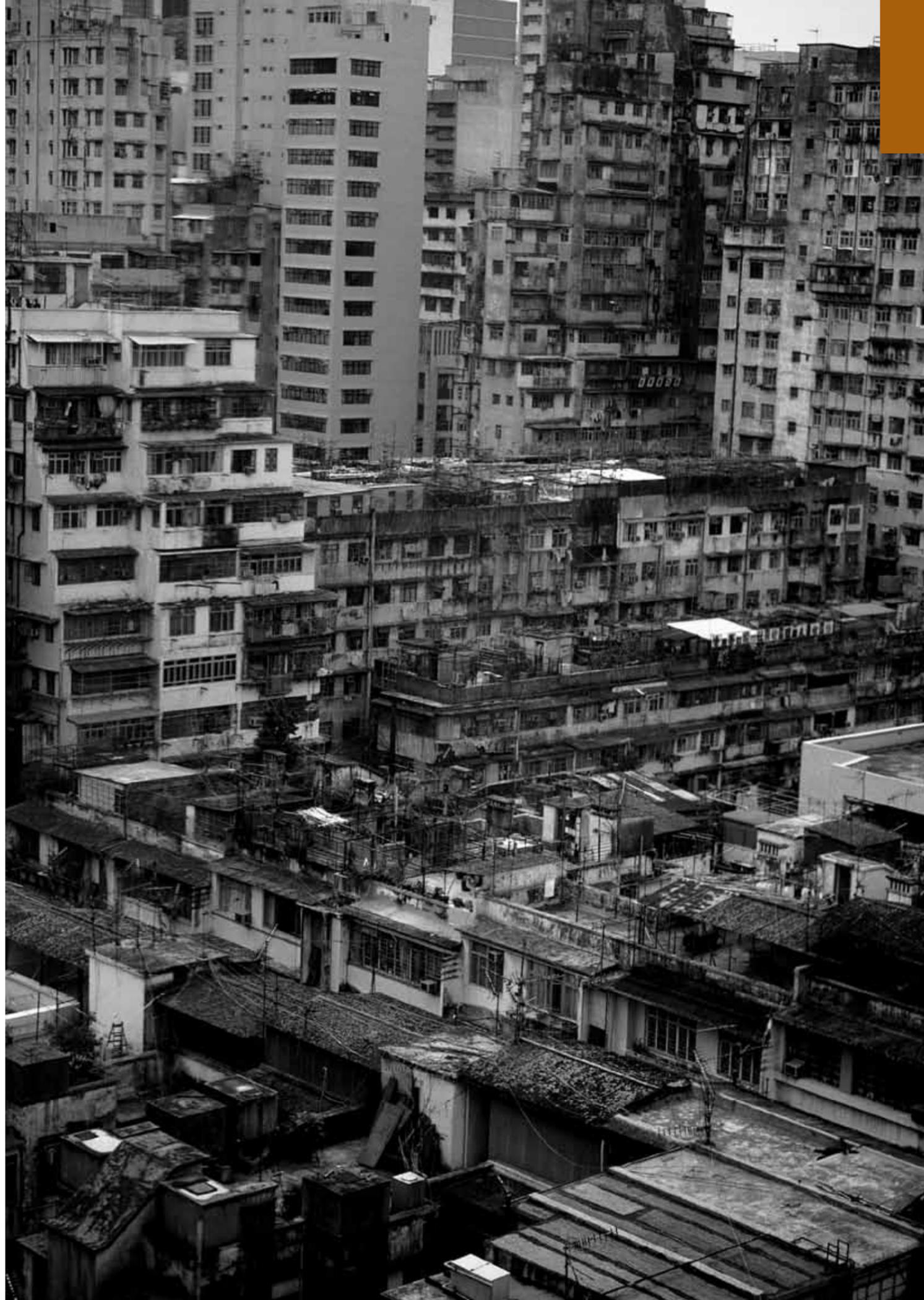
48. Guerin, D. & Thompson, J. (2004) 在21世紀的室內設計教育：教育改造。室內設計期刊，30(1)，第112頁



In Hong Kong, the majority of interior design courses that are offered are at sub-degree level, including higher diploma, diploma and certificate level courses. The Hong Kong Polytechnic University is the only institute to provide bachelor's degree courses independently, while a number of other institutions collaborate with overseas universities to offer top-up programs. The HKDI offers higher diploma courses in interior design, as well as top-up degree courses in association with overseas universities. Caritas Bianchi College of Careers offers a two-year higher diploma course in 3D Spatial Design as well as an Associate Degree in Design (Interior Architecture) program. The HKU School of Professional Continuing Education (HKU SPACE) offers a 3-year higher diploma program in interior design, and graduates may study for a further two years to gain a top-up degree offered in association with an overseas university in the United Kingdom or the United States.

UNiART School of Design offers a one-year higher diploma in interior design, and is purported to be the only institution that teaches according to a master-apprentice system. Other colleges that offer interior design courses include Chingying Institute of Visual Arts and First Institute of Art and Design, which offer diploma courses in interior design. A full list of interior design programs in Hong Kong is listed in Table 1.

Interior design education in Hong Kong is not well supervised by governmental authority or the industry. Most institutions are free to make up their own curricula, and because many of these programs are self funded, their course content may not necessarily be accredited.



No	School Name	Programmes Provided	Duration and Study Mode	Design <i>Design theory, concept, history and principle</i>	Human Environment Needs <i>Client's needs, problem-solving skills</i>	Interior Construction, Code & Regulations <i>Safety requirement & principles, building codes, laws and systems</i>	Products & Materials <i>Materials introduction, product attributes</i>	Professional Practice <i>Contact administration, project management</i>	Communication <i>Drawings, presentation skills & communication training, computer-aided application</i>	Other Course Contents Information	Approximate Annual Graduates
Bachelor Degree Programs											
1	The Hong Kong Polytechnic University	BA (Hons) in Design, Environment & Interior	3 years, full-time	x	x	x	x	x	x		40
2	Vocational Training Council(VTC) collaborated with Birmingham City University, UK	BA (Hons) Interior Design	1 year, full-time	x				x	x		20
3	HKU Space Community College collaborated with Middlesex University, UK	BA(Hons) Interior Architecture and Design	1.5 years, full-time	x			x		x		25
4	Caritas Bianchi College of Careers collaborated with University of Huddersfield	BA(Hons) Interior Design	Combined, 1 year for full-time and 2 years for part-time	x			x	x	x	A lot of Research studies (Over 50% proportion)	20
Associate Degree Programs											
1	Caritas Bianchi College of Careers	Associate Degree in Design	2 years, full-time	x	x	x	x	x	x	GE is core subject	200
2	Hong Kong Community College	Associate Degree in Design (Environment and Interior Design)	2 years, full-time	x			x	x	x	Study trip is provided	20
Higher Diploma Programs											
1	Hong Kong Design Institute	Higher Diploma in Interior Design	3 years, full-time	x	x	x	x	x	x	Graduation Project, Whole Person Development course	130
2	HKU Space Community College	Higher Diploma in Interior Design	2 years, full-time	x	x	x	x	x	x	3 Design Project courses, Generic courses are provided	
3	UNIART School of Design	High Diploma in Interior Design	Combined, 1 year for full-time and 2 years for part-time				x		x	Advanced level for professional diploma	100 (A total sum offered by this school)
4	UNIART School of Design	Professional Diploma in Interior Design	8-10 months, part-time				x		x	Advanced level for professional diploma	
5	Hong Kong Art School	Higher Diploma in Applied Art - Interior Design	Combined, 2 years for full-time and 3 years for part-time	x			x		x	Interdisciplinary and graduation project	
6	Hong Kong College of Technology	Higher Diploma in Creative Industries (Interior Design)	8 months, part-time	x			x	x	x		20
7	Li Ka Shing Institute of Professional and Continuing Education	Advanced Diploma in Interior Design	2 years, full-time	x	x		x	x	x	Lifelong Learning Seminars	30
8	Raffles International College Hong Kong	Advanced Diploma in Interior Design	Combined, 2 years for full-time and 3 years for part-time	x	x	x	x	x	x		
9	Hong Kong Institute of Management	Professional Diploma in Interior Design	1 year, part-time	x			x	x	x	Graduation Project	

No	School Name	Programmes Provided	Duration and Study Mode	Design <i>Design theory, concept, history and principle</i>	Human Environment Needs <i>Client's needs, problem-solving skills</i>	Interior Construction, Code & Regulations <i>Safety requirement & principles, building codes, laws and systems</i>	Products & Materials <i>Materials introduction, product attributes</i>	Professional Practice <i>Contact administration, project management</i>	Communication <i>Drawings, presentation skills & communication training, computer-aided application</i>	Other Course Contents Information	Approximate Annual Graduates
Diploma Programs											
1	First Institute of Art and Design	Diploma in Interior & Environmental Design	18-28 months, depends on entrance date	x			x	x	x	Research project review and discussion	
2	Hong Kong chingying Institute of Visual Art	Diploma Course in Interior & Environmental Design	20 months for full-time, at least 24 months for part-time	x	x		x	x	x		
3	Hong Kong chingying Institute of Visual Art	Diploma in Interior Design and Digital Graphing	1 year, part-time	x			x	x	x	Combined professional training provision	
4	The Hong Kong Productivity Council	Diploma in Interior and Digital Media Design	3 months, part-time	x		x	x	x	x	Research Project	
5	Hong Kong Art School	Diploma in Interior & Environmental Design	1-3 years, part-time	x			x		x	1st year completion is Certificate level. 2nd year completion is High Certificate level. 3rd year completion is Diploma level.	
6	Hong Kong School of Design	Diploma in Interior Design	1-2 years, part-time	x			x	x	x	Final Project, Professional practice is focused with 30% Proportion	
7	YMCA College of Careers	Diploma in Building Components and Furniture Design	10 months, part-time	x				x	x		
8	Hong Kong Communication Art Centre	Diploma in Interior Design	1 year for full-time, 2 years for full-time	x	x		x	x	x		
9	Hong Kong College of Technology	Diploma in Creative Industries (Interior Design)	9 months, part-time	x			x		x		
10	Li Ka Shing Institute of Professional and Continuing Education collaborated with Rhodoc International	Diploma in Interior Design	1 year for full-time	x	x		x	x	x	Graduation Project	20
11	C01 Design School	Diploma in Interior & Environmental Design	Full-time for 2 years	x		x	x	x	x	Graduation project exhibition is provided	80 (A total sum offered by this school)
Certificate Programs											
1	Hong Kong Design Institute	Professional Certificate in Brand Retail Interior Design	90 hours, short-term	x				x	x	Retail and applied-skill focused	40
2	Hong Kong chingying Institute of Visual Art	Higher Certificate in 3D Product & Architectural Design	1 year for part-time				x		x		
3	Smart Will Education Centre	室內設計基礎課程+室內進階課程+專業室內設計課程 (3 in 1 course)	Part time for 15 months	x			x		x	Field-observation must be provided	70 (A total sum offered by this school)
4	Smart Will Education Centre	全方位專業室內設計課程	Part time for 1 year	x	x		x	x	x	Quality Management Systems x2, site visit	
5	Hong Kong College of Technology	TTA創意工業(室內設計)證書課程	Part-time for 2 months	x			x		x		
6	School of Continuing and Professional Studies, The Chinese University of Hong Kong	實用家居室內設計(甲、乙、丙班)+室內商業設計專業實務+室內設計電腦繪圖初階	Part-time for 3 months in each	x			x	x	x	Home design focused	20
7	工聯會	室內設計初階+進階+室內透視	Part-time for 3 months in each	x			x		x		
8	工聯會	室內設計裝修工程實務班	Part-time for 3 months		x			x	x		
9	C01 Design School	Certificate in Interior & Environmental Design (Evening)	Part-time for 1 year	x			x			Students studied the 1st year will be as Certificate level	
10	C01 Design School	High Certificate in Interior & Environmental Design(Evening)	Part-time for 1 year	x			x		x	Students studied the 1st and 2nd year will be as High certificate level	
11	C01 Design School	Diploma in Interior & Environmental Design(Evening)	Part-time for 1 year				x	x	x	Students studied the whole 3 years will be as Diploma level	

3.3 Course Accreditation

49. For details, please refer to their official homepage: <http://www.hkcaavq.edu.hk/en/main.asp>

50. HKCAAVQ (2009), Annual Report 2008-2009, HKCAAVQ Published, p.16-18

51. HKCAAVQ (2008), Guidelines on Four-stage Quality Assurance Process under the Qualifications Framework QF Levels 4 to 7, HKCAAVQ published p.22

Hong Kong Council for Accreditation of Academic and Vocational Qualifications (HKCAAVQ) is a statutory body to provide accreditation services for program providers upon request. To be accredited, program providers have to go through a process called Four-Stage Quality Assurance Process⁴⁹. For QF levels 4-7 courses, this process takes a year to complete. Details of the process are summarized below⁵⁰:

After all necessary steps, the possible outcome will be approval, approval with pre-condition(s) and/or requirement(s) and non-approval. Where pre-condition(s) and/or requirement(s) are stipulated, the fulfillment of the pre-condition(s) and/or requirement(s) within a specified timeframe is mandatory to obtain and to maintain valid accreditation status⁵¹. Even though the Quality Assurance Process is quite rigorous, the mechanism measures programs mostly measures the management capabilities of course providers and their ability to carry out the program aims set out by themselves. As a result, there is a great deal of variation in the course content and program objectives of the various programs, and even programs at the same QF level may differ in duration. To make matters more complicated, accreditation is not mandatory, so many local interior design programs has not undergone the Quality Assurance Process.

3.3 課程評審

香港學術及職業資歷評審局 (HKCAAVQ) 是一個法定機構，為有意進行學術評審的機構提供認可服務。為了讓課程得到認可，有關課程評審需要經過不同的階段。基本上，這過程名為四階段質素保證程序，用以評定資歷架構屬於4-7級的學歷⁴⁹。通常需要一年時間才能完成整個程序，以下是詳細評審過程⁵⁰：

經過所有必須步驟後，結果可能是「批准」、「附先設條件及／或必要條件的批准」或「不獲批准」。如獲得「附先設條件及／或必要條件的批准」，營辦者必須在指定限期前完成所有條件要求，才可獲得及延續評審資格⁵¹。儘管課程質素保證過程相當嚴謹，評審機制主要是評審有關院校的管理能力和判斷他們能否達到他們開辦課程時要求的目標。因此不同課程可以有不同的教學內容和目標，甚至同一資歷水平的課程亦可有差別。由於課程評審過程複雜，而且評審必無強制規定，故很多開辦室內設計課程的院校都沒經過質素保證程序。

49. 有關詳情，請參閱其官方網站：<http://www.hkcaavq.edu.hk/en/main.asp>

50. 香港學術及職業資歷評審局 (2009)，2008-2009年度報告，香港學術及職業資歷評審局出版，第16-18頁

51. 香港學術及職業資歷評審局 (2008)，資歷架構第4至7級的四階段質素保證程序，香港學術及職業資歷評審局出版，第22頁

STAGE 1 INITIAL EVALUATION

Stage 1- Initial Evaluation is an assessment of whether course providers have the organizational competency to effectively manage and provide adequate resources to the development, delivery, assessment and quality assurance of their learning programs and educational/training services.

STAGE 2 PROGRAM VALIDATION

Stage 2- Program Validation is an overall evaluation of the learning programs' planning and management, syllabuses, delivery arrangements, assessment methods and learning outcomes to ensure they are appropriate for the qualification to which they lead.

階段一 初步評估

階段一「初步評估」是為課程營辦者進行評估，以審核營辦者是否有能力、有效地管理，並為其發展、教學評估及課程／教育服務的質素保證工作，提供足夠的資源。

階段二 課程甄審

階段二「課程甄審」全面評估課程的策劃及管理、課程綱要、教學安排、評核方法及學習成效，以確保進修課程切合所頒授資歷的要求。

4 Stage Quality Assurance Process

STAGE 3 PROGRAM AREA ACCREDITATION

Stage 3- Program Area Accreditation confers program area accreditation (PAA) status to course providers with sufficient quality assurance competency and maturity at the organizational level and a track record in their validated program(s). Course providers with PAA status can develop and offer learning programs within a defined scope of program area and at specified QF level(s) within a validity period without prior accreditation by the HKCAAVQ.

STAGE 4 PERIODIC REVIEW

Stage 4- Periodic Review is a periodic monitoring and external review exercise for course providers with valid PAA status. This is cyclical event, repeated at regular intervals, decided by the validity period for PAA.

階段三 學科範圍評審

階段三「學科範圍評審」可賦予課程營辦者在有效期內於指定學科範圍及資歷級別，發展及開辦課程，而個別課程無須事先通過評審局的評審。能夠取得這項資格的營辦者必須具備歷經驗證的質素保證機制及相關能力，並且於課程甄審得到良好的往績。

階段四 定期覆審

階段四「定期覆審」是為已獲「學科範圍評審」資格的課程營辦者作定期的評審覆查。此覆審程序將根據「學科範圍評審」的有效期間循環進行。

質素保證程序

3.4 Interior Design Curriculum

On the whole, interior design education in Hong Kong over-emphasizes on vocational training, and graduates tend to be adept at practical skills, but weak in conceptual and creative thinking. While it is true that interior design is an applied art, an interior designer is required to have good research skills and training in conceptual thinking, which a purely skill-based curriculum cannot provide.

The body of knowledge for interior design has become well-defined in the West. In the United States, for example, researchers have come up with six major areas of knowledge including Design, Products and Materials, Professional Practice, Communications, Human Environment Needs and Interior Construction, Codes and Regulations⁵². In Europe, on the other hand, the European Council of Interior Architecture has also set out its own body of knowledge with 13 distinct areas, which sets standards for interior design education and provides the outline of the teaching curriculum and the course of studies for higher education in Interior Architecture.

Hong Kong clearly has some way to go if it wants to standardize its interior design curriculum. It could be said that this lack of uniformity allows schools the freedom to pursue different educational goals and also the ability to offer courses according to the strengths of their teaching staff. However, there is a great discrepancy in the abilities and knowledge of graduates from different institutions. With the rapid development in tertiary education for interior design in recent years, it is important that there be ways to guarantee the educational standards of Hong Kong interior design graduates.

3.5 Overview of interior design programs

For the purpose of this study, 23 institutes and 37 programs were shortlisted, but that does not mean all programs offering interior design is included. For some of the programs, only the names of the courses are listed on their websites, with no additional information offered, and so we have excluded them from our study.

Of the 37 programs, only 4 are bachelor's degree level (QF level 5), 2 are associate degree level (QF level 4), 9 are higher diploma (QF level 4), and 11 are diploma level and 11 are certificate level (QF level 3-4). It can be seen that most of the programs offered are at sub-degree level (QF4 or below). PolyU is the only institute to provide bachelor's degree independently, while other institutions collaborate with overseas universities to offer top-up degrees. All of these top-up degree programs are intensive one-year courses, and serve to fill in the most common weakness of local interior design curriculum--design thinking and conceptual training.

Most of the bachelor's degree, higher diploma and associate degree programs are offered in full-time mode, with most of these programs taking 2-3 years to complete. Almost all the programs are offered by private institutes, and many programs are not accredited by the authorities. There is a lack of standardization among the curriculum of these programs as well as their quality.



3.4 室內設計教育課程

整體來說，目前香港的室內設計教育過於著重職業培訓，畢業生傾向擅於應用實用技能，但在概念和創意思維的方面則較弱。事實上，室內設計是一門應用藝術，室內設計師需要具備良好的研究技巧和概念思維的訓練，這是技能型的課程無法提供的。

在西方很多國家，室內設計業已為業界訂立出一套全面的知識體系。以美國為例，研究人員已提出了六大領域的知識，包括設計、產品和物料、專業實踐、溝通、人類環境的需求和室內建築、守則及法規⁵²。在歐洲，歐洲室內建築理事會（ECIA）亦獨立地建立自己的知識體系，設立了室內設計教育的標準，並提供教學大綱和室內建築課程的教育指引。

若要使香港的室內設計課程標準化，顯然還有需一段時間的努力。另一方面，也可以說課程缺乏統一性，使學校得以追求不同的教育目標，及根據教學人員的專長提供相應的課程。然而隨著室內設計高等教育近年的迅速發展，提升香港室內設計畢業生之教育水平是一個重要的目標。

52. Guerin, Denise A. and Martin, Caren S., The Interior Design Profession's Body of Knowledge, USA: University of Minnesota, 2005. p. 44

52. Guerin, Denise A. and Martin, Caren S. (2005). 室內設計專業的知識體系，美國：明尼蘇達大學

We have tried to conduct a brief evaluation of these programs based on the study by Denise Guerin and Caren S. Martin in their paper "The Interior Design Profession's Body of Knowledge", which divides this body of knowledge into 6 areas including Design, Products and Materials, Human Environmental Needs, Professional Practice, Communication and Interior Construction and Codes & Regulations (Appendix 9). We have done an evaluation of the interior design programs offered in Hong Kong based on these 6 categories, and the results can be found in Table 1.

For most Hong Kong interior design education programs, Design, Product and Materials, Professional training and Communication are included in their syllabi, although these courses are offered at different stages in the different programs we surveyed. Most schools do not offer courses in Human Environment Needs and Interior Construction, Codes & Regulations. In particular, only a few of the programs have courses related to Human Environment Needs and Codes & Regulations, most of which are offered by PolyU, HKDI and HKU SPACE. Most programs emphasize practical training, in particular the use of software applications. It also reflects the fact that most local interior design programs are geared towards training entry-level practitioners

In the next section, we will look at the results from our survey of interior design students and graduates.



3.5 室內設計 教育概況

這項研究，我們一共搜集了23間院校的37個課程資料，但仍有少部分課程因為資料不足，沒有納入研究範圍。

在37個課程中，只有4個是學士程度（資歷架構第5級），2個是副學士程度（資歷架構第4級），9個是高級文憑程度（資歷架構第4級），11個是文憑程度和11個是證書程度（資歷架構第3-4級）。由此得知，室內設計課程集中於次級學位程度，並集中於較低的水平（資歷架構第4級或以下）。理大是唯一一所提供學士程度的院校，因為其餘的院校均是與海外大學合作。它們所提供一年的課程，與相應院校最後一學年舉辦的室內設計密集式課程甚為相似，主要目的是增強香港室內設計課程中最常見的弱點——設計思考和概念的訓練。

大部份的學士課程、副學士課程和高級文憑課程也是全日制，修讀有關室內設計課程需時兩至三年。大部份的課程皆由私人機構提供，其中很多都沒有得到官方的學歷評審和認可，課程並不統一導致有關課程質素參差。

我們嘗試就上述課程的知識體系上進行一個簡短的評估。根據 Denise Guerin and Caren S. Martin 撰寫的研究報告 "The Interior Design Profession's Body of Knowledge"，知識體系包括設計、產品和物料、專業實踐、溝通、人類環境的需求和室內建築、守則及法規(見附錄9)，我們根據這六大因素為香港室內設計課程進行評估，結果亦列於表一。

設計、產品和物料、專業實踐、溝通是常見的課程內容，不同程度的課程都提供這幾個範疇的科目。大部分院校缺少有關人類環境的需求和室內建築、守則及法規的內容，其中只有理大、香港

知專學院或香港大學專業進修學院等的課程有這幾個範疇的科目。其他院校的大部份課程過於著重實用培訓，特別是使用電腦應用軟件，這反映大多數的室內設計課程著眼於培訓入門級的從業員。

下一章節，我們將會檢視經普查後從學生和畢業生所得的意見。

SURVEY OF INTERIOR DESIGN STUDENTS, GRADUATES, TEACHERS AND SCHOOL ADMINISTRATORS



According to our estimate, each year approximately 835 students graduate from various interior design programs in Hong Kong. The intake of students is from F.5 and F.7 level, and aged 18-24. At any time, the total number of students enrolled in interior design courses, both full and part-time, is in the range of 1200-1400. Most interior design programs offered in Hong Kong are not at bachelor's degree level, with most of them at high diploma, diploma, and certificate or below level, which account for over 85% of all programs while associate degree level accounts for another 5%. Only 11% of students study interior design at bachelor's degree level. In terms of the number of graduates, those with bachelor's degree account for 12.6% of all graduates, associate degree 26.3%, higher diploma 33.5%, diploma and certificate 27.5%.

When students graduate, between 70-80% of them find employment within the field of interior design, mostly in entry level positions include drafting, contracting and assistant designers. Surprisingly, there is no significant variance in the employment rate for students from different kinds of programs. It appears that employers are more concerned about the ability and personality of graduates rather than their qualifications.

In Hong Kong, almost all interior design graduates are below the age of 25, unlike in other countries where adult and continuing education is more common. In the United States, for example, it is not unusual for practitioners to return to school in preparation for taking the NCIDQ exam. By comparison Hong Kong practitioners are discouraged from continuous education by the schools' admission requirements and by their heavy work schedule. For those intending to pursue continuous education, there is a limited range of options.

We distributed three types of questionnaire to students, graduates and teachers, respectively, in different schools offering interior design courses in Hong Kong. Their participation is voluntary and in total 100 students, 29 graduates and 18 teachers have completed the questionnaires. The questionnaires for students and graduates ask respondents to evaluate their education and testify to the way they perceive their learning outcome, as well as give them a chance to self-assess their knowledge and abilities. (see Appendix 2) In addition, questionnaires for graduates (Appendix 3) also ask respondents to evaluate whether knowledge acquired in school match with industry needs. Questionnaires for teachers (Appendix 4) ask them to evaluate students' knowledge and ability.

學生、畢業生、教師與校方管理問卷調查

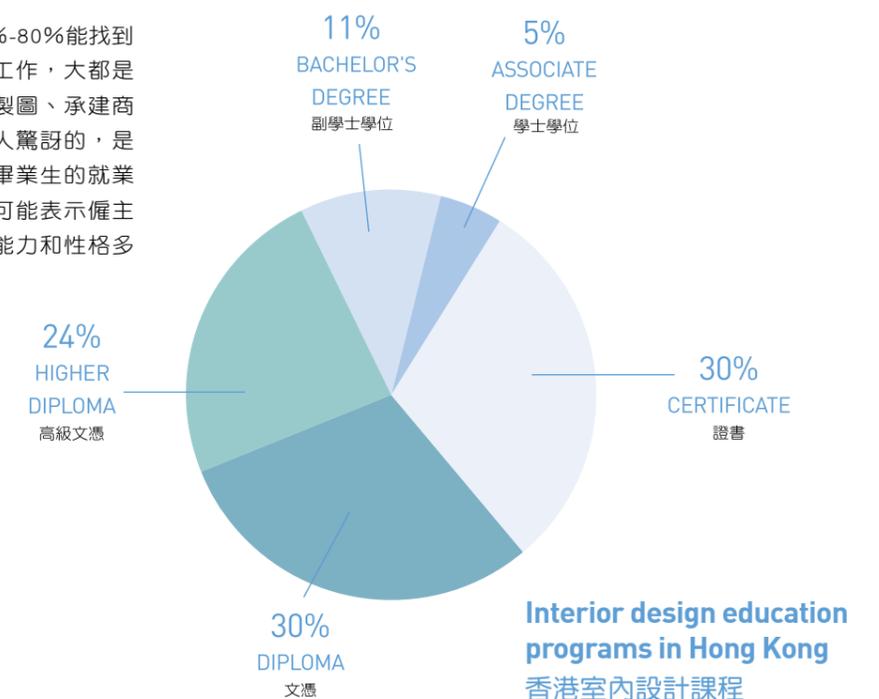
根據我們估計，每年大約至少835學生於不同院校的室內設計課程畢業。所收的學生大部份是中五和中七的程度，年齡介乎18至24歲，總學生人數（包括全日制及兼讀制）約有1200-1400個。如下圖所示，近90%在香港提供的室內設計課程不是在學士學位程度，大部分的課程均在高級文憑、文憑和證書或以下程度，佔全部課程超過85%，而其餘（約5%）則提供副學士學位課程。當中學士課程只佔11%，香港院校大多提供較低學歷程度的課程。

香港的畢業生大多是25歲以下，與其他國家不同，因為這些國家有較普遍的成人和持續教育風氣。比如在美國，很多從業員在預備 NCIDQ 考試前，都會回到校園進修。相較之下香港的從業員沒有進修的誘因，而且也受制於冗長的工作時間和龐大的工作量。而就算從業員有意進修，課程選擇也很有限。

我們將三組不同的問卷派發予不同室內設計學校的學生、畢業生

和教師，所有參與者都是自願性質，總共有119名學生、29名畢業生和18名教師交回問卷。學生和畢業生問卷的目的是讓他們自我評估所修讀的室內設計課程，與及如何理解他們的學習成果，和讓他們自我評核他們的學術知識和能力（見附錄1）。畢業生問卷更要求受訪者評估究竟所學習的知識，能否應付行業要求（見附錄2）。老師的問卷則要求受訪者評估學生的學術知識和能力（見附錄3）。

當學生畢業後，70%-80%能找到室內設計範疇內的工作，大都是入門級的職位包括製圖、承建商和助理設計師。令人驚訝的，是不同學院和學歷的畢業生的就業率沒有顯著差異，可能表示僱主較為重視畢業生的能力和性格多於他們的學歷水平。



4.1 Questionnaire for Students

Overall, most respondents agreed with the course aim, content and organization of their courses. The highest agreement level are to the statements “The teaching was suited to practice and accessible” and “The aims and objectives of this curriculum were well achieved”, with over 90% of respondents concurring with these statements. It appears that on the whole students are satisfied with the content of their courses, and are learning what they set out to learn from the courses. In addition, they felt the level of teaching is satisfactory. However, the “Adequate time schedule was spent on different topics” was met with a 30% disagreement level, which means many students thought their study schedule cannot fully cover all the topics they had to learn.

The second part of questionnaire concerns communication and interaction during the learning process. The statements “The lecturer responded to your comment and question willingly” and “The lecturer possessed professional knowledge” received the

highest agreement level, which indicate lecturers’ communication and interaction with their students during the learning process is satisfactory. However, 20% of respondents disagreed with the statement that “Tutorial time had been sufficiently provided”, which may be a concern in some institutes. In many schools, a large proportion of learning is in the form of lectures, and student interaction may not be adequate enough to stimulate their creativity.

When students are asked about reason of studying interior design, over 90% answered they are interested in it. This indicates that students have high enthusiasm for interior design, and want to develop their career along this path. According to their views, teaching quality in their schools is high, and that they are acquiring professional and industry knowledge that will assist them in their professional development. More than 70% of students rate a program on the basis of whether or not it is practical. They are

keen to acquire skills such as drafting and computer software application skills that could help them in their future employment.

Many students consider their courses to be of insufficient length relative to the knowledge they have to acquire. Indeed, interior design education in Hong Kong is highly intensive, with bachelor’s and higher diploma programs requiring 3 years of study, while associate degree programs require 2 years to complete. By contrast, other countries require at least 4 years of schooling plus an internship lasting 1-2 years before one can be qualified as an interior designer.

Around 65% students cite the lack of adequate facilities such as design desks, while more than 60% students consider school fees too high. This is a reflection of the fact that many institutes are privately run, and thus there is a great variance in the quality of their facilities. Also, because the interior design programs at these institutions are self-funded, school fees are not subsidized and can be quite high.

4.1 學生問卷

普查顯示學生整體上滿意課程目標和內容，超過九成人贊同「科目能切合實際需要和易於理解」及「課程的目標能夠成功實踐」。這顯示接近全體學生也滿意他們修讀的課程，並認為達到他們修讀室內設計課程的學習目的，對教學也感到滿意。然而，有關「教授不同課題的單元時有充份時間」的問題上，則有三成表示異議，反映有學生認為他們並無充份時間學習所有他們理應學習的課題。

問卷第二部份主要問及有關課堂的溝通與互動過程。「教師樂於回應你的問題和意見及教師擁有豐富專業知識」兩組問題是得到最多人同意，證明導師在學習過程中的溝通和互動能力是令人滿意。只是對於「導修課的上課時間是足夠的」的問題上，有兩成學生並不同意，這可能側重於個別院校。由於許多院校的上課形式也是演講形式的學習方法，與學生互動不足或會影響啟發學生的創意。

當受訪學生被問及修讀室內設計的原因，超過九成回應是由於興趣，顯示學生對室內設計有濃厚熱誠，更有志於這行業作長遠發展。據他們表示，他們修讀院校的師資質素高，所學習到的專業和行業知識能有助將來的專業發展。超過七成受訪學生也著重於課程是否實用性高，他們熱衷於擁有繪圖或其他相關的電腦應用技巧，因為有關技巧有利於他們將來工作上的發展。

許多學生顧慮他們學習時間不足會影響他們學習所需的知識。由於學士和高級文憑課程為時3年，而副學士則為時2年完成。相比其他國家為時4年的修讀年期，另加1-2年的實習經驗才可投身室內設計行業，香港室內設計教育的修讀年期無疑是高度集中。

大概六成五的學生認為缺乏足夠的課堂配套，如設計桌，而且有六成人認為學費過高。這樣的情況正正反映由於許多院校以私人方式營運，配套方面難免有不同距離，同時缺乏學費資助下會導致學費過高的問題，令學生難以負擔。

主要問題：

- 授課是否容易理解？
- 導修是否清晰？
- 有否足夠時間作導修？
- 課程有否鼓勵學生參與？
- 教師有否適當回答學生問題？
- 教師有否具備應有的專業知識？

4.2 Questionnaire for Graduates

We have also distributed questionnaires to recent graduates through various educational institutions in order to evaluate how well they apply their skills learnt in school to real-life practice. Overall respondents have high agreement that they are familiar with the application of the conceptual knowledge, design theories and technological software. More than 80% students and graduates feel courses are relevant to workplace needs, especially computer software skills, but 3-D generation software may present some difficulties for graduates, with nearly 50% of respondent claiming that they are not competent to use such software.

When they were asked about their evaluation of their own cognitive skills, graduates are less confident of their abilities. Half of the respondents did not deem their course has emphasized on using old ideas to create new ones. This weakness is problematic as this is one of the main qualities a competent interior designer should possess. When asked to rate their general abilities, graduates consider themselves weak on writing and problem-solving skills. This is a reflection of the fact that many interior design students come from relatively weak academic backgrounds. In the long run, graduates' deficiency may hinder their career development if they are unable to properly present their concepts to their employers or clients.

Key Questions:

- What are strengths and weaknesses of your program (curriculum)?
- Do you think your program matches industry needs and is applicable to real-life practice?
- What should be done to provide cooperative opportunities between education and practitioners?
- Does Hong Kong have to raise the number of bachelor's degree, master's degree or doctoral degree programs of interior design?
- What is lacking in interior design education in Hong Kong?

4.3 Questionnaire for Teachers

According to our survey, most teachers have good opinions about their current students and recent graduates. Almost all agree that students and graduates possess fundamental knowledge about interior design, are adept at conceptual knowledge and the application of design theories. However, teachers are less confident about students and graduates' creativity and innovation. Half of the respondents agree student are unable to come up with original designs and are weak on using old ideas to create new ones. Furthermore, many teachers do not think that students can speak and write clearly to express their ideas, which is consistent with the students' self evaluation. Over 90% teachers cite the lack of language abilities as a hindrance to career development.

On whether there should be more bachelor's degree program offered in Hong Kong, teachers' views are varied. On one hand, they feel that having more bachelor's degree programs would raise the standards of graduates, but on the other hand, the limited number of bachelor's degrees available means that graduates enjoy higher recognition.

When asked whether interior design programs correspond to real-life practice, over 80% of respondents agree it fits in with the needs of the industry. However, the tight learning schedule is of concern to teachers, and they are worried that students may not have adequate time to achieve all the learning outcomes set out in the programs.

One of the main areas for concern as expressed by teachers is the inadequacy of internship opportunities. They find that it is difficult to find sufficient internship placement for their students. Yet because interior design is an applied art, internship is an important means for students to acquire real life experiences that they cannot get in classrooms. Also, if students are granted to have a pre-career training before starting their first job, they would be able to adapt faster to the work place. Employers would then not have to spend so much time on employee training. Therefore internship is a win-win prospect for both students and employers, and the industry should be encouraged to take part in such schemes.

4.3 教師問卷

據我們調查所得，大部份教師也對現有學生和畢業生有好的評價。接近全部受訪教師同意學生和畢業生也具備基礎的室內設計知識，而且熟悉於概念知識和應用設計理論。不過教師對於學生和畢業生的創意和接受新事物能力方面則並無信心，一半受訪教師認同學生未能自創設計意念，也不能將舊有的概念重新包裝成新的概念。而且，許多教師不認為學生能清楚表達他們的設計意念，這與學生的自我評估結果吻合。

當被問及有關香港應否增加室內設計學士課程，教師反應迥異。一方面，他們同意增加學士課程有助提升畢業生的水準，但有限的學士課程卻保障學士畢業生享有較高的水平認可，而且有八成受訪教師同意他們的室內設計課程能切合現時實際工作環境所需。可是教師亦關注上課時間不足對學生的學習有影響，學生因而未能有充裕時間學習課程目標中的全部內容。

其中也受教師關注的事項，是學生實習機會不足。教師反映為學生尋找實習機會時遇到困難，往往難以尋找足夠的實習機會予學生。室內設計身為應用藝術，實習對學生非常重要，因為學生能獲得在課堂上不能學習的現實經驗。若學生能夠取得職前的實習機會，便能易於適應和掌握畢業後的首份工作，僱主也無需額外花時間於作培訓。為此，實習對於學生和僱主是雙贏的發展方向，我們更應鼓勵行業多給予學生實習，以期提升他們工作能力。

主要問題：

- 香港應否加強室內設計課程的監管？
- 你認為香港應否實行室內設計的專業考核？
- 你應為有什麼方法可增強教育界與業界的聯繫？

4.2 畢業生問卷

我們也透過不同院校向近年的畢業生派發問卷，以評估他們能否應用所學習的知識和技巧於實際工作中。整體而言，受訪者也同意他們能在概念知識、設計理論和科技軟件方面學以致用。超過八成學生和畢業生不約而同認為課程能配合實際的工作環境需要，特別是電腦軟件操作技巧，但有一半受訪畢業生則對於3-D立體的電腦程式並不熟悉。

當他們評估自己的認知技能時，對自己的能力信心不足。有一半受訪畢業生不同意所修讀的課程重視將舊有的概念重新包裝成新的概念，這方面的弱點令人關注，因為這是任何稱職的室內設計師必須具備的技能。當他們要自我評估工作能力時，大都認為自己的寫作能力和解決問題能力偏弱，這正顯示許多室內設計學生的學術水平偏低。長遠而言，畢業生能力不足會影響他們的前途，因為他們並不能獨立妥善表達個人的設計概念予僱主和客人明白。

4.4 Personal Interviews

In addition to questionnaires, we also interviewed 10 teachers and administrators from different institutions on the design and educational goals of their interior design curriculum, qualities of their students and teaching staff, as well as the future needs of interior design education in hong kong.

4.4.1 About interior design curriculum

For bachelor's degree programs in interior design, the goal of the programs is to equip students with professional knowledge and provide training in conceptual thinking. For higher diploma and associate degree level programs, the focus of teaching goal is on vocational training. In diploma and certificate level, the goal is to let students acquire basic skills related to interior design.

Based on our interviews, history of art, design concept, practical skills, innovation and creativity and professional knowledge on interior design are the body of knowledge in Hong Kong interior design education. Some institutions also emphasize qualities such as personal ethics and language training in their curriculum. As mentioned, codes, construction and regulations are not covered in many programs, and administrators cite the tight teaching schedules as the reason for not including them in their curriculum. Most institutions are more interested in providing practical skills based courses than training all-round interior

designers, so conceptual thinking may be one of the weaknesses of such programs.

When asked whether interior design curriculum in Hong Kong should be standardized, teachers and school administrators and teachers have different opinions. A little more than half of interviewees agree with standardization, as they think this will improve teaching standards and guarantee the quality of graduates. However, they are worried about what benchmark is used for standardization. Interviewees think that under the present system, schools have the autonomy to set their own curriculum based on the school's mission and teachers' ability. If standardization were to take place, most interviewees would prefer loose regulation rather than strict ones. The most popular measure is to set out guidelines for different levels of courses. Such guidelines should be for reference only and not imposed upon the institutions on a compulsory basis. Many interviewees are of the opinion that different stakeholders in the education sector should be consulted on setting up this guideline, as this may affect the whole development of interior design education in Hong Kong.

4.4.2 Industry relations

Most institutions enjoy good relations with the industry, and many practitioners are also part-time teachers, seminar speakers and external examiners at these schools. Many schools also invite alumni or prominent practitioners to share their working experience, or supervise student projects. However, as mentioned, many interior design firms are reluctant to take on students as interns. PolyU and HKDI are the only two schools that can supply internship positions for all their students.

In addition, apprenticeship also exists in Hong Kong, albeit in an unstructured way. By contrast, in the United States, after the completion of formal school training, interior design graduates will enter a 1-year to 3-year apprenticeship to gain practical experience. Most apprentices work in design or architecture firms under the strict supervision of an experienced designer. Apprentices also may choose to gain experience working as an in-store designer in furniture stores. Following the apprenticeship, designers may choose to take the national licensing exam or

4.4 個人訪問

除了派發問卷，我們亦邀請10名不同院校教師和管理人員接受訪談，討論他們院校的室內設計課程，師資質素和香港室內設計教育的未來需要。

主要問題：

- 貴校室內設計課程的宗旨與目的是什麼？
- 貴校的課程內容如何體現這些宗旨與目的？
- 你認為室內設計的知識體系是什麼？貴校如何把這些知識融合於課程內？
- 貴校的師資應具備什麼主要質素？為什麼？
- 你如何監管教師的教學？

4.4.1 有關室內設計課程

室內設計學士課程目標為使學生具備專業知識和提供概念性思維訓練；高級文憑和副學士的課程目標則以職業訓練為主；而文憑和證書程度則集中令學生掌握基本的室內設計技能。

根據訪談所得，藝術史、設計概念、實用技能、創新和創意傳授和專業知識是香港室內設計教育知識體系。個別院校亦著重個人倫理操守和語言訓練的傳授。由於教授室內建築、守則及法規的課程較少，課程管理層也提及緊湊的上課時間令他們未能教授相關內容，導致大部分院校偏向教授實用技能課程多於訓練學生成為全面對室內設計師，課程缺乏概念性思維便成為相關課程的弱點之一。

問及香港應否統一香港的室內設計課程，教師和管理層反應迥異。少於一半人同意課程應該統一，他們認為統一課程有助改善教學水平和畢業生的質素。然而，反對人士擔憂無法釐定統一的基準。在現時的體制下，院校有自主權根據院校要求和教師能力自行決定課程內容。故統一課程最終實施時，普遍受訪者認為

寬鬆的監管比嚴謹的監管較為適合。有關指引理應只用作院校參考，卻不能強迫院校遵循有關指引內容。而且推行指引前，應該諮詢教育方面中不同持份者，因為這樣的措施會影響整體香港室內設計教育的發展。

4.4.2 業界關係

大部分院校亦與業界有良好關係，為數不少的從業員也兼職教授室內設計課程，到不同院校擔任講座講者和外聘考核員。許多院校也邀請畢業生或著名從業員到校分享他們的個人經驗和指導學生的功課。可是，上述提及許多室內設計公司拒絕提供實習機會予學生，只有理工大學和香港知專設計學院有能力安排全數學生享有實習機會。

另外，儘管香港也有實施師徒制，但並無固定形式。以美國而言，完成正規的學校訓練後，室內設計畢業生需要接受1-3年的實習期汲取實際經驗，而且大多數於設計或建築公司實習，由資深的設計師帶領督導，畢業生也可選擇於傢俬店汲取經驗。實習期完結後，畢業生可選擇應考美國的註冊考試或成為專業資格成員。由此可見，專業化必須的3E過程—教育（education），經驗（experience）及考試（examination）在美國推行已久，且行之有效。這是其中一條發展香港室內設計專業的途徑之一。

choose to become members of a professional association. In this way, the three “Es” of professionalisation—education, experience and examination—are well integrated. This is one of the paths the Hong Kong interior design profession could follow.

4.4.3 Future needs of interior design education

Many of the interviewees commented on the insufficient supply of bachelor's degree programs in Hong Kong, and a few institutions including CBCC and HKDI are planning to offer local bachelor's degree courses in interior design. Admittedly, this is a medium to long range goal for many institutions, as they are required to undergo strict evaluation procedures by the HKCAAVQ before they can offer such courses, but in the long run this development may help increase the number of degree holders in interior design and help raise the level of the industry.

In addition, many institutions have revised the curriculum of their associate degree and higher diploma programs to fit in with the new 3-3-4 academic structure to be implemented in 2012. As stated in Education Bureau guidelines, associate degree programs are intended to provide students with “broad knowledge base and a solid foundation of generic skills.”⁵³ Therefore, at least 60% of the curriculum of

associate degree programs in interior design should consist of generic contents (e.g. language, IT, general education, etc), while 40% will consist of specialized contents related to the profession. On the other hand, higher diploma programs “should enable students to acquire the appropriate attitude, knowledge and skills to support their initial employment at the para-professional level.” 60% of higher diploma curriculum should consist of specialized contents (e.g. learning related to concentrations, disciplines and professions, vocational skills, etc), while the remaining 40% of the courses are of generic content.⁵⁴

Formerly, most higher diploma programs are 3 years in duration, but with the implementation of the new academic structure, both associate degree and higher diploma programs are equivalent to 50% of a university degree, and so many interior design higher diploma programs, including those offered at HKDI, will be shortened to 2 years in duration. This will put additional time constraints on the interior design curriculum, which many students already complain of being too cramped.

Most interviewees agree with setting up a professional examination for interior design graduates, and suggest that professional knowledge (including building codes and regulations), design theory and history can be the topics of examination. However,

interviewees doubt whether innovation and creativity can be fairly judged. They think that as a profession, interior design is related to public health and safety, and examination can help raise professional standards and earn public confidence. However, many interviewees think that such examinations should not be compulsory, but rather, graduates should be encouraged to take the exam.

When asked about what is lacking in Hong Kong's interior design education, many interviewees point to insufficient government support. They think the government should regulate private schools and encourage internship from the industry. Furthermore, it should increase the supply of bachelor's degree programs or subsidize interior design courses so that more students can benefit from academic training. Also, many interviewees feel that industry involvement is still insufficient, particularly in providing internship positions. In addition, the industry rarely has any input into the content or direction of interior design programs, and educational institutions should try to incorporate such views so as to make their programs more in line with the current status of the industry.

53. Associate degree and Higher Diploma programs under the new education system, Education Bureau, Hong Kong, 2010. accessed 20 August 2011. http://334.edb.hkedcity.net/doc/chi/Revised_Common_Descriptors_of_AD_and_HD_Chi20101004.pdf

54. Ibid.

4.4.3 教育的未來需要

許多受訪者不約而同指香港缺乏足夠的室內設計學士課程，只有明愛白英奇專業學校和香港知專設計學院將來有意開辦室內設計學士課程。無可否認，這已成為不同院校的中長期目標，縱然它們開辦前必須得到香港學術及職業資歷評審局評審和許可，但這項目標有助培訓更多擁有學士程度的從業員，不但有助提升行業專業水平，更有利長遠的發展。

此外，許多院校亦就於2012年推行的3-3-4學制更改他們的副學士和高級文憑的課程內容，以期配合整體教育制度的改變。根據教育局資料，副學士課程應讓學生獲得廣泛的知識，並在一般技能方面具備穩固的基礎；學生亦可從中獲得日後升學選修的學科所需的專業知識及技能⁵³。因此，通識性質的內容（例如語文、資訊科技、通識等）須佔課程至少六成，而其餘四成則與主修的專業內容有關。為了讓學生取得適當的態度、知識和技能後便可投身輔助專業程度的工作，高級文憑課程中專門性質的內容（例如專修科目、專業訓練、職業技能等）須佔課程至少六成，而其餘四成則與通識性質有關⁵⁴。

推行新學制之前，主要的高級文憑課程需要修讀3年，但在新學制下，副學士課程、高級文憑課程相當於大學學位的一半，令很多室內設計高級文憑課程，包括香港知專設計學院在內，也會變成兩年制課程。許多學生已經投訴課程時間緊迫影響學習和教學，這項措施將會令香港室內設計課程更加緊迫。



大部份受訪者也傾向為畢業生設立專業考試，而考試內容可包括建築的守則及法規的專業知識，設計理論和歷史等，當中有受訪者質疑創新能力和創意力能否被公平地評核。他們認為室內設計是一門涉及公眾安全和健康的專業，設立考試有助提高業界專業水平及博取公眾信任。可是不少受訪者認為考試不應於業界強制執行，反而應該鼓勵新畢業生參與。

另一方面，特別在提供實習機會問題上，許多受訪者認為業界對教育參與度和支援不足。業界亦很少對室內設計課程內容或教育發展方向提供意見，教育界應盡量集合這方面的意見，使他們的課程更符合現時的行業發展。

當問及香港室內設計教育不足之處時，最多人提及政府支援不足。受訪者也認為政府應該更嚴謹監管私營開辦學校，以及鼓勵業界多提供實習機會，而且應該准許增加更多的室內設計學士課程，甚至增加對室內設計課程的資助，令更多學生接受正規的學術培訓。



53. 教育局 (2010) 新學制下副學士學位及高級文憑課程的修訂通用指標，取錄至 http://334.edb.hkedcity.net/doc/chi/Revised_Common_Descriptors_of_AD_and_HD_Chi20101004.pdf

54. 同上

EXPERIENCE
SURVEY5.1
Market sizing

There is little doubt that interior design enjoys a booming market in Hong Kong. In any convenience store one can easily find three or four different magazines devoted to interior design, and there is information on the topic in other media including television and newspapers. In many parts of the city, one can see different shops and companies offering interior design services. This survey aims to find out in a scientific way the number of interior design firms in operation in Hong Kong and the number of practitioners in the industry.

As mentioned in the methodology section, the first step in this process was gathering the names and contact numbers of interior design companies from various sources including the Yellow Pages, TDC Directory, interior design magazines/ publications, HKIDA directory, HK Design directory, HKIA website, and other websites such as Yahoo.

Due to resources limitations, we cannot target every single sector in Hong Kong, but effort has been made to place inquiries with industries that have close relationship with interior design such as property groups, retail chains and restaurant chains. Telephone calls were then made to these companies to verify their existence and their nature of business, as well as gain basic information about the number of staff employed and their basic functions.

Based on our survey, we found that there are approximately 1104 companies engaged in interior design business in Hong Kong. For those companies with more than one office/ branch, each office/ branch will be counted as one establishment. The number of interior designers in Hong Kong is projected to be 6569.⁵⁵

Of these companies, 56% employ 1-5 permanent staff, while another 24% employ 6-10 staff, and only 20% employ 11 or above staff. This shows that most interior design firms (80%) are small companies employing fewer than 10 staff. When asked how many of their permanent staff work in interior design positions (including those involved in design, drafting, and project planning), 66% of companies report that they employ 1-5 designers, 19% employ 6-10 designers, while 14% employ 11 or above interior designers.

55. This number is projected from the number of companies that responded to our 5-minute survey.

How many Interior Design Companies and Interior Designers there in Hong Kong?

香港有多少間室內設計公司及多少個室內設計師？

Number of Establishments⁽¹⁾

公司數目

Number of Interior Designers⁽³⁾

室內設計師數目



(1) For those companies with more than one office / branch, each office / branch will be counted as one establishment.
(2) Verified by either going through a structured questionnaire (about 5 min to complete) or by making mystery calls.
(3) Interior Designers include the full time staff who are responsible for design, drafting, project planning, etc.
(4) The estimation is a projected figure. Please refer to the appendix for the detailed projection method.

行業普查

5.1
市場規模

室內設計行業在香港發展蓬勃，在任何便利商店人們很容易地就可以找到三四本不同的室內設計雜誌，而且在其他媒體包括電視和報紙都有相關資訊，街頭巷尾也隨處可以找到不同提供室內設計服務的商店和公司。這個普查目標運用一個科學方式來查出香港室內設計的規模，包括在香港有多少室內設計公司，以及室內設計從業員的數量。

就如研究方法部分所述，在這個過程中的第一步是從各種各樣的來源，包括黃頁、貿易發展局指南，室內設計雜誌刊物，香港室內設計協會目錄，香港設計目錄、香港建築師學會網站和其他網站例如雅虎，把室內設計公

司的名字和聯絡電話號碼整合起來。由於資源局限，普查不可能包括香港每一個行業和範疇，但已盡力涵蓋與室內設計有密切關係的工業，例如地產、零售和飲食連鎖店。然後用電話核實這些公司的存在和業務性質，以及獲取關於職員數量和他們基本職責的簡要資料。

根據我們的普查，我們發現有大約1104家公司在香港從事室內設計。那些有超過一個辦公室或分行的公司，都只作為一家公司計算。估計香港有6569個室內設計師。⁵⁵

在這些公司之中，56%僱用1到5個長期僱員，另外24%僱用6到10個，僅20%僱用11個或以上。這表示多數室內設計商戶（80%）是僱用10個或少於10個職員的小型公司。每當問及多少職員負責室內設計（包括設計，繪圖和項目策劃），其中66%的公司指出

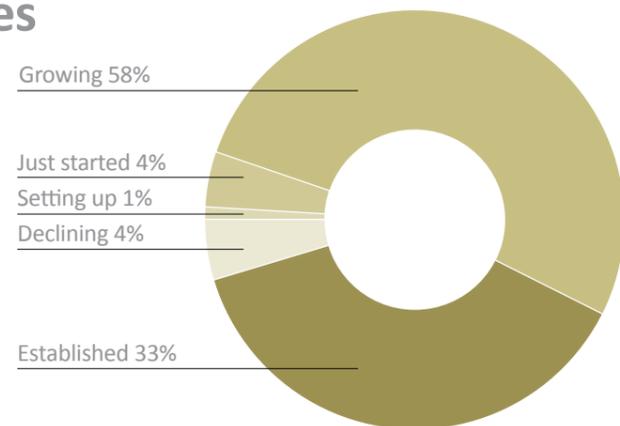
他們僱用1到5位設計師，19%僱用6到10位，而14%則僱用11位或以上。

大多數公司認為業務正在增長（58%），同時也有可觀數量的公司認為業務穩定（33%）。只有一小部份認為剛起步（4%）、下降（4%）或正在籌劃階段（1%）。

被普查的公司中，約超過半數公司（51%）正計劃增聘職員。職員數量方面，這些公司分別打算聘用一個職員（18%），兩個（19%）到三個以上（14%）不等。大部份公司傾向聘用有經驗的職員，其中大部份公司傾向聘用有1到2年經驗（33%）和3到4年經驗的職員（27%）。

55. 此數字根據接受5分鐘問卷普查的公司推斷所得。

Stage of Development of Interior Design Companies



5.2 Company Profile

Most companies rate themselves as "growing" (58%), while a substantial portion rate themselves as "established" (33%). A far smaller percentage rate themselves as "just started" (4%), "declining" (4%) or "starting up" (1%).

Just over half of the companies surveyed (51%) are planning to hire new staff, and the number of new staff these companies are planning to hire range from one (18%), two (19%) to three or above (14%). Most companies prefer to hire staff with some experience, with most companies preferring staff with 1-2 years of experience (33%) and 3-4 years of experience (27%).

5.3 Scope of Business

With regards to the types of projects these companies are mainly involved in, 67% are involved mainly in private residential (private) projects, while 22% are involved mainly in commercial projects, 9% are mainly involved in offices, 5% are mainly involved in residential (developer), 7% are mainly involved in hospitality and 3% are mainly involved in exhibition and display.⁵⁶ In terms of years of establishment, 17% of companies have been in operation for 1-2 years, 16% for 3-4 years, 15% for 5-8 years, 25% for 9-13 years, 17% for 14-20 years, and 11% 21

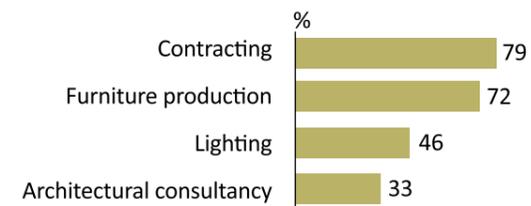
⁵⁶ Business owners could choose more than one category as their main area of business, so the percentages add up to more than 100.

years or above. In the second stage questionnaires, owners of interior design companies are asked to state the types of services they provide, 79% are involved in contracting, 72% furniture production, 46% lighting, while 33% of companies are engaged in architectural consultancy.

In terms of earnings, 29% of companies have revenue totaling less than HK\$2.49 million, 19% are between HK\$2.5 million and HK\$4.9 million, 26% are between HK\$5 million and HK\$9.9 million, while 26% are HK\$10 million or above.

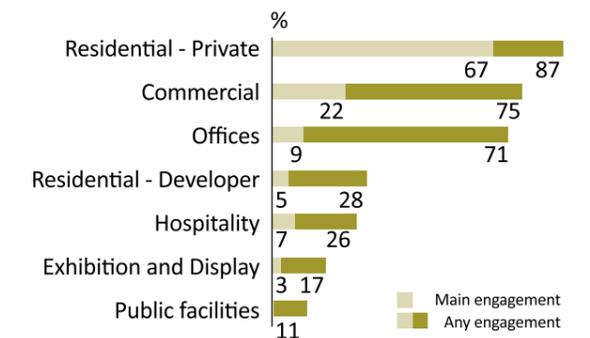
Services Provided Other than Interior Design

E2.3 What types of services does your company provide other than interior design



Types of Projects Engaged in

E2.4 What percentage of your company's revenue is derived from the following areas



5.2 公司範疇

大部分公司都是增長中(佔58%)，也有33%把自己評定為發展成熟。只有4%是剛成立、4%是下降中，也有1%是籌劃中。

有51%的公司計劃聘請新僱員，而計劃增聘的人數由1個(18%)、2個(19%)以至3個或更多(14%)。大部分公司都希望聘請有一定經驗的僱員，而希望員工有1-2年經驗的佔33%、有3-4年經驗的佔27%。

5.3 業務範圍

關於項目的種類，有67%的公司主要業務是私人住宅(私人)項目(67%)，主要業務是商業項目項目的佔22%，辦公室佔9%、酒店佔7%、住宅樓宇(發展商)佔5%、陳列室和展覽佔3%⁵⁶。公司成立年期方面，17%公司已運作了1到2年，16%運作3到4年，15%運作5到8年，25%運作9到13年，17%運作14到20年，餘下11%運作21年或以上。在普查的第二階段，室內設計公司被問及

她們的服務項目。79%參與工程承建，72%有家具生產，46%照明，另外33%公司參與建築顧問項目。

收入方面，29%公司收入總計少於249萬港元，19%在250萬和490萬之間，26%在500至990萬之間，另外26%收入有1000萬或以上。

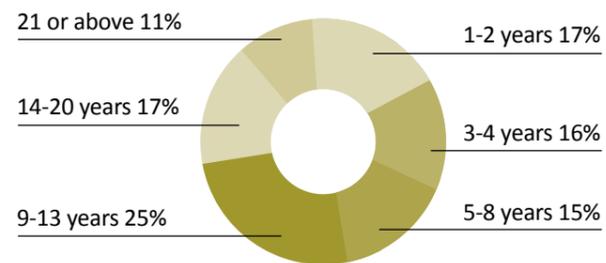
⁵⁶ 公司擁有者可選擇多於一個作為自己的主要業務領域的範疇，因此百分比加起來超過100。

Company Profile Highlights

[Among those who completed the Stage 2 Quantitative Survey](n=101^)

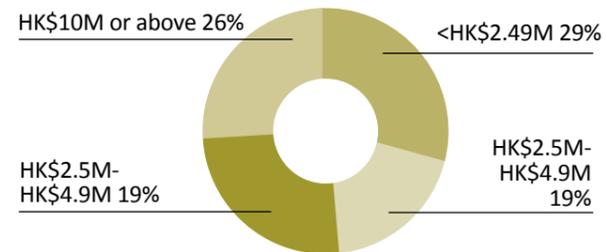
Years of Establishment

Mean: 10 years
E2.1 Year that the company was established



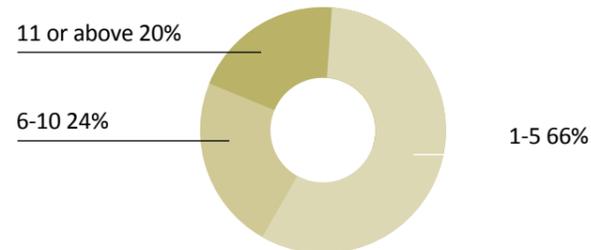
Total Revenue in Last Financial Year

Mean: HKD\$9M
E2.5 In the last financial year, what was your company's approximate total revenue in HK?



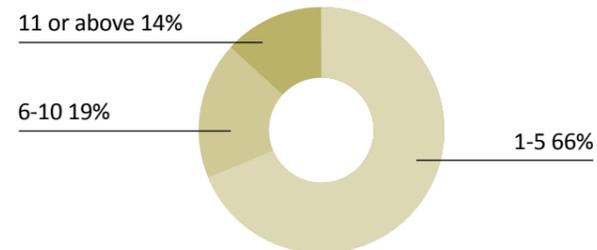
Total Number of Permanent Staff in HK Office

Mean: 14
E2.6 Total number of permanent staff in HK office



Total Number of Interior Designers in HK Office

Mean: 7
E2.7 Total number of permanent employees who are responsible for interior design (including design, drafting, project management, etc.)



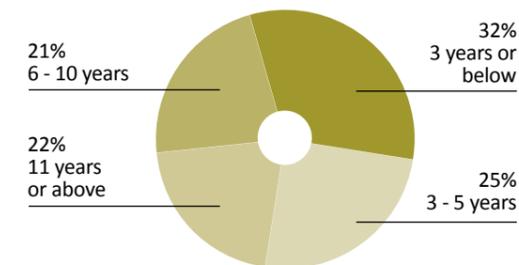
5.4 Practitioners Profile

In addition to company owners, we also distributed questionnaires to interior design practitioners. Base on these questionnaires, we found that 32% of respondents have been working in the industry for 3 years or below, 25% have been working for between 3-5 years, 21% 6-10 years and 22% 11 years or above. This indicates that the interior design industry is a fairly young one in which over half of the practitioners have only been in the industry for less than 5 years.

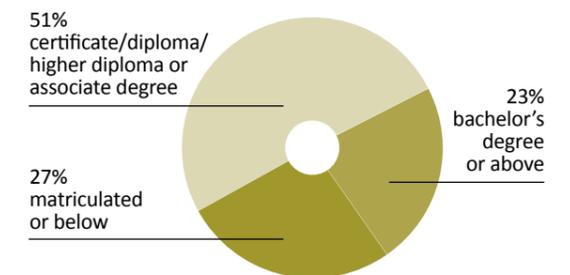
With regards to their academic qualifications, 27% are matriculated or below, 51% of respondents have obtained certificate/diploma/higher diploma or associate degree, while 23% have bachelor's degree or above. 43% have not worked in other industries prior to joining the interior design field, while 57% have prior experience working in other industries including trading, hospitality manufacturing or professional.

In terms of salary, 15% of practitioners have income of HK\$9.9k or below, 29% earn between HK\$10k to HK\$14.9k, 29% earn between HK\$15k-HK\$19.9k, 16% earn between HK\$20k-HK\$29.9k, and 11% earn HK\$30k or above. The mean salary is HK\$18,000, which compares favorably with Hong Kong's average mean salary of HK\$11200.⁵⁷

Number of years of experience



Education level



5.4 從業員資料

除公司僱主外，我們也向室內設計從業員分發了問卷。根據這些問卷的數據顯示，32%從業員有3年或以下業界經驗，25%在3-5年之間，21%在6-10年間和22%有11年以上從業經驗。這顯示本地室內設計行業相當年輕，超過一半從業員年資在五年以下。

學術資格方面，27%從業員為中七畢業或以下，51%考獲證書／文憑／高級文憑或副學士，而23%達學士學位以上。43%在進入行業前未有其他行業之工作經驗，57%曾有包括貿易、酒店業、製造業或專業行業的經驗。

薪金方面，15%從業員收入港幣9900元或以下，29%收入為港幣10000至14900元之間，29%收入為港幣15000至19900元之間，16%收入港幣20000至29900元之間，以及11%收入超過港幣30000元或以上。平均薪金港幣18000元，比香港的平均港幣11200元的薪金為多。⁵⁷

57. <http://www.takungpao.com/hm/top/2011-08-26/927496.html>, accessed 30 August, 2011.

57. <http://www.takungpao.com/hm/top/2011-08-26/927496.html>

5.5 China Market

Mainland China is a big market for many types of Hong Kong goods and services, and this survey attempts to find out whether this is the case with the interior design industry by asking companies if they have projects in China or have set up offices there. 55% of companies surveyed report to have no business presence in China, while 25% have projects on the Mainland, while a further 20% have set up branch offices there. Among those with headquarters/offices in Mainland China, their Mainland business accounts for 32% of the companies' total revenue, and employ an average of 6 HK office-employed permanent staff working in their Mainland China offices (including design, drafting, project management, etc.)

In addition to questionnaires, we have also held focus groups with interior design firm owners. According to these sessions, we found that of companies that have no business presence in China, many are mainly engaged in residential projects, while companies that have a more diversified business profile are more likely to be engaged in Mainland projects. Also, many companies that do not have business presence in China all recognize the business potential of the Mainland market and want to take on projects there, yet are unable to take advantage of it due to various reasons. For example, many interior design businesses

are small companies in which the owner is also the chief designer. Developing businesses or supervising projects there would mean spending long periods of time away from Hong Kong, which many businesses cannot afford to do.

Furthermore, many company owners think that there are many barriers to entering the Chinese market, including the difficulty of finding clients and identifying suitable contractors to carry out projects. According to our questionnaire, many people find legal/policy issues, cultural difference, remittance and lack of business network to be the main barriers in entering the Chinese market.

Companies that already have projects in China face many difficulties. Many companies find communicating with local contractors to be problematic, particularly in smaller cities where business practices and lingo are very different from those in Hong Kong. Some business owners consider the different legal system in China difficult to handle, especially in relations to contractual disputes, and that the Hong Kong government does not provide any assistance. They feel that the standard contracts provided by clients tend to favor the client rather than the service provider. Also they commented that arrears in payment seem to be common with many

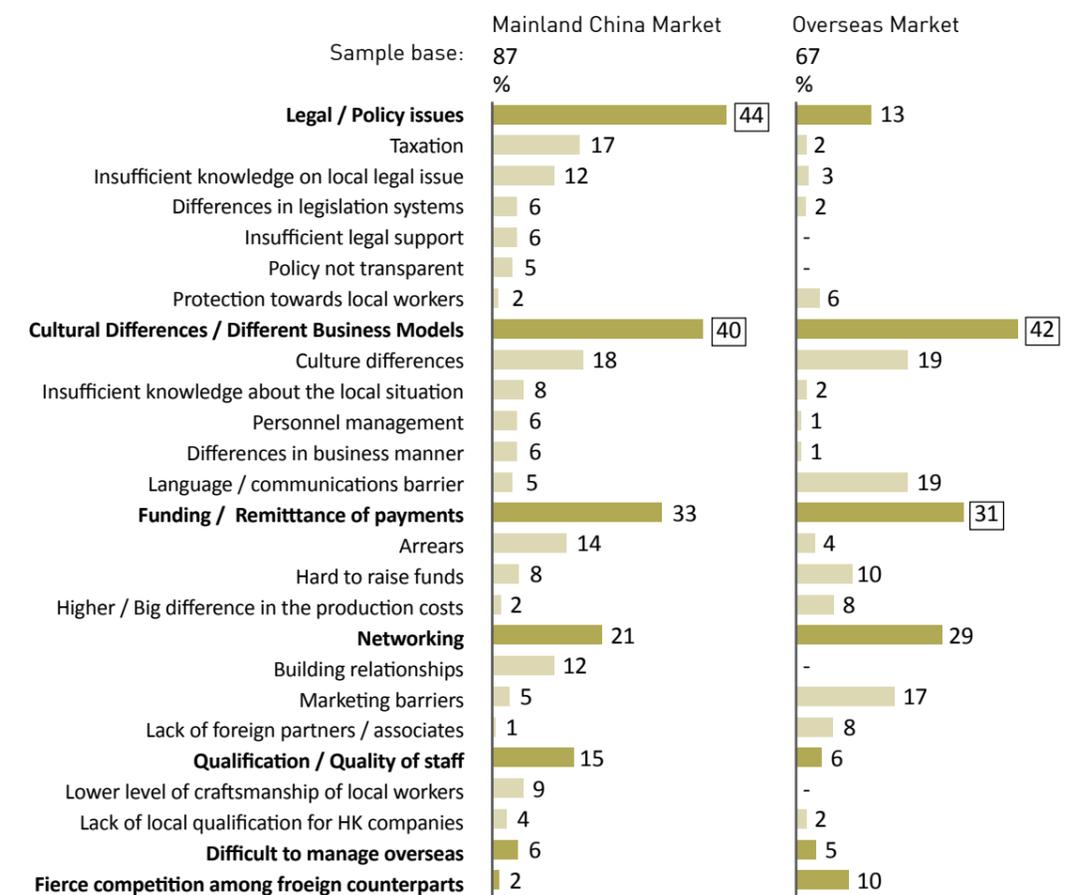
Mainland clients, and although some companies try to protect themselves by arranging for payment during different stages of the projects, they sometimes found it difficult to receive the final payment.

Despite these barriers and difficulties, many practitioners find China to be a more creatively challenging and rewarding environment for interior designers in that the scale and variety of projects are often greater than those in Hong Kong. Furthermore, many Mainland clients tend to give more creative leeway to Hong Kong designers, allow them to apply more innovative ideas, and have bigger budgets compared to local projects.

Even though Hong Kong designers still enjoy an advantage on the Mainland due to their experience and exposure to international trends, many experienced designer foresee that the next generation will face increasingly stiff competition over their Mainland counterparts. With greater media exposure, upcoming interior designers in China have become more familiar with overseas trends. In addition, their skills including computer application and hand drawing are very strong, while their fees and salaries tend to be lower than Hong Kong designers.

- Differences in legal system and culture are the key barriers to entering the Mainland China Market.
- Apart from culture differences, remittances issues are also the hindrance of entering overseas market.

Barriers to Entering...



Base: All employers, by excluding the missing cases

E3.5 In your opinion, what are the barriers to entering mainland China market (including Macau and Taiwan)?

E3.6 In your opinion, what are the barriers to entering overseas market (excluding mainland China, Macau and Taiwan)

5.5 中國市場

中國大陸是許多類型香港產品和服務的一個龐大市場。本普查詢問室內設計公司是否有中國業務或已在內地設立辦公室，以普查室內設計業在中國業務的實際情況。調查所得55%的公司沒有中國業務，25%有內地項目，另外20%在內地設立分公司。在那些內地設有總部或辦公室的公司中，內地業務佔該公司32%的總利潤，並且僱用平均6名長期職員（包括設計、繪圖、項目管理等）

除問卷外，我們也舉辦室內設計公司僱主的聚焦小組。根據這些小組，我們發現沒有中國大陸業務存在的公司，許多主要參與住宅項目，而企業業務較多樣化的公司則多數有參與中國大陸項目。同時，在中國沒有業務的公司大部分認同中國大陸市場的商業潛力及打算開拓內地項目，但因種種原因暫時沒法打入內地市場。許多室內設計企業都是小型公司，老闆同時是公司的首席設計師，在內地開發業務或監督項目將意味要長時間不在香港，這是許多公司不可能負擔的。此外，許多公司僱主認為進入中國市場有許多障礙，包括尋找客戶和尋找適合的承包商去開展項目的困難。根據我們的問卷所得，許多人發現法律／政策問題、文化差異、匯款和缺乏商業網絡是在進入中國市場的主要障礙。

已有中國項目的公司亦面對許多困難。許多公司發現與地方承建商溝通上有問題，特別是一些小

城市的承建商的經營手法和行業術語與香港的非常不同。一些公司老闆認為中港兩地不同的法制系統很難處理，特別在當有合約爭執時，香港政府不會提供任何協助。他們認為為內地客戶提供的標準合同傾向於客戶利益而不是服務供應商。他們也指出內地客戶拖欠款項是普遍的問題。雖然有些公司通過分階段付款以保障自己，但很多公司發現有時難以收到最後一期付款。

儘管面對這些障礙和困難，許多從業員發現在中國進行的項目和種類，相對來說對室內設計師更富挑戰性，更能發揮他們的創意。許多內地客戶傾向於給更多自由度和創作空間予香港設計師，令他們更容易實踐他們的創作理念，並且提供更充裕的項目預算。

雖然現時香港設計師在內地仍因為有獨特經驗和對國際設計趨勢熟悉，享有一定市場優勢，但許多資深設計師預見他們的下一代即將面對內地對手的激烈競爭。新一代的中國設計師有更多機會透過媒體得悉國外設計趨勢，而他們的技能如電腦應用和繪圖都非常優秀，但收費和薪金則傾向低於香港設計師。

根據我們的普查，室內設計從業員包括僱主和僱員皆同意現時香港室內設計教育有不足之處，並認為長遠來說會降低行業表現和專業水平。他們表示市場上室內設計課程供應不足，而許多僱主

指不能單以學歷判斷僱員的能力，很多僱員需要較長的在職培訓，才能承擔工場上的職責。

平均僅48%從業員認為他們的教育對他們的當前室內設計工作有用處。學士學位持有人普遍認為他們的教育與的工作是相關的，69%受訪者指他們的學習有用，僅48%副學士／高級文憑或證書持有人認同他們的學歷對工作有用，只有29%中學教育或以下的受者，認為他們的教育與工作是相關的。

僱主方面，僅21%傾向僱用大學畢業程度的室內設計師，比聘請中學畢業生（22%）更少。多數僱主（56%）傾向僱用副學士／文憑／高級文憑／證書持有人。對僱主來說，學歷不能保證僱員技巧和能力。在聘請新僱員上，僱主更重視智力、可培訓性和團隊合作性而非學歷。

從業員和僱主雙方都認為本港的室內設計教育缺乏許多種技能和知識，包括手工繪圖，建築材料知識、溝通能力、法律條例的知識等。另一方面，電腦軟件技能則相當充分。這些看法與教育普查結果相近。

5.6 Opinions towards Interior Design Education in Hong Kong

According to our survey, interior design practitioners including both employers and employees agree that the current interior design education in Hong Kong is inadequate. This, in turn, lowers the performance and professional standards of the industry. They think that there is an inadequate supply of interior design educational programs in the market. Many employers feel that they cannot judge a potential employee's competence simply by looking at his or her academic qualifications, and most people require extensive on-the-job training before they are ready to take up positions of responsibility in their jobs.

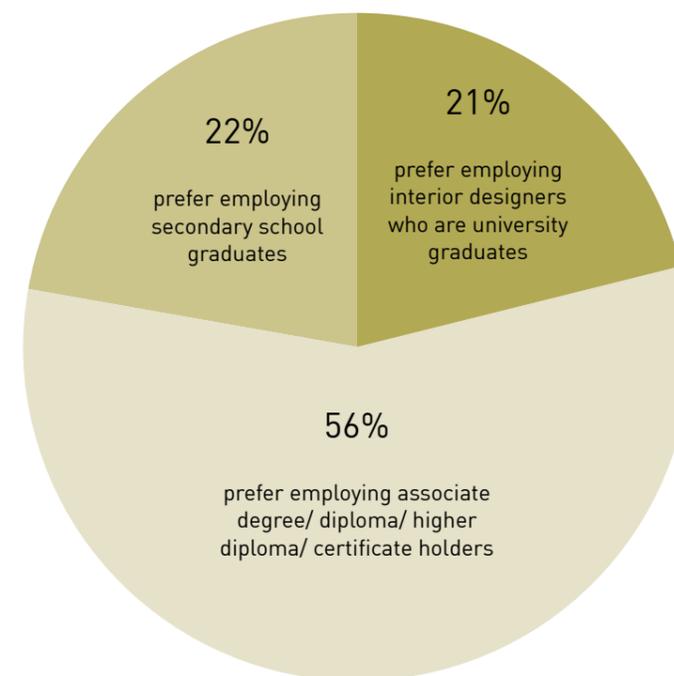
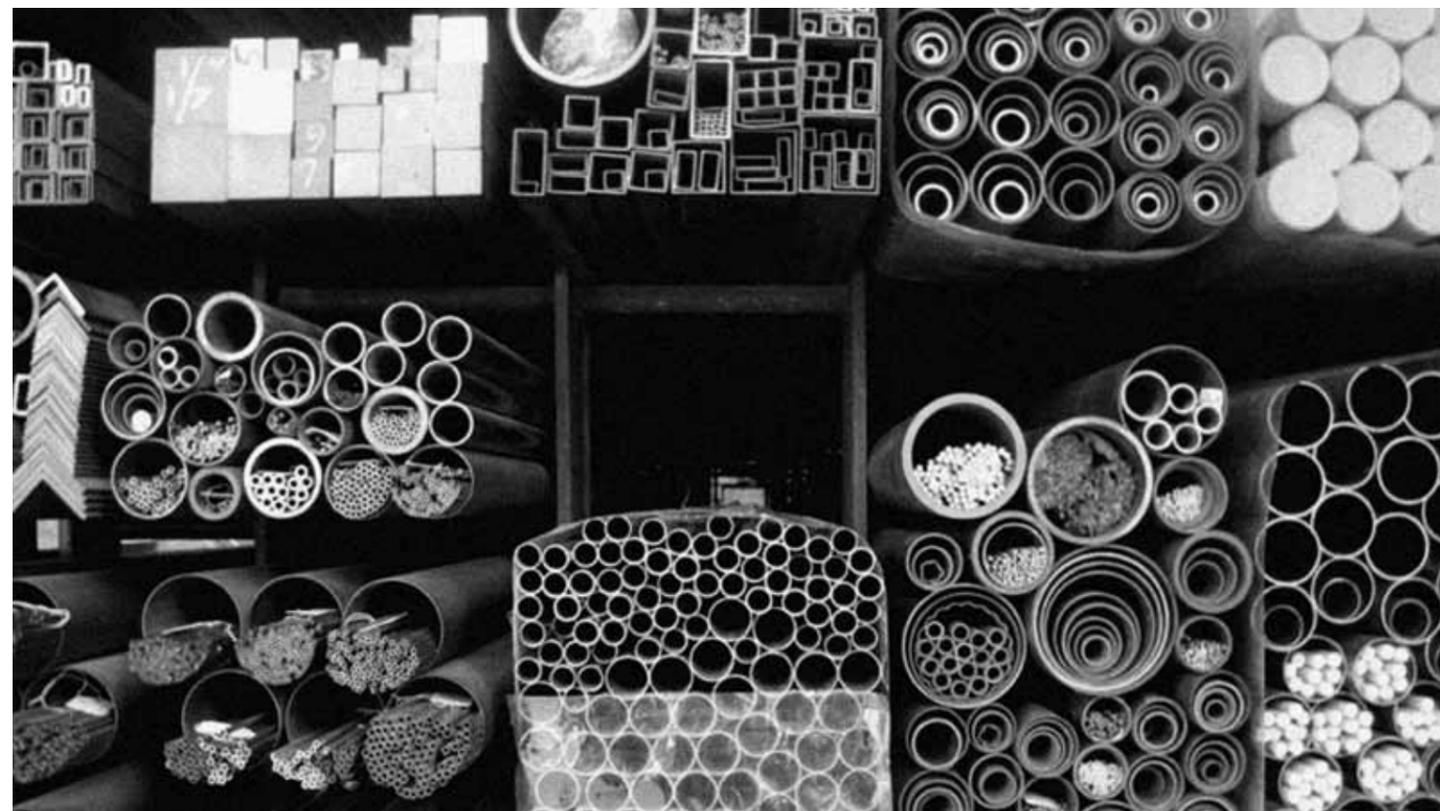
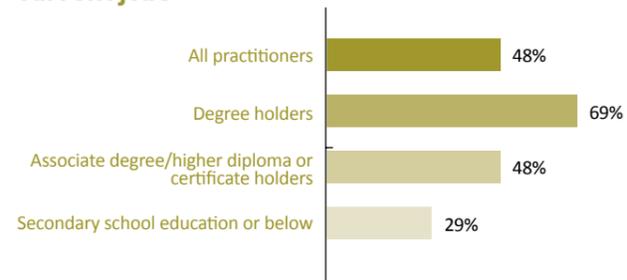
On average, only 48% of practitioners feel that their education is useful to their current interior design job. Degree holders are more likely to think that their education is relevant to their jobs, with 69% of respondent who consider their studies to be useful, while only 48% of associate degree/ higher diploma or certificate holders think so, and only 29% of respondents with only secondary school education or below think that their education is relevant to their jobs.

On the employer's side, only 21% prefer employing interior designers who are university graduates, even less than those who prefer employing secondary school graduates (22%), while most employers (56%) prefer employing associate degree/ diploma/ higher diploma/ certificate holders. To employers, academic qualification is no assurance of ability or competence. In hiring potential employees, they value personality traits such as intelligence, "trainability" and capacity for teamwork more so than academic qualifications.

Practitioners and employers think that many kinds of skills and knowledge are missing from interior design education

in Hong Kong. Such knowledge include hand-drawing, knowledge on building materials, communication skills, laws & regulations. On the plus side, computer software skills are considered quite adequate. These views are very similar to those obtained in the education survey.

Practitioners who consider their education to be useful to their current jobs



Employers' preference of employees' education level

5.6 對香港室內設計教育觀點

根據我們的普查，室內設計從業員包括僱主和僱員皆同意現時香港室內設計教育有很大改善空間，長遠來說會降低行業表現和專業水準標準。他們又認為市場上室內設計課程供應不足，同時許多僱主指他們不能通過以學術資格判斷僱員的潛在能力，多數僱員需要接受長時間的在職培訓，才可應付工作的需求。

平均僅48%從業員認為他們的教育對他們的當前室內設計工作有用處。學位持有人比較認為他們的教育與他們的工作有幫助，當中69%有學士學位的人指他們的學習對工作有用，僅48%副學士／高級文憑或證書持有人認同，只有29%中學教育或以下的受訪者，認為他們的教育與工作是相關的。

僱主方面，僅21%傾向僱用大學畢業程度的室內設計師，比聘請中學畢業生（22%）更少。多數僱主（56%）傾向僱用副學士／文憑／高級文憑／證書持有人。對僱主來說，學歷不能保證僱員技巧和能力。在聘請人手時，僱主更重視個性特徵例如智力、可培訓性和團隊合作能力。

從業員和僱主雙方都認為本港的室內設計教育，對許多種技能和知識都沒有教授。這些知識包括手工繪圖，建築材料知識，溝通能力，法律條例的知識等。另一方面，電腦軟件技能則被認為相當充分。這些看法與教育普查所得結果吻合。

5.7 Practitioners' Career Aspirations

Many practitioners revealed that interior design was not their top choice when they had to decide on a topic of study. Some of them select interior design as the last resort to pursue further study. In the quantitative survey, it was found that 60% of employees are very or somewhat dissatisfied with their current jobs, while 31% of employees have considered switching to another company/ industry in past 12 months. This relatively low aspiration affects practitioners' desire to enrich their knowledge

with further studies, and many do not even plan for a long career in interior design.

For those who have considered switching to another company or industry during the past year, the most common reason cited is the wish to obtain different types of work experiences (cited by 72% of respondents), while to obtain a higher income comes second (64%), followed by to look for a better match for him/herself (47%). Only 5% wanted to leave their jobs to pursue further studies.

Regarding their personal aspirations, 60% of respondents look for personal growth and achievement, 33% seek higher income, while 20% have the desire to start their own companies or brands. Interestingly, only a relatively small percentage choose more ambitious goals such as to become an all-rounded designer (14%) or selfless ones such as to improve other people's quality of life (13%).

ESTABLISHING ONE'S OWN COMPANY AND HIGHER INCOME ARE THE EMPLOYEES MAIN CAREER ASPIRATION.

Employees' Career Aspiration



Base: All employees, by excluding the missing cases (n=66)
Mentions of less than 4% are not shown

P3.5 What is your career aspiration?

5.7 從業員的事業抱負

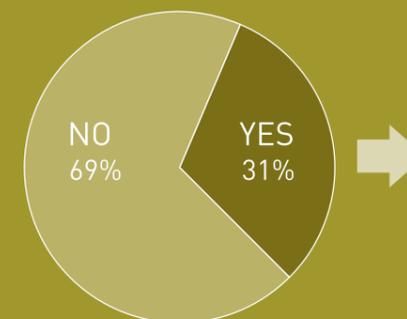
許多從業員表示室內設計並不是他們在選擇學科時的最優先選擇。有些甚至以此作為繼續升學逼不得已的手段。在定量普查中，我們發現60%僱員是非常或頗為不滿意他們現時的工作，而31%僱員在過去12個月內曾考慮轉換公司或行業。這個相對地低迷的意向，令許多人不對他們的室內設計事業作出長遠計劃，很多從業員不願意繼續進修以豐富他們的知識。

對於曾考慮在去年轉換公司或行業的從業員，最主要原因是得到不同種類的工作經驗（72%受訪人士指出），其次是為了得到更高收入（64%），其次是希望找到更匹配的工作。僅5%想放棄他們的工作繼續升學。

關於他們的個人願望，60%受訪者尋找個人成長和成就，33%尋求較高的收入，而20%希望成立自己的公司或品牌。值得注意的是，僅有少數的受訪者有更加雄心勃勃的目標。例如成為一位全能設計師（14%）或無私的目標例如改進人民的生活水平（13%）。

PERSONAL DEVELOPMENT OF EMPLOYEES

Consideration of Switching to Another Company/ Industry in P12M



Base:
All employees, by excluding the missing cases (n=103)

P2.7 Have you considered switching to another company or career (i.e., jobs not related to interior design) in the past 12 months?

P2.7a What changes did you look for through switching to another company or industry?

Reasons for Switching to Another Company / Industry



Base: Those who considered to switch to another company/ industry in past 12 months, by excluding the missing cases (n=34)
Mentions of less than 4% are not shown

5.8 Body of Knowledge

In the written surveys, few practitioners are aware of the body of knowledge of interior design. When the detailed areas were mentioned, a few respondents recalled "human environmental needs" and "design" were covered in their school syllabus (though not in depth). There is high consensus that design, knowledge of products and materials, communication and professional practice are important skills for interior designers. However, relatively fewer practitioners consider knowledge about

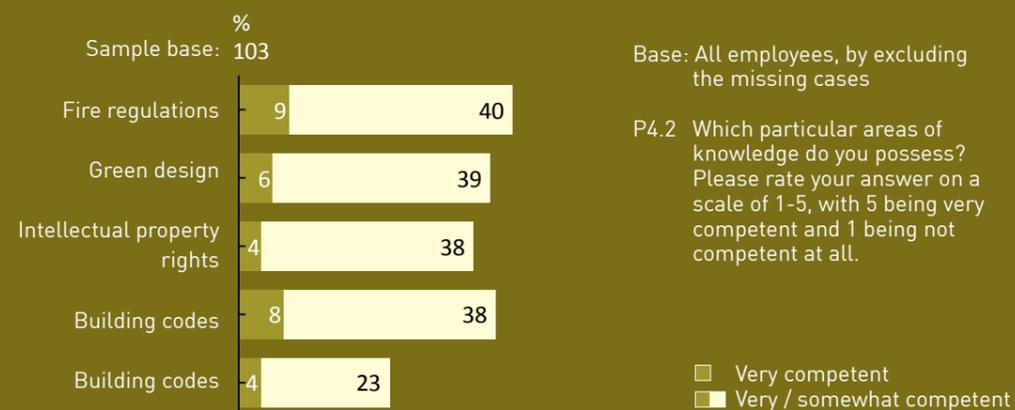
interior construction, building codes and regulations to be important qualities for interior designers to possess.

When interior design company employees are asked to rate themselves on their competence on such areas as fire regulations, building codes, intellectual property rights, green design and laws of contract, only between 38-40% rate themselves as very competent or somewhat competent in these areas, while only 23% rate themselves as very or somewhat competent in laws of contract.

In focus group discussions, some practitioners stated that these areas are not relevant to their daily work. For some of them, the company they work for may be involved mainly with residential projects, so the above areas are not as relevant to their practice. Practitioners who work on larger scale projects say that there are usually other specialists such as architects, structural engineers and authorized persons on the team who could advise on these matters, and therefore they do not need to be very competent in these areas, although they do consider it to be an advantage to have some basic knowledge about them.

NOT MANY EMPLOYEES EVALUATED THEMSELVES TO BE COMPETENT ON THE AREA OF CODES, LAW AND REGULATIONS.

Employees' Competency on Different Areas of Knowledge

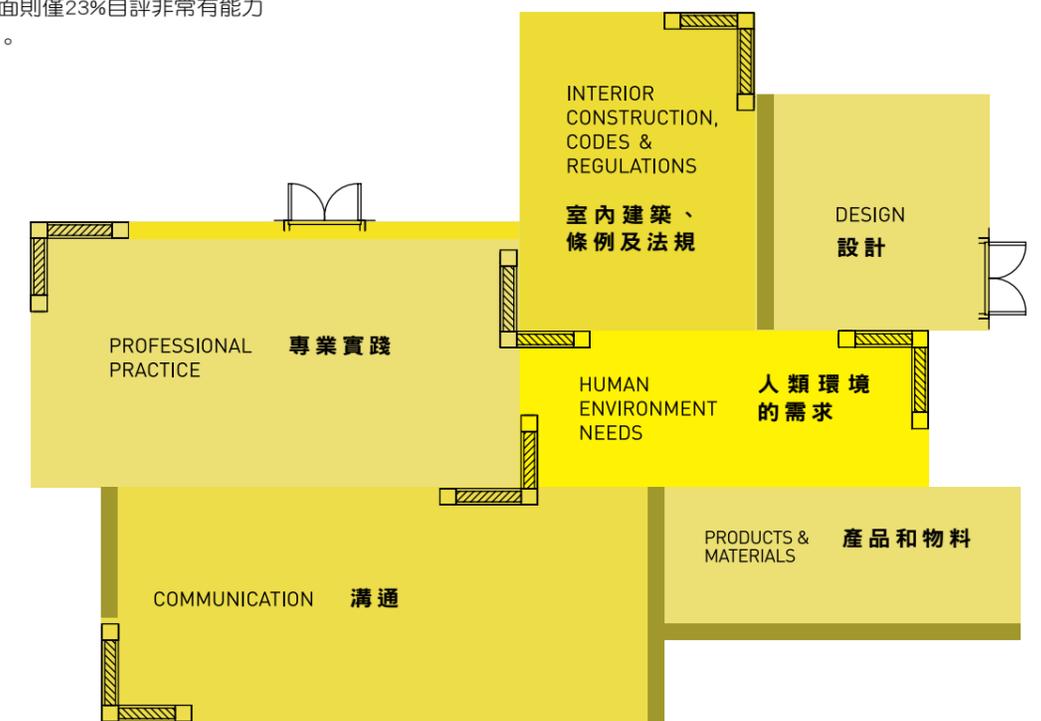


5.8 知識體系

在書面調查，只有少量從業員認識室內設計的知識體系。少部份受訪者被提及詳細的領域時才記起學校課程曾提及過「人類環境的需求」和「設計」（但不深入）。受訪者高度同意設計、產品和物料、溝通及專業實踐是室內設計師的重要技能。然而，相對地只有少量從業員認為內部建築、建築守則及法規是室內設計師需擁有的知識。

當室內設計公司僱員被要求對他們的能力評分，包括防火條例、建築守則、知識產權、綠色設計和合同法，僅38-40%自評為在這方面非常有能力或尚可，有關合同法方面則僅23%自評非常有能力或尚可。

在聚焦小組討論中，有些從業員闡明這些知識領域與他們的每日工作無關。有些人的公司業務主要為住宅項目，因此認為上述領域跟他們的工作無關。至於參與較大規模項目的從業員則指出，團隊中通常會有其他專家例如建築師、結構工程師和其他專業人員可對這些情況給予意見，所以他們不需非常熟悉此等知識。雖然他們認為有這些範疇的基本知識對工作有好處。



INTERIOR DESIGN BODY OF KNOWLEDGE
室內設計知識體系

(Source 資料來源 : Caren S. Martin & Denise A. Guerin, The Interior Design profession's Body Of Knowledge)

5.9 Continuing Education

In other countries, interior designers are encouraged to take part in continuing learning with credit systems whereby points are earned for attending courses, seminars and industry related events. Practitioners have to earn a certain number of credit points each year in order to qualify for license or membership renewal. In focus groups, local interior design practitioners are asked their opinion on adopting such a system in Hong Kong.

Most respondents are not in favor of such a system. Many cite the long working hours as a hindrance that prevents

them from pursuing continuing education. They say that in the industry, 10-12 hour days are quite common, while some people often need to do all-nighters in order to meet deadlines. They think that without examination, there is no guarantee that practitioners' knowledge is enhanced by these courses or seminars. Moreover, for some events, such as trade fairs, examination is not applicable. Also, many designers may simply participate in these events just for the sake of attendance without really having the desire to learn, which would be a waste of time and resources.

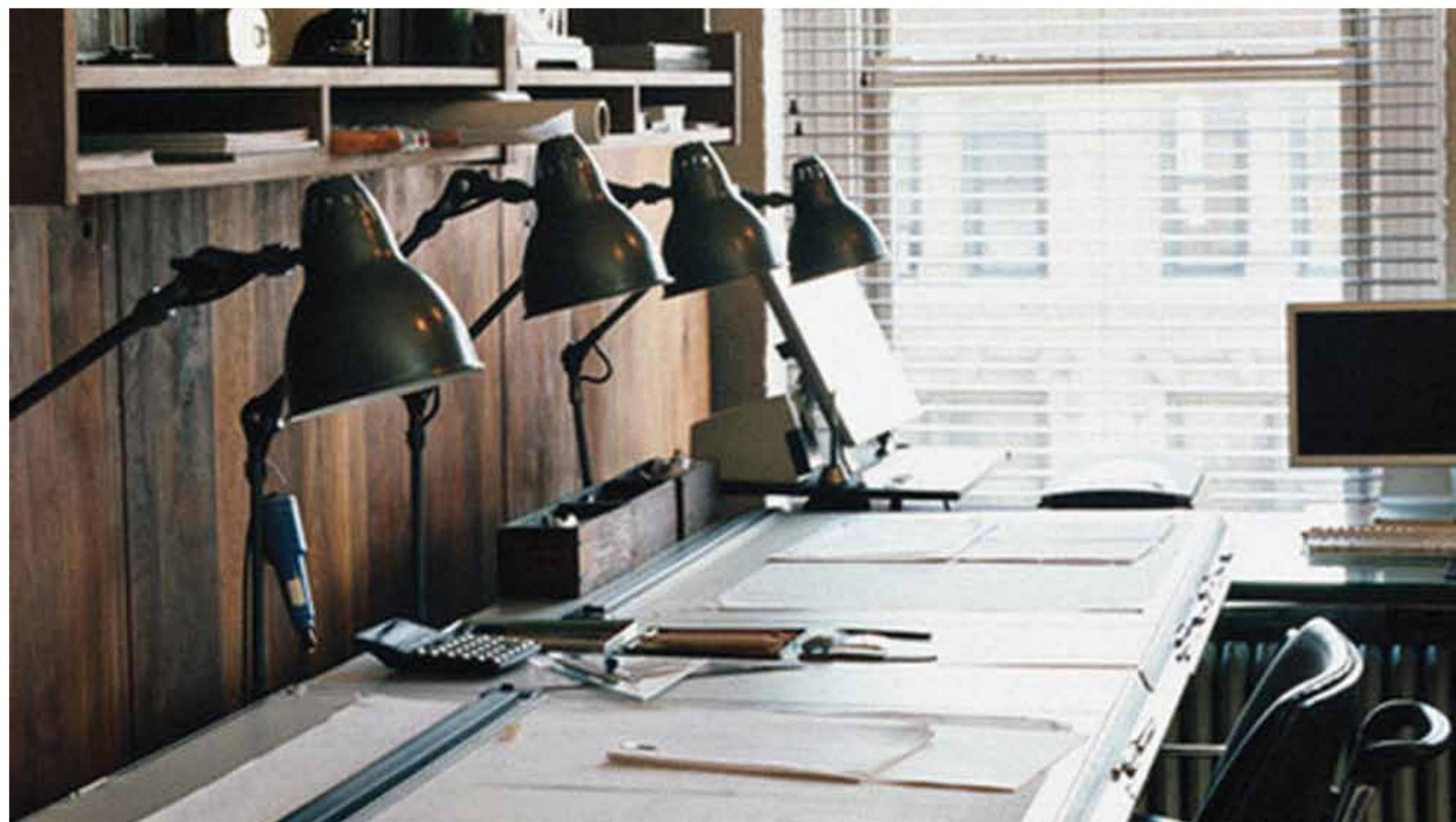
Focus group participants point out that there are not too many interior design courses catered for practitioners. Many programs currently available are at higher diploma level, and require significant commitment in time and money. In addition, practitioners think that the interior design courses on the market are not practical enough and not applicable to workplace needs.

5.9 持續進修

在其他國家，為鼓勵從業員參與持續進修，室內設計協會設立計分制度。出席課堂、研討會和行業相關活動都可以得到分數。從業員必須每年取得一定分數才獲得延續執照或會籍。在聚焦小組中，本地室內設計從業員被問他們的本地關於採取這個系統的看法時，多數受訪者不傾向採用這個系統。許多人指出香港業界的工時一般很長，令他們不能參與持續教育。他們指出在行

業中每天工作10-12小時很常見，而某些人為了追趕交貨期限甚至要通宵工作。此外他們認為即使強迫從業員出席研討會等活動，在沒有設立有關考試的情況下，不能保證從業員能吸收有關知識。有些活動例如展覽會等，考試是不適用的。許多設計師或會純粹為出席率而出席，而不是真正希望從中學習，這或會浪費時間和資源。

聚焦小組的參與者指出為在職人士而設的室內設計課程不多。許多課程都屬高級文憑水平，就讀的話要付出很多金錢與時間。而且從業員認為在市面上的室內設計課程，普遍不夠實用和不切合工作場所的需要。



5.10 Opinions towards establishing a registration system for interior designers in Hong Kong

Opinions concerning whether or not there should be a registration system for interior designers in Hong Kong is highly polarized. In our survey, only 53% of employees and employers of interior design firms find it very necessary or somewhat necessary for there to be such a system.

Practitioners recognize the advantages of registration, such as helping customers identify professional designers and raising the standards of interior design. The profession would be more respected by clients and interior designers would have greater bargaining power. Moreover, if interior designers are registered, they will be legally responsible for their designs, and thus be more aware of building regulations and codes of conduct. In particular, respondents feel that there should be a comprehensive regulatory and punitive system or such codes will be disregarded and rendered meaningless. In focus group discussions, respondents commented

that other professions within the building industry such as architecture already have well-established systems of professional assessment in place. They recognize that licensing or registration for interior designers is a growing trend throughout the world, and countries such as the United States, Malaysia and the Philippines have already adopted such a system. The Hong Kong interior design profession will lag behind the rest of the world if it failed to professionalize the industry.

Despite these advantages, focus group participants remarked that interior design registration is not a simple yes or no question, and a great deal depend upon what criteria is used to evaluate interior designers. They think that because many practitioners do not have a degree or diploma in interior design, a registration system based on academic qualifications alone would exclude many people. They think that the number of years of experience should be one

of the qualifying requirements in any registration system to be adopted. Moreover, they suggested that the industry be properly consulted and informed before any action is taken, and that the criteria used to determine registration be more inclusive.

Among those who disagree with registration for interior designers, many cite the complexity and diversity in designer's job function to be a hindrance to registration. They are unsure whether registration should be done according to the types of projects designers are involved in, or according to the scale of projects. They think that for many types of interior design such as residential work, there are few safety issues involved. Moreover, establishing a registration system would affect the employment of practitioners who are not qualified for licensure. These designers think that experience is more important than academic qualifications in interior design.

5.10 對香港室內設計師進行註冊制度的觀點

在香港，室內設計從業員對於應否實行註冊制度有很大分歧。我們的研究指出，僅53%僱員和僱主認為非常必要或稍有必要去設立這樣的制度。

從業員認為註冊制有一定好處，例如可幫助的顧客辨認專業設計師和提高行業的標準。行業將更被客戶尊重，並且室內設計師會有更巨大的討價還價能力。而且，如果室內設計師被註冊制度規限，他們的設計需承擔法律負責，因而更加留意建築法規和專業操守。受訪者認為應該有一套全面監管及懲罰制度，否則這些操守將被忽視並變得毫無意義。

在聚焦小組討論中，受訪者指出建築行業內的其他行業例如建築業早已經有完善的專業評估系統。他們認為室內設計師執照或註冊制是世界各地的一個發展趨向，很多國家如美國、馬來西亞和菲律賓亦早已採取這種制度。如果不能把行業專業化，香港室內設計行業將落後世界其他地方。

儘管有這些好處，聚焦小組參與者點出室內設計行業執照或註冊制不是一個簡單的是非題，成敗將決定於使用什麼標準以評估室內設計師。他們認為因為許多從業員沒有室內設計的學位或文憑，單純根據學術資格評估便會把很多人拒諸門

外。他們認為經驗年資應該是其中一個獲得認可的條件。他們亦建議在任何制度執行前，應作行業需諮詢，並且用於確認執照標準需更具包容性。

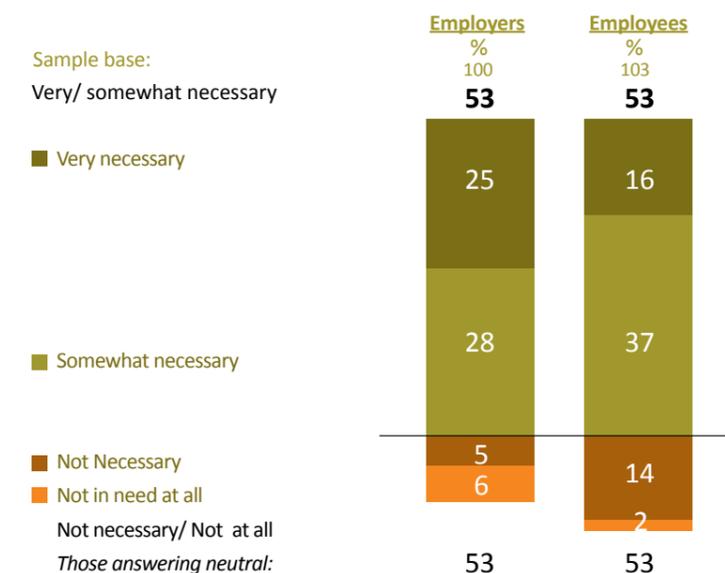
在不同對室內設計師註冊制度的那些人中，許多人指出在設計師工作具複雜性和多樣性，很難作客觀評估。他們不確定註冊的準則應該根據設計師參與項目的種類，還是項目的規模去決定。他們認為許多室內設計類型的例如住宅設計工作，比較少考慮到安全問題。除此之外，建立註冊制度將影響不合執照制度從業員的就業。這些設計師認為在室內設計業，經驗比學術資格更為重要。

AROUND ONE IN TWO PRACTITIONERS PERCEIVE IT IS NECESSARY TO ESTABLISH AN INTERIOR DESIGNER REGISTRATION SYSTEM.

Base: All respondents, by excluding the missing cases

E5.1 / P5.1 How necessary do you think it is to establish a professional registration system for interior designers in Hong Kong?

Attitude towards Establishing an Interior Designer Registration System



5.11 Government support for the interior design industry

According to our questionnaires, most respondents consider government support for the interior design industry insufficient. Focus group participants further elaborated that the government should play a role in enhancing the public's recognition of the profession. For example, it can build "interior design centers" where people can experience different types of interiors and the work of designers. In addition, they think the government should do more to promote Hong Kong interior designers to other countries, especially Mainland China, through conference, exhibitions and seminars.

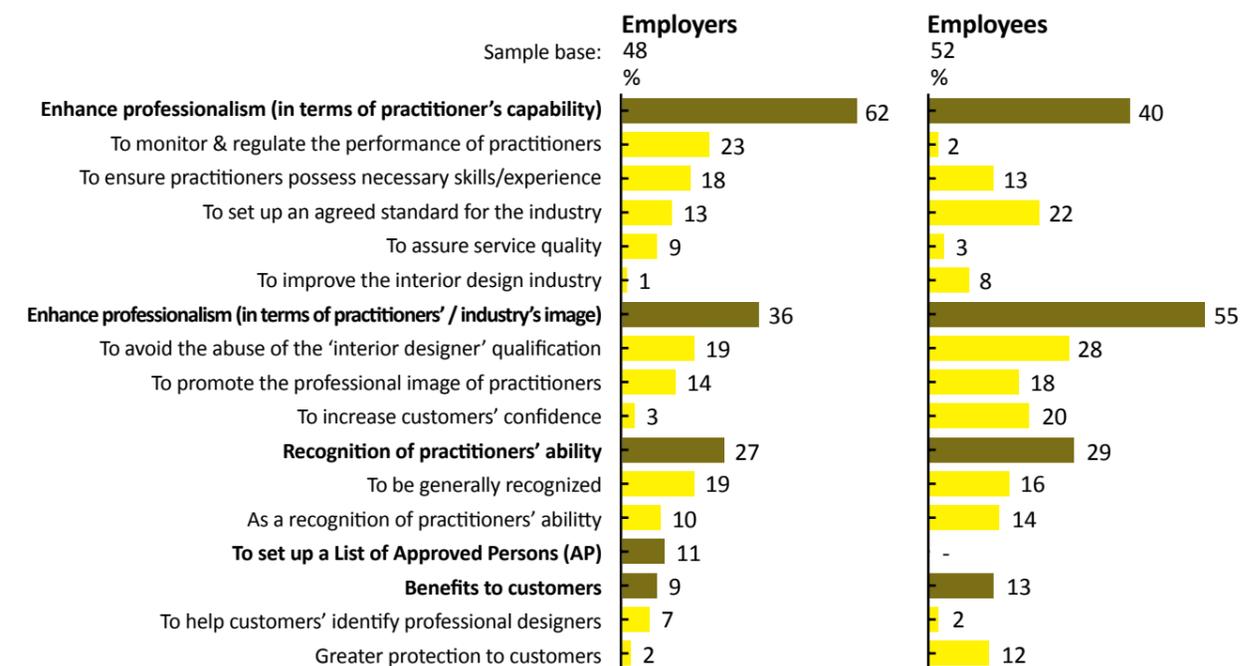
Furthermore, interior design practitioners think that the Hong Kong government can play a role in mediating disputes between Hong Kong designers and their clients, particularly in China. A number of designers say they had experienced problems with payment arrears and contractual disputes, but due to unfamiliarity with Chinese laws, they were unable to take the matter to court. Some respondents reported that the awareness of copyright issues is different between Hong Kong and China, and the Hong Kong government can act as an advocate for the protection of intellectual property rights.

5.12 Role of HKIDA

In the focus groups, respondents are commonly aware of HKIDA. However, most have not joined the association because of costs, or they are not aware of the association's functions. Practitioners welcome the establishment of a "union" to promote the industry to the public, and negotiate with the Government to fight for more resources/ subsidies. They think that HKIDA could play a more active role in doing the above work and promoting itself to the industry. Respondents feel that by strengthening the bonding between HKIDA and the practitioners, practitioners' recognition to HKIDA will be heightened. In turn, their support of HKIDA and its projects will also increase.



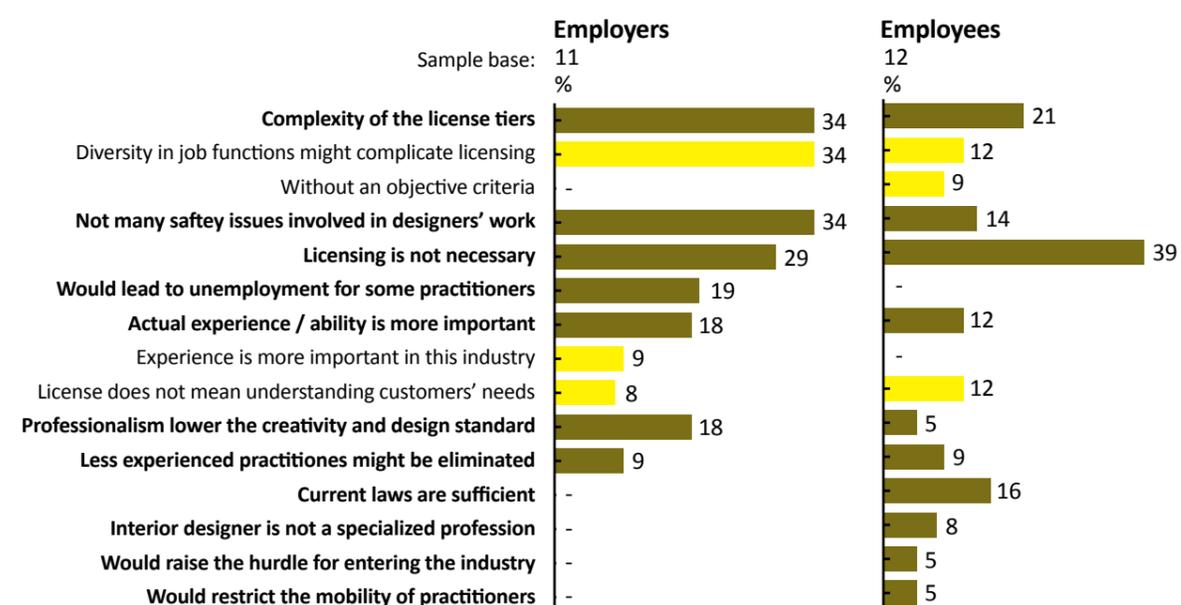
Reasons for Agreeing with ESTABLISHING A REGISTRATION SYSTEM



Base: Those who perceive establishing an interior design registration system very / somewhat necessary, by excluding the missing cases
Mentions of less than 4% are not shown

E5.2a / P5.2a Why do you agree with licensing for interior designers in Hong Kong?

Reasons for Disagreeing with ESTABLISHING A REGISTRATION SYSTEM



Base: Those who perceive establishing an interior design registration system not necessary / not in need at all, by excluding the missing cases
Mentions of less than 4% are not shown

E5.2b / P5.2b Why do you disagree with licensing for interior designers in Hong Kong?

5.13 Other means to improve the Hong Kong interior design industry

In addition to governmental assistance, survey respondents also point to other ways to raise the standards of the profession, such as improving the training of interior designers, setting up a code of practice for the profession, and establishing a registration system.

Currently, around 1 in 2 practitioners perceive that it is very/ somewhat necessary to set up the interior design registration system, while around 30%

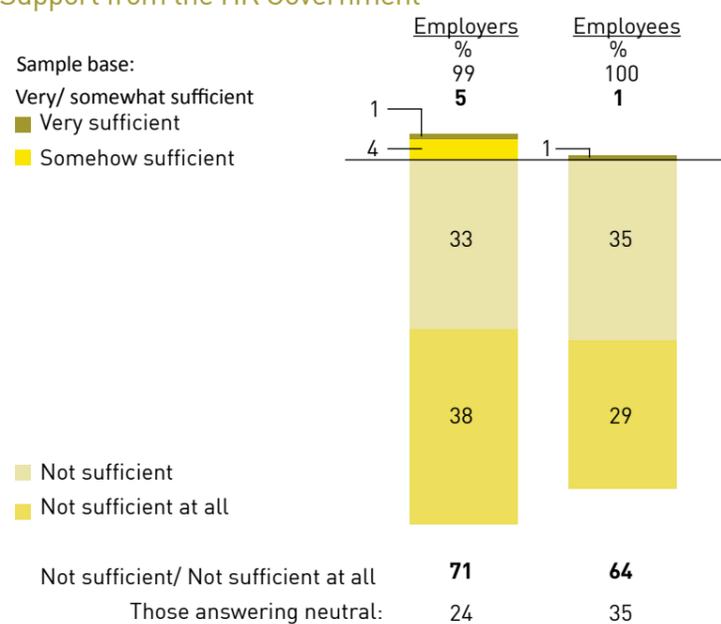
remained neutral. These neutral practitioners are hesitant about establishing the system due to suspicion about the registration/ licensing criteria. Respondents suggested that HKIDA should consult different segments of the industry from small to big companies, and allow both HKIDA members and non-members to take part in setting the criteria for registration.

Some focus group participants suggested that interior design

curriculum should be modified to equip students with relevant knowledge/ skills in preparation for the future examination. Apart from some basic knowledge such as codes & regulations, hand drawing skills etc., they consider it important to ensure that the interior design programs are not just the replication of architectural education. For instance, efficient use/ manipulation of spatial volume could be one of the areas interior design students should be proficient in.

Perceived Sufficiency of Support from the HK Government

Sample base:
Very/ somewhat sufficient
Very sufficient
Somewhat sufficient



MAJORITY OF PRACTITIONERS (AROUND 70%) PERCEIVE THE SUPPORT FROM GOVERNMENT IS NOT SUFFICIENT.

Base: All respondents, by excluding the missing cases

E5.3 / P5.3 How sufficient do you think the Hong Kong Government has provided in supporting the Interior Design Industry?

5.11 政府對室內設計行業的支援

在我們的書面調查，多數受訪者認為政府對室內設計行業支援度不足。聚焦小組參與者認為政府需要協助提高行業的公眾形象，例如建立「室內設計中心」讓人體驗不同的類型的室內設計以及設計師工作。另外，他們認為政府可在其他國家，特別是中國大陸舉辦更多會議、展覽和研討會以推廣香港室內設計師。

此外，室內設計從業員認為香港政府可在香港設計師和他們的客戶之間擔當調解角色，特別在中國大陸。不少設計師報告有拖欠付款和契約爭執的問題，但是由於設計師對中國法律的不熟悉，他們無法把問題提交法庭。有些受訪者指本地和內地的版權意識不同，香港政府可作為知識產權保護的提倡者。



5.12 香港室內設計協會 (HKIDA) 的角色

在聚焦小組，參與者普遍認識香港室內設計協會 (HKIDA)。然而由於入會費用，與及不清楚協會的功用，所以多數人沒有加入協會。有從業員提議建立一個「工會」向公眾推廣室內設計行業，並且與政府談判爭取更多資源/補貼，HKIDA可扮演一個更加活躍的角色去完成上述工作以及向行業推廣協會的工作。受訪者認為加強HKIDA和從業員的聯繫，可以增加從業員對HKIDA的認受性，也會增加他們對HKIDA和它的項目的支持度。

5.13 其它改進香港室內設計行業的方法

除政府協助之外，普查受訪者也指出其他提高行業標準的方式，例如改進室內設計師的訓練，設立專業守則，以及建立執照制度。

目前，約一半從業員感到建立室內設計註冊制度系統是非常/有些必要的，大約30%則保持中立。這些從業員由於對執照/註冊的準則表示懷疑，因而對設立制度產生猶豫而選擇中立。受訪者建議HKIDA應該諮詢行業的不同環節，包括小型至大型的公司，並且允許HKIDA成員和非成員參與制定註冊準則。

一些聚焦小組參與者建議，室內設計課程應被修改以裝備學生相關知識/技能以準備未來考試。除某些基礎知識如守則及法規，繪圖技能等，他們建議室內設計課程需確保不是建築教育課程的複製品。例如，室內設計學生應該熟練於有效率地運用及控制空間體積。





CONCLUSION

Many practitioners feel that at present, there is great variance in the quality of interior designers in Hong Kong. This survey reveals that there are many different types of interior design education programs in Hong Kong, yielding graduates with different types of training and levels of academic qualifications. Among practitioners, we find that 27% only has secondary school education, 23% has bachelor's degree while 51% has diploma, higher diploma, certificate or associate degree. This shows that there is a wide discrepancy in the academic qualifications of interior design practitioners. As one of our focus group participants commented, "The barrier of entry to interior design is low, yet the industry requires a high level of professionalism."

Indeed, as society develops, the job requirements of interior designers become ever more complex. Our survey indicates that Hong Kong interior designers are engaged in many different kinds of projects including private residential, commercial, offices, hospitality,

food and beverage, public facilities and exhibition, which involve a wide variety of skills and knowledge. Practitioners must continually upgrade themselves in order to meet the ever more stringent demands of the market.

Throughout the world, it is apparent that professionalisation of the interior design industry is a growing trend. Many countries including the United States, Germany, Malaysia, the Philippines and Indonesia have passed legislation regulating the interior design profession, and in some of these countries practitioners have to pass examinations before being able to practice. These and other countries have also taken steps to codify the body of knowledge of interior design and have incorporated it into interior design curriculum.

According to our industry survey, most practitioners agree that the standards of the Hong Kong interior design industry needs to be enhanced if it were to remain competitive, particularly in Mainland China which represents a sizable market for Hong Kong interior designers. China itself has

already taken steps to regulate the interior design industry, and have in place a multi-tiered system for distinguishing interior design companies according to the company's scale and staff expertise.⁵⁸

As yet, there is no general consensus on ways to improve the Hong Kong interior design industry. Our industry survey reveals that only 53% of practitioners (including both employees and employers) find it somewhat necessary or very necessary to establish a registration system in Hong Kong. Practitioners are equally sceptical of continuing education as the means to raise professional standards. Most people (58%) claim the long work hours typical of the industry as the main deterrent to seeking continuing education, while 30% claim that the interior design courses offered on the market are too expensive. Other suggestions include promoting the industry through the media and other means, as well as seeking greater assistance from the government.

58. <http://tw.myblog.yahoo.com/jose-1011/article?mid=2430&prev=2436&l=f&fid=53>, accessed 31 August 2011

結論

許多從業員認為，目前香港的室內設計師質素很參差。這項普查顯示，在香港有很多類型的室內設計教育課程，培訓出不同學歷資格的畢業生。我們發現在從業員中，27%只有中學程度，23%有學士學位，而51%有文憑、高級文憑、證書或副學士學位。這說明室內設計從業員有很大的學歷差距。我們其中一位焦點小組參與者的意見，他說：「室內設計業進入門檻低，但行業需要很高的專業水平。」

事實上，隨著社會的發展，室內設計師的工作要求變得更加複雜。我們的普查顯示，香港室內設計師參與包括私人住宅、商業樓宇、辦公大樓、酒店餐飲、公共設施和展覽項目，其中涉及許多不同種類的各種技能和知識。從業員必須不斷提升自己，以滿足市場愈加嚴格的要求。

縱觀世界，很明顯室內設計業的專業化是一個發展趨勢。包括美國、德國、馬來西亞、菲律賓和印尼的許多國家都通過立法規範室內設計專業，從業員在入行前必須通過考試。很多其他國家也採取措施編纂室內設計知識體系，並已納入各大專院校的室內設計課程。

根據我們的行業普查，大多數從業員同意若香港室內設計業要保持競爭力，其水平有待提高。特別是面對中國大陸這個龐大市場與及國內同業的競爭，香港室內設計師尤其要積極裝備自己。中國本身開始採取措施去規範室內設計行業，並已設有一個根據公司規模和員工專業知識以作分級的評核系統。⁵⁸

然而，業內沒有如何改善香港室內設計行業的普遍共識。我們的行業普查顯示，只有53%的從業員（包括僱員和僱主）覺得有必要或非常有必要在香港建立執照或註冊制度。從業員也對以持續教育為手段提高專業水平的方法，抱有保留態度，大多數人（58%）指出行業的冗長工時是從業員不願意持續進修的主要原因，而30%的人認為市場提供的室內設計課程過於昂貴。其他也有人建議透過傳播媒介推廣行業等，以及向政府尋求更多支持。

58. <http://tw.myblog.yahoo.com/jose-1011/article?mid=2430&prev=2436&l=f&fid=53>, accessed 31 August 2011

6.1 Interior Design Roundtable

In order to further consult the interior design industry, two Interior Design Roundtable meetings were convened in February and July, 2011. Consisting of prominent interior design educators, practitioners and policy makers, the first Roundtable meeting, held in February, helped define the parameters of the education and industry surveys, while a second Roundtable meeting, held in July, looked at the results from the two surveys and made recommendations on ways to enhance the interior design profession in Hong Kong.⁵⁹

Roundtable members agree that while at present, interior design education in Hong Kong is not standardized, there is no effective way to make curriculum uniform across the board because there are simply too many institutions, each with its own academic goals and direction. On the industry side, the Roundtable notes that although only 51% favour registration for interior designers, a further 31% are neutral about registration. These practitioners are unsure of the procedures for registration and the criteria to be used to judge eligible interior designers.

While Roundtable members agree that registration is both desirable and necessary, they

think that it will likely be a long, multi-step process that may take years to accomplish. The first step towards the goal of registration may be to define the parameters of the profession by means of a professional guideline.

Similar to the body of knowledge that the interior design profession in the United States and Europe have devised, this professional guideline will reflect the current state of the profession as it is practiced in Hong Kong. While based on the body of knowledge from internationally recognized sources, the Hong Kong interior design professional guideline will take into account local practices and conditions, and clearly delineate the responsibilities and knowledge areas of Hong Kong interior designers.

The professional guideline will set an objective standard by which interior designers' knowledge and abilities can be measured, and will form the basis for any future professional examination. This examination will be based on other ones of its kind for the interior design profession, and will test practitioners on their knowledge of building codes, regulations and the work processes of interior designers.

The first step towards the goal of registration may be to define the parameters of the profession by means of a professional guideline.

The professional guideline will also serve as the foundation for interior design curriculum. While not imposed upon institution on a compulsory basis, this guideline can help set the direction for any interior design education program, and shape them according to industry needs.

Obviously, in order to for this professional guideline to be widely accepted by the interior design community, there should be general consensus about its content. In addition to making reference to international publications such as the *European Council for Interior Architects' European Charter of Interior Architecture Training* and the American Society of Interior Designer's *Professional Practice for Interior Designers* and the Interior Design Reference Manual: *A Guide to the NCIDQ Exam*, the Hong Kong interior design professional guideline should have substantial input from the industry. Several Roundtable members believed that the HKIDA should take steps to establish itself as the definitive industry authority. It should also have a voice within major academic institutions and provide advice on curriculum reform.

59. Full transcript of the Roundtable meeting can be found in Appendix 11

TO MOVE FORWARD, RELATIVELY MORE PRACTITIONERS WOULD LIKE TO INCREASE THE TRAINING FOR PRACTITIONERS AND ESTABLISH A REGISTRATION/LICENSING SYSTEM.

Means to improve the Interior Design Industry



Base: All respondents, by excluding the missing cases
Mentions of less than 4% are not shown

E5.4 / P5.4 What other comments do you have in relation to improving the interior design industry in Hong Kong?



6.1 室內設計業 圓桌會議

為了進一步諮詢室內設計業，兩次室內設計業圓桌會議在二零一一年二月和七月召開，其成員包括著名的室內設計師、教育工作者和政策制定者。第一次圓桌會議在2011年2月舉行，目的是幫助訂立教育和行業普查的問卷。而第二個圓桌會議，在七月舉行，藉研究兩次普查的結果，提供如何提高香港的室內設計專業的建議。⁵⁹

圓桌會議成員同意，目前在香港室內設計教育並無規範，但因為有太多教育機構，都各自擁有其學術目標和方向，所以沒有有效的方法使全線課程統一。在行業方面，雖然只有51%的室內設計師傾向註冊/執照制度，另有31%態度中性。這些從業員不清楚室內設計師資格的註冊程序和判斷標準。

雖然圓桌會議的成員都同意，室內設計師註冊制度是可取和必要的，但是他們認為這將可能是一個長遠目標，涉及繁複的過程，可能需時數年才能完成。達成註冊目標的第一步可能是訂立室內設計的專業指引。

在美國和歐洲的室內設計界已制訂類似的知識體系。這個專業指引將反映香港行業目前的專業狀態，並以國際認可的標準為基礎。香港室內設計專業指引將考慮到本地行業的慣例和現況，並明確界定香港室內設計師的職責的知識領域。這專業指引將樹立一個客觀的標準，以衡量室內設計師的知識和能力，以及成為未來專業考試定立基礎。這考試將根據外地現行的室內設計專業考試而定，並測試從業員對建築守則、法規和工作流程的知識。

專業指引也可作為室內設計課程的基礎。雖然不能強制學院跟隨有關指引，但有助各院校訂立室內設計教育課程的方向，並根據行業的實際需要去調整課程。

顯然，為了令這個專業指引得到室內設計業界的廣泛接受，業界應該有對指引內容的普遍共識。除了參考國際刊物，例如歐洲室內建築師協會出版的《European Charter of Interior Architecture Training》，或美國室內設計師協會的《Professional Practice for Interior Designers》以及Interior Design Reference Manual:《A Guide to the NCIDQ Exam》。香港的室內設計專業指引應該有行業的參與。若干圓桌會議成員認為，HKIDA應採取措施確立本身的行業機構權威，也應該在各主學術機構發聲，和提供有關課程改革的意見。

59. 會議紀錄可參閱附錄1

6.2 The Road Ahead

This research, the Survey on the 2Es of Interior Design in Hong Kong—Education and Experience, offers a clearer than ever picture of the interior design profession in Hong Kong in comparison to previous studies. With a large number of companies engaged in various kinds of design services from residential to retail, commercial and offices, which service clients from all across Asia, it is clear that interior design is a vibrant and growing industry in Hong Kong, and one in which many people desire to enter by taking various courses on the subject.

Interior design education and industry are multi-billion dollar businesses that affect the lives of millions. Yet despite their influence, interior design remains relatively unregulated in Hong Kong. As this research indicates, there is a wide variance in the level and content of interior design courses, and the barrier for entry into the profession is low, which allow people with different levels of education to work as interior designers.

Many professionals think that Hong Kong's interior design profession must be enhanced if it were to remain competitive in the face of growing competition from interior designers from other countries in the region, particularly China. Such enhancement should include improvements in interior design education as well as ensuring that practitioners possess a minimum level of competence.

According to our questionnaires and focus group discussions, many practitioners are of the opinion that the government should play a more proactive role in promoting and regulating the interior design industry. In addition, looking at the development of the industry in other countries, it is clear that the impetus for change and improvement must come from the industry itself, from the understanding that their work requires a high level of knowledge and skills that deserves to be recognized as a true profession.

This survey represents the 3rd phase of the RIDA (Registered Interior Design Association) project. The next phase of the project is the research and writing of a professional guideline for Hong Kong interior design, which will spell out in detail the knowledge and responsibilities of Hong Kong interior designers. This professional guideline will serve as the reference for professional practice as well as educational institutions. In addition, it will be used as the basis for any future examination, the content and format of which will be laid out in the next phase of the RIDA project. Then, practitioners can decide whether examination is the best way to enhance interior design education and industry in Hong Kong.

The next phase of the project is the research and writing of a professional guideline for Hong Kong interior design, which will spell out in detail the knowledge and responsibilities of Hong Kong interior designers.



6.2 展望未來

這項「香港室內設計行業普查——教育和經驗」的普查報告，比以前所作的任何研究，更清晰地反映香港室內設計業界的面貌。報告顯示香港的室內設計業，包羅了大量從事各類設計服務的公司，業務包括住宅、零售、商業、辦公室等，服務本港以至全亞洲的客戶。顯然香港室內設計行業是一個充滿活力和不斷增長的行業，並且是許多人其中一個希望透過不同主題相關課程而進入的行業。

室內設計教育和行業是涉及數以億元計的龐大業務，影響數以百萬計的人的生活。儘管有這種影響力，室內設計行業在香港仍然欠缺周詳管制。由這項研究表明，室內設計課程的水平 and 內容差異很大，進入行業的壁壘亦低，所以不同教育水平的人都能擔任室內設計師工作。

許多業內人士認為，香港的室內設計業必須不斷改進，才能保持競爭力，特別是面對來自其他地區如國內室內設計師的競爭。改進方式應該包括室內設計教育的改善，以及確保從業員具備若干基本知識和能力。

從我們的問卷和聚焦小組的討論所得，許多從業員都認為政府應更積極促進和規範室內設計行業。從其他國家室內設計專業化的進程來看，變革和改進的動力必須來自行業本身，其起點是從業員意識到他們的專業必需具備高水平的知識和技能，從而渴望這些專業資格獲得肯定。

這項普查是RIDA（註冊室內設計師協會）計劃第三階段。下一階段我們會積極回應圓桌會議的建議，研究和編纂香港室內設計業的專業指引，詳細列名香港室內設計師應具備的知識和要擔負的責任。這專業指引將作為專業實踐以及教育機構的參考，亦可作為未來專業考試的基礎，考試的內容和格式將在下一階段的RIDA項目確定，到時從業員可以決定考試是否提高香港室內設計教育與行業的最佳方式。

下一階段我們會積極回應圓桌會議的建議，研究和編纂香港室內設計業的專業指引，詳細列名香港室內設計師應具備的知識和要擔負的責任。

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EDUCATIONAL INSTITUTIONS:

School of Design, The Hong Kong Polytechnic University
 Hong Kong Design Institute
 Caritas Bianchi College of Careers
 UNiART School of Design
 Smart Will Education Centre
 School of Continuing and Professional Studies (CUSCS), CUHK
 C01 Design School
 Li Ka Shing Institute of Professional and Continuing Education(LiPACE),OUHK
 Community College of City University (CCCU),POLYU

INVITED INTERVIEWEES:

Mr. Leo Chu, Senior Instructor/Course Leader, Hong kong Design Institute
 Mr. Gary Lam, Head of Department of Design, Caritas Bianchi College of Careers
 Joseph Yim, Academic Director, UNiART
 Joe Ho, Course Director, UNiART
 Jason Hung, Program Consultant Manager, Smartwill
 Winnie Ng, Instructor, C01 School of Visual Arts
 Derek Yau, Instructor, LiPACE,OUHK
 Howard Chang, Programme Leader, PolyU Hong Kong Community College (CCCU)
 Kacey Wong, Assistant Professor, the Hong Kong Polytechnic University
 Bonnie Yeung, Programme Coordinator, The Chinese University of
 Hong Kong School of Continuing and Professional Studies (CUSCS)
 Arthur Lo, Senior interior design tutor/instructor/teacher

INTERIOR DESIGN ROUNDTABLE

First Session, February, 2011

Moderator: Mr. Horace Pan, Vice-Chairman, HKIDA

EDUCATION PANEL

Ms Louisa Young, Program Leader, Caritas Bianchi College of Careers
 Mr Tom Gattis, Associate Vice President, Savannah College of Art and Design
 Eric Ho, Head, Faculty of Design, Raffles International College Hong Kong
 Joseph Yim, Academic Director, Uniart,
 Joe Ho, Course Director, Uniart,
 Mr. Kevin Chan, Chairman, Smartwill Education Centre,
 Ms. Teresa Ho, Consultant, Smartwill Education Centre
 Dr William Eng, Principal, Hong Kong Communication Art Centre
 Ms.Grace Pan, Lecturer, Hong Kong Polytechnic University
 Mr Howard Chang Hoi-Wood, Program Leader, POLYU-CCCU
 Ms.Mandy Lao, Research and Strategy Manager, Social Siences Resaerch Centre,
 University of Hong Kong

INDUSTRY PANEL

Dr. Edmund Lee Tak-yue, Executive Director, Hong Kong Design Centre
 Mr. Steve Leung, Director, Steve Leung Designers
 Mr. Leung Wing Shing, Director, M Moser Associates
 Mr. Kinney Chan, Chairman, Hong Kong Interior Design Association
 Mr. Anthony Chan, Creative Director, Cream

Second Session, July 2011

Moderator: Horace Pan, Vice-Chairman, HKIDA

Mr. Leslie Lu, Head of Product and Interior Design Department. HKDI
 Ms. Louisa Young, Program Leader, Carittas Bianchi College of Careers
 Ms. Winnie Ng, Instructor, C01 School of Visual Arts
 Mr. Ivan Dai, Partner, LRF Designers Ltd.
 Mr. Iceman Leung, Chairman, Hong Kong Design Community
 Mr. Jason Hung, Smartwill Education Centre
 Mr. Arthur Lo, Instructor, HKU Space
 Mr. Patrick Leung, Director, PAL Designers
 Mr. Anthony Chan, Creative Director, Cream

Appendix 1 Interior Design Roundtable

23 July 2011

Venue: Innocentre, Classroom 1

Present:

Moderator: Horace Pan, Vice-Chairman, HKIDA
Mr. Leslie Lu, Head of Product and Interior Design Department, HKDI
Ms. Louisa Young, Program Leader, Carittas Bianchi College of Careers
Ms. Winnie Ng, Instructor, C01 School of Visual Arts
Mr. Ivan Dai, Partner, LRF Designers Ltd
Mr. Iceman Leung, Chairman, Hong Kong Design Community
Mr. Jason Hung, Program Consultant Manager, Smartwill Education Centre
Mr. Arthur Lo, Instructor, HKU Space
Mr. Patrick Leung, Director, PAL Designers
Mr. Anthony Chan, Creative Director, Cream



ICEMAN: I actually belong to the education sector, and would like to share some of my views. I used to work for the Hong Kong Design Centre as education manager, and at the time I proposed that the Hong Kong Design Association establish a benchmark to separate professional and non-professional designers. Compared to their counterparts overseas, Hong Kong designers lack the means to show their professionalism, nor can they lead their clients in negotiations. That's why in the commercial world, designers have relatively low value. I have studied other professions such as accountants, doctors, lawyers and architects, and found that they share one important attribute, which is that they much bear legal responsibility, be it in the area of health, safety or culture.

Professionals have knowledge that their clients do not possess, and clients may not have the best solutions to their problems. For example, a doctor is responsible for providing the best health care to his patient in ways that may be beyond the patient's understanding. Designers must have client management skills that allow them to command their clients' respect and allow them to trust the designers' professional judgements. We

need to establish the professionalism of interior designers, which must not overlap with that of architects, because if there were overlap, interior design would lose its uniqueness. Once we set this standard, it would also benefit new graduates, since their educational background equips them with the skills and knowledge to conform to this standard. We should give experienced designers some leeway in conforming to this new standard and allow a transition period before new rules take effect, because otherwise we would exclude some practitioners. The most efficient way to establish benchmarking is to reference similar benchmarks for interior designers in other countries. We should avoid the flaws in other countries before deciding which standard to adopt for ourselves. With regards to curriculum, most students are rather passive. They do not know what they ought to learn. Therefore I believe that we should take care of professional practice first.

HORACE: You are saying we should first define our body of knowledge.

附錄 1

室內設計圓桌會議 2011年7月23日

地點: 創新中心1號課室

與會者:

盧林教授(Leslie), 香港知專設計學院設計系主任
楊蘇蘇女士(Louisa), 明愛白英奇專業學校課程主任
吳惠儀小姐(Winnie), C01 設計學校講師
戴立君先生(Ivan), LRF Designers Ltd. 合伙人
梁海勇先生(Iceman), 香港設計聯會主席
洪立家先生(Jason), 駿志教育中心課程策劃經理
盧偉華先生(Athur), 香港大學專業進修學院講師
梁景華先生(Patrick), PAL Designers 董事
陳志毅先生(Anthony), Cream 設計總監

ICEMAN: 我是設計教育界的，我想分享一個見解。我之前在HKDC 當過 education manager, 當時我 propose HKDA 設立一個這樣的 benchmark, 把專業與非專業的設計師劃分，因為跟外國比較，香港的設計師無法顯示自己的專業性，也不能領導客戶，所以在商業領域裡設計師的價值較低。我之後去研究其他專業如會計、醫生、律師、建築師等，發覺他們都有一個很重要的特徵，就是他們都有法律上的責任，有些跟安全有關、也有跟文化或其他方面有關。

專業人士的知識一定比客戶為高，客戶想的最好方案未必是最好，比如醫生一定要為病人提供最佳的治療方法，這方法很多時是超越客戶的理解的。設計師也需有客戶管理的知識，讓客戶因他的專業而信賴他的決定。我們要為室內設計師找出這方面的專門，而這專門不能跟建築師重疊，若有重疊室內設計師便沒有獨特性。劃了這條線後，對新畢業的學生一定有利，因為他們的教育背景讓他們更容易跨越這條線。可能要為有經驗的室內設計師設灰色地帶，給他們一個過渡期，若非這樣便會把一些室內設計師淘汰

掉。最快的方法是跟外國的室內設計的 benchmarking 掛鉤，或先看看人家的制度有何不良影響，才考慮建立自己的系統。至於課程方面，我看到學生的反應較被動，他們不太知道自己要學什麼，所以我認為應先照顧專業那部分。

HORACE: 那是說我們應先定義我們的專業知識。

ICEMAN: To cite an example. In your survey you cited a lot of designers saying that hand drawing is an important aspect of interior design. This is a means of communication that allows designers to persuade their clients. They need to do this because they do not have licenses. If they do, all they need to do is speak out.

LESLIE: If we were to have licensure, hand drawing would only be a small part of it. As a former architect and present educator, I think we must have a registration system for interior designers, and I fully support implementing such a system. I think standardizing curriculum is impossible at this point because everyone will disagree with it. However we must write a standard guideline on professionalism if we were to establish a registration system for interior designers. This guideline can be used as a reference for various educational institutions. The HKIDA should have a representative at these institutions as external examiner, course reviewer or other positions. Right now many of my colleagues in my departments are already HKIDA members, and there are HKIDA members in many institutions already, so it may not be necessary to send people there on purpose. Once you have representation, you can request that the institutions provide certain courses. Architecture faces the same problem. Different schools have their own styles, but every architecture student must know about professional practice, building structure, air conditioning, fire regulations, drainage and electricity, etc. Whether they know hand drawing is relatively less important. The above strengths are the only strengths that

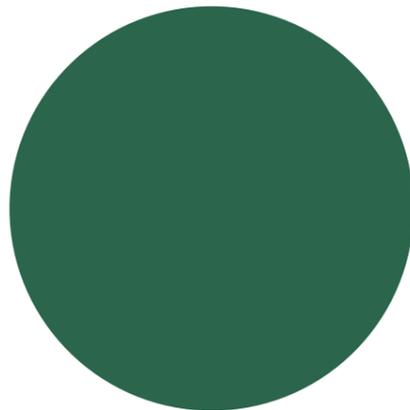
the government will recognize. If you have an examination, it must cover codes and regulations, and not just whether the design is pretty. This examination will be completely objective. Only when interior design has established such objective standards can it convince the general public of its professionalism. Will some people be excluded in this process? This is a long journey. If you want to have registration, you must first educate the public and the industry. Perhaps you can divide the profession into different categories of interior designers. You should not just eliminate certain people, but take it step by step. The registration of architects in China follows the same process. Some prominent architects only need to go for interviews instead of taking the full exam. However, in 15 years everyone will need to sit for the exam.

PATRICK: We have been talking about registration for a long time. There are a few hurdles, such as our relationship with architects. They can do what we do, but we can't do an architect's job. Why? Because architects' concerns are larger, while that of the interior designer is relatively smaller. Most people think interior design is just about aesthetic concerns, while an architect's job has to do with safety issues. Most people don't know that an interior designer's job also concerns safety issues in more ways even than that of architects. We need to tell this to the general public and the government. Our job has to do with people's living environment. A lot of people are talking about illegal structures these days, and that is the domain of the interior designer. Most architects are not concerned about illegal structures, and they simply

ICEMAN: 舉個例，大家覺得手繪技巧很重要，這是一個溝通的技巧，說服客戶接受你的意念，但這是因為你沒有牌，若有牌的話可能只需說幾句便可以。

LESLIE: 其實手繪可能只佔整個註冊制一個很小的部分，作為一個前建築師，現在是教育家的人，對我來說註冊制一定要有，我也百份百支持。但我認為統一課程內容一定不可行，每個人都會反對。但 standard guideline on professionalism 一定要寫到，這樣才可成為一個註冊室內設計師。這 guideline 可提供給各大院校做參考資料，而HKIDA應在每間院校要求有代表，可做 external examiner，課程 review 等，現在我的 department 有很多位同事都是HKIDA會員，而其他院校也有會員，不必一定特意派一個代表去。有了representation 之後，就可要求在課程中有某些科目。建築師也面對同樣問題，不同學校有不同風格，但每個建築系學生一定要懂 professional practice, structure, 風火水電等，反而懂不懂電腦或手繪圖不重要。以上的 strength is the only strength that the government will recognize。若你要考試也一定要考 codes and regulations，而不只是看設計漂不漂亮，這種 examination 全部都很客觀。室內設計一定要建立一系列這樣客觀的標準，才可說服大眾。這樣做會否淘汰某些公司？這是一個漫長的過程，要做註冊的話要有一個教育公眾和專業的過程，可能可設立不同級別的設計師。做的時候不是用一刀切的方法，而是循序漸進。中國的建築師註冊也是這樣，大師們只需要面試便可以，不用考試，但過了十五年後便所有人都要考試。

PATRICK: 註冊制已談了很久，有些東西比較麻煩，比如跟建築師的關係。建築師做得到我們的工作，但我們做不到建築師的工作。為什麼？建築師的工作範圍較大，室內設計很微小。外間普遍認為室內設計師的工作跟美學較有關係，而建築師的工作則與安全有關。但很多人不知道室內設計也與安全有關，涉及的項目反而更多。我們要與大眾或政府顯示這一點，我們的工作與居住環境有很大關係，現在我們常談及的僭建問題也是跟居住有關，很多建築師也不會太關心這方面，因為他們沒空。我們可游說政府，室內設計師可令大家住得安全一點，我們可先與建築師取得共識，讓他們知道我們不是搶他們的生意，而是協助他們處理一些微小的問題。而室內設計師除了條例之外，很多有關建築的基本知識也一定要知道，但現在的學生大多不知道。而美學也有其學問，如顏色的應用，物料方面也有不同特性，這是很重要的基礎學問。另外與承建商的關係也很重要，怎樣 manage 一個 contract, 怎樣由設計圖變成建築的過程、中間如何落 tender 的 procedure 等，之中有很多學問，設計師一定要知道。我們是為大眾服務，要有一定基本專業知識才可做得到。我們有6千多個從業員，不足人口的0.1%，怎樣能說服政府要攬註冊呢？我們要思考怎樣加強與社會的關係，一定要從安全方面著手。



don't have the time for them. We can try to convince the government that interior designers can help make Hong Kong a safer place to live. We could first get the architects' consent and let them know that we are not taking away their business, but rather help them deal with certain minor issues. In addition to codes and regulations, interior designers must also possess basic knowledge about architecture. However, many graduates today do not have such knowledge. Also aesthetics is itself a science that involves looking at the use of color, materials, knowing about the characteristics of each material, which are all important areas of knowledge. Also the relationship with contractors is important, as well as how to manage a contract and how to go from design to construction, which involves various tendering procedures, itself another area of knowledge that interior designers must know about. We work for the general public, and must possess professional knowledge. We have more than 6000 practitioners, which is not even 0.1% of the population. How can we convince the government to support registration? We have to think about strengthening our relationship with society, especially from the perspective of safety.

IVAN: About 10 years ago, the TDC did a study on design exports, and found that design exports are quite substantial. Not only do we serve Mainland clients, but also those in south-east Asia. We can use this as a bargaining point to negotiate with the government. The Hong Kong building industry exports a great deal to Mainland China, and they really need the services of Hong Kong interior designers.

LESLIE: If you speak about numbers, the number of registered architects is fewer than half of 6500. There are only around 2000 of them. There are also fewer than 6000 civil engineers. Many other professions have fewer practitioners than interior design.

WINNIE: Facilities management also has a lot to do with interior design. I know many companies that provide services ranging from building construction to interior design, and on to facilities management.

LESLIE: I have done a study, and found that architects who work for the big property developers like Cheung Kong and SHK number more than registered architects.

IVAN: As an employer, I think the present education system is problematic. Many developers have started hiring Mainland interior designers for their projects, because their fee is half of ours, so the competition is keen. Our only advantage is our international exposure. I think registration and education must go hand in hand. Graduates now are only draftsmen, they don't have creative minds, nor do they know about materials. Their computer drawings are pretty, but that's not what we want. The education system has to improve creative training, especially the High Diploma and Degree programs. Useless courses like marketing are not necessary, because they are not useful. The advantage of registration is to provide quality assurance and prevent accidents. Also how to manage a contract, code of practice and building services all involve a lot of elements, so

IVAN: 大約十年前，TDC做過一個有關設計的出口的研究，發現設計的出口數字很大，不只出口到大陸，還包括東南亞，可以以此跟政府談。現在香港建築出口到大陸越來越少，但他們仍很需要香港的室內設計師的服務。

LESLIE: 若論人數，香港的註冊建築師少於6500的一半，只有二千多個，civil engineering 也少於6000人，很多其他建築行業也比室內設計師少。

WINNIE: Facilities management 這範疇也與室內設計有關，我認識有些公司提供從建築到室內設計到物業管理的一條龍服務。

LESLIE: 我們作過研究，發現幫長江、新鴻基工作的建築師，比註冊的建築師還多。

IVAN: 作為僱主，我認為現在的教育制度很有問題。很多發展商已開始找國內的設計師為他們工作，他們收的費用是我們的一半，競爭很大。我們唯一的長處是我們的國際視野。我認為註冊和教育不能分開，現在畢業的學生只懂畫圖，完全沒有 creative mind, 也不知道物料。他們電腦的技巧很漂亮，但這不是我們要求的。教育方面要改善 creative 的技巧，尤其是 High Dip 與 Bachelor's 的，那些沒用的市場學就不用教，因為跟本用不著。Registration 的好處是提供 quality assurance, 比如說不會釀成意外，另外就是怎樣 manage 一個 project, code of practice 和 building services 都涉及很多東西，學生沒可能完全學會。室內設計也可像建築，有些是設計建築師，設計的東西很漂亮，另一些就走註冊路線，後者需要考牌。怎樣說服政府為室內設計做註冊，首先要計劃好。

there is no way students could learn them all at school. Perhaps we can divide interior designers into different categories, like architects. Some are design architects who specialize in beautiful buildings, while others are registered architects that need to take exams. We need to have careful planning if we wish to convince the government to support registration for interior designers.

LOUISA: The only interior design programs supported by the government are those offered at HKDI and PolyU. We are a school, so our students tend to be those rejected by other institution. Thus our students' ability is a problem. We also offer a top-up degree, run on the British system, which differs from local practice. So how to categorize the different schools? Also the quality of teachers vary across the board. If HKIDA were to validate courses, who should be responsible for validation? Who should decide what should be included in the code of practice?

ANTHONY: The British architects have RIBA. They also have a registration system called ARB. However, RIBA's recognition is considered more superior. Can HKIDA learn from RIBA and confer its recognition upon institutions and define school curriculum? For example, it can set the content of exams, which will influence what schools teach. The exam should be about safety issues. If there were examination for interior designers, the profession would have more recognition.

HORACE: In many other places, such as Taiwan, interior design education is mostly university based. It is hard for Hong Kong to convert all the colleges into universities. Perhaps we can work on exit level recognition, which is more suited to Hong Kong's situation.

ARTHUR: Our school also takes in students outside of the top 20%, and we also have top-up degrees. I agree with what was said just now, that if there was an examination, we would have to teach what is in it, so there is no need to standardize the curriculum. The exam should focus on objective things such as codes and regulations, and other aspects could become specialized fields, like in medicine where you have specialists. For example, you could have specialists in hotel design. This way you won't have to exclude contractors. Many of them are familiar with codes and regulations. You can have different types of licenses, in which everyone has to possess some core knowledge plus other kinds of specialized knowledge. School curriculum would naturally evolve as a result, according to the school's resources and its market position, and variety should be encouraged. HKU Space is under a great deal of regulations. Our courses are under QF4, and we can't change anything. Other schools also have higher diploma courses, and their programs can be one or two years in length. If these things can be standardized, it would be better for employers because they will know that graduates have had certain level of training.

LOUISA: 香港有政府資助的室內設計學院只有 HKDI 和 PolyU，我們學校是私校，所以我們收的學生是其他學院不要的，所以學生的能力是一個問題。我們也有 top-up degree，行的是英國制，跟香港的 practice 有所不同，各校的界線怎樣去劃？還有教師的質素很參差，若 HKIDA 做 validation，人選應是什麼？誰人負責決定 code of practice 需要有什麼？

ANTHONY: 英國的 architects 有 RIBA，之後又有 ARB，是 registration，但 RIBA 的 recognition is more superior，HKIDA 是否可仿效 RIBA 這個 institution 的 recognition，define 學校的課程？比如 set 一個考試制度的內容，會影響學校教些什麼。而考的項目應包括與 safety 有關的東西。若室內設計也有考試，將令行業的 recognition 更大。

HORACE: 與其他地方相比，如台灣很多室內設計課程都是大學教育，香港很難馬上把所有學院變成大學，可能由 exit level 著手會較適合香港的情況。

ARTHUR: 我們也是收最頂級的20%以外的學生，我們也有 top-up degree，我很同意剛才所說，考核什麼，我們便要教什麼，不需要規管課程內容。考試內容只可以是客觀的東西如條例，其他不標準化的東西，可以變成如醫學專科，比如專門設計酒店的，這樣便不用趕絕承建商，現在很多承建商對條例很熟悉，一個牌可以有很多不同組合，可以由一些 core 知識加上不同專長組成，然後學校課程自然會有變化，就學校資源和市場定位發展，可鼓勵百花齊放。HKU SPACE 有很多東西很受監管，在QF4以內不能更改課程任何東西，但其他學校也有 High Dip 的課程只念一年或兩年，若能統一，對僱主就有保障一點，知道這畢業生受過一定程度的訓練。



LESLIE: The only institution in Hong Kong recognized by the UGC is PolyU. Should it recognize other universities? Years ago, when Eric Lai was head of the department at HKU, he looked down upon interior design, but felt it should be part of the future development of the university, and wanted to set up an interior design program at HKU. However, those at UGC felt that like in the UK, interior design belonged to polytechnics rather than universities, so they did not support university level interior design programs. They thought interior design was not a noble profession but a practical one. Later on, the Hong Kong Polytechnic became a university. So to get government support you have to speak to UGC. I think degree and registration always go hand in hand.

LOUISA: This year, I am the chair of education at HKIDA, and I often receive calls from students asking if certain programs are recognized by us, and I can't say we recognize or not recognize them. I have to answer in a circumspect way. We can't even answer such queries directly, because we can't assess school programs.

JASON: We are a private school, and are in the process of applying for QF recognition so that students will have more confidence in our program. Our program is part-time, with 60-70 students. I hope that HKIDA can supply a suggested syllabus that serve as a guideline for different levels of programs.

LOUISA: It is difficult for HKIDA to supply a curriculum. For example, the amount of course work and course content at our school is different from that at HKDI. Which one is better? It is hard to define.

LESLIE: It is hard to standardize all curriculum, but you can supply a guideline.

ICEMAN: The more creative the school, the less important the curriculum is, because they tend to give students more freedom.

PATRICK: Actually interior design is highly regarded in Mainland China, and Hong Kong interior designers command a lot of respect, and they are involved in many big projects. So we really need to improve our interior design education and raise the level of professionalism. Aside from aesthetics, this profession involves many practical aspects. When hiring people, our greatest concern is whether they can be trained, and we only require that they have basic skills such as drafting.

ANTHONY: Different schools train students with different characteristics. PolyU graduates are better at language abilities.

PATRICK: Project management is important for a company. For example building a hotel is highly complex, and you need to have at least 10 years of experience before you can grasp the whole system. If education can provide such training, then they will be able to take up these tasks sooner. When hiring

LESLIE: 香港唯一受 UGC 承認的室內設計學位課程就在理工，是否應有另一間大學也受認可？當年 Eric Lai 黎錦超當 Head of department 的時候，他看不起室內設計，但認為是未來發展的路向，想在港大開一個室內設計課程，但 UGC 的態度是英國的制度裡室內設計不在大學而在理工，所以他們不支持有大學課程，認為不是一個 noble profession 而是一個 practical profession。之後 Polytechnic 能轉成大學，所以要政府幫忙便要找 UGC。而 Degree 和 registration always go hand in hand。

LOUISA: 今年我在 HKIDA 做 education 方面的 chair，很多時收到學生查詢我們承不承認某些院校的課程，我們很婉轉地答，不能答承認或不承認，我們作為 HKIDA 也不能直接答，不能 assess 到學校的課程。

JASON: 我們是私校，也在申請 QF 認可，讓同學有信心。我們的課程是 part time 的，有 60-70 個學生，我希望 HKIDA 能夠提供一個建議的 syllabus，讓不同程度的課程有 guideline 可跟隨。

LOUISA: 要 HKIDA 做 curriculum 有困難，比如我的學校做多少個 project，課程內容等都與 HKDI 有別，那個比較好？很難下定義。

LESLIE: Curriculum 很難統一，但可有 guideline。

ICEMAN: 越 creative 的學校，curriculum 越不重要，會給很大自由度給學生。

PATRICK: 其實在中國室內設計的地位很高，香港的设计師很受尊重，很多大 project 都用香港室內設計師。所以教育方面我們要做得好一點，提高專業性，因為行業除了美學之外也有很多 practical 的東西，我們請人最大的考慮是他能否接受訓練，只需要很基本的技巧如畫圖。

ANTHONY: 每間學校的學生適合不同的工作範疇，如 Poly 的學生語言能力較強。

PATRICK: Project management 對一間公司很重要，要起一間酒店很複雜，要做十年以上才能了解整個系統，若教育能提供多點這方面的訓練便會快點上手。我們請人首先是看 portfolio，是什麼學院畢業反而是次要，還有是起步的時候在什麼公司工作，若是裝修公司我一定不會僱用，反之若在大公司做小職位也沒問題。現在室內設計在大陸很吃香，我們在上海的分公司請人的月薪是一萬塊一個月。HKIDA 應多對外宣傳這行業，宣揚室內設計對各行各業的貢獻，一個有設計師設計的空間與沒有的不同，不同行業都需要室內設計。這方面大陸便做得到。另外應增長與外界的接觸，凝聚行業的力量。



new staff, the first thing I look at is their portfolio, and where they graduated is less important. Also I look at where they worked before, and if they worked for a contractor I would definitely not hire them. It doesn't matter if they had worked in a junior position in a big company. Nowadays, interior design is a hot profession in China. When hiring for our subsidiary in Shanghai, our starting salary is 10,000RMB. HKIDA should do more to promote this industry, and let people know about the contribution interior design makes to different industries. A space that has been designed is different from one that has not. Different sectors of the economy need interior design. China has done a good job in promoting interior design. Also we need to develop relationship with those outside the industry in order to strengthen ourselves.

LESLIE: In Hong Kong, if a building collapses, the media would call the engineering departments at the three universities and ask for their opinion. Then they would phone the departments of architecture and HKIA. The chair would quickly formulate an answer. But no one would call the HKIDA. Yet community redevelopment and refurbishing old buildings should be the joint responsibilities of architects and interior designers. HKIDA should establish a position whereby people would call and ask for their opinion when something happens.

PATRICK: In addition to safety, interior design also affects quality of life. For example, how much living space do people need? The strength of Hong Kong interior designers is their space

management technique. They can accommodate people's needs within small spaces. That is one of the strengths of our profession, which HKIDA should promote. For example, we can offer our professional opinion to the government regarding public housing. In many respects, like ergonomics, we are better than architects.

LESLIE: Many areas that involve human well-being are not well served by architects, like hospital room design.

ICEMAN: The HKIDA could develop interior design labs and introduce more research.

LESLIE: Only two professional associations in Hong Kong have successfully dealt with continual professional development (CPD), and they are law and medicine. Other professions think they know everything already, and do not need CPD.

LOUISA: How much influence can the HKIDA have on education? For example, I am against developing associate degrees.

ICEMAN: Many private school principals told me that under the QF system, there is room for out of the box institutes. If you are not within the system, then you can try your best to be creative and fit industry needs. There is plenty of room in the market. Even if you don't have accreditation, your students can still be brilliant.

LESLIE: 若香港有樓宇倒塌，傳媒第一件事會打電話去三間大學的 engineering department，問他們的意見，然後打電話去問大學的建築系或HKIA，會長要開緊急會議 formulate 答案，但沒有人會打給 HKIDA。但社區重建、舊樓翻新等都應是建築師和室內設計師的共同責任，HKIDA 應 establish 一個 position，當有事情發生人家會問 HKIDA 的意見。

PATRICK: 除了 safety 外，室內設計也關乎生活質素，如人需要多少居住空間，香港室內設計師的長處是 space management 很厲害，能把人的需要融入在窄小空間，這是我們行業的強項，HKIDA 有責任宣傳這一點。比如在建公屋方面我們可有很多意見給政府，因為很多範疇如 ergonomics，建築師不及我們。

LESLIE: 很多涉及 human well-being 的東西，建築師做不到。如醫院病房的設計。

ICEMAN: HKIDA 可 develop 一些 interior design lab, 引入多些研究。

LESLIE: 香港只有兩個學會處理得到 continual professional development (CPD)，那就是 law 和 medicine，其他行業的大師認為自己什麼也懂，不需要 CPD。

LOUISA: 我們 HKIDA 能有多少力量影響教育方面？如 Associate degree 的開發我是反對的。

ICEMAN: 很多私校校長反映，在QF制度下，也有空間給 out of the box的institute，若你不是 within the system，就應 try your best to be creative，fit industry needs，市場上有很多空間，就算沒 accreditation，你的學生也可以很厲害。



ARTHUR: The 3-3-4 system forced us to become a 2 year program, but that's not enough to train an interior designer capable of independent thinking. Can there be specialized institutions outside of the university system capable of training designers? Also Hong Kong does not have too much research devoted to interior design, because there is only one university. The industry can take up a lot of research, which will benefit the industry's professionalism.

HORACE: Hong Kong's interior design education system is like a triangle with a wide base. This is not normal. If you do not have proper training, how can you produce the next generation of designers?

ARTHUR: Right now the quality of educators is quite varied. Many teachers are part-timers, and have to take care of their own construction projects, or are the owners of design firms. When interviewing potential students, many say they want to study interior design because they want to make their homes more beautiful. We have to promote the idea that interior designers are not only responsible for residential work.

LOUISA: I have students that already have 9 years of experience in carpentry, because he wanted to have the certificate and to learn drafting. There is another one who has 7 years of experience as an interior designer. He wants to go back to school for the certificate so that he can get a promotion.

IVAN: Many developers have adopted cost-cutting measures, and have started to require contractors to provide draft plans, so the interior designer's job has increasingly become project management. However, they must also possess drafting skills. Graduates have two career paths—project management and design. So for registration we can consider establishing project management courses. The building collapse incident a few months back highlighted the need for registration. Contractors have already begun to move in that direction. We have to implement this soon. If we pursued the project management path it'd be faster.

HORACE: How can Hong Kong interior designers maintain their competitiveness?

IVAN: If we can start registration we'd be one step ahead of China. We only have to reference architects codes and management process. It's quite simple.

HORACE: Shanghai has already instituted a three-tier system for interior designers.

PATRICK: Hong Kong can also consider establishing a system based on project type, like residential, commercial, retail, hospitality, etc. We can also divide into interior decorator and interior designer. In this way we can let the public know the difference between the two. It will also strengthen our position. HKIDA's responsibility is to act as the conduit between designers and the public.

JASON: The registration system for minor works contractors is quite simple. We can use that as a reference.

HORACE: I think the main conclusion today is that we should well define a professional guideline. Once we establish our professional responsibilities, education would have to follow.

ARTHUR: 3-3-4 迫我們變成兩年的課程，但兩年不足夠訓練一個有獨立思考能力的室內設計師，長處可否有專門的學院，是大學制度以外的，可訓練設計師？此外香港沒有太多專門和室內設計有關的研究，因為只有一間大學，業界有很多研究可以做，對行業的專業性也有利。

HORACE: 香港室內設計教育的三角形底部很大，這不是正常現象。沒有這個訓練，又怎能有下一代的師資？

ARTHUR: 現在教師質素很參差，有些人教書又同時兼任工地工作，同時又是設計公司老闆。我們學校現在收生，大部分學生念室內設計的目的是為了令住宅更美觀。我們要宣傳室內設計師的工作並非純是住宅設計。

LOUISA: 我們有些學生已做了9年木工還來念書，目的是為了要那張證書和要畫圖。還有一個做了7年室內設計師，拿證書是為了可升職。

IVAN: 現在很多公司為了節省成本，要承建商負責畫圖工作，室內設計師的工作變成監管，但也不能不懂繪圖。畢業生有兩條路可走，第一是 project management，第二是純設計。所以做 registration 可考慮設立 project management 方面的課程。之前的塌樓事件便是因為沒有註冊制，其實現在承建商已在走這方向，我們要快點實行，先做 project management 方面，會快一點。

HORACE: 香港設計師如何保持競爭力？

IVAN: 若香港可先行註冊便已比中國先走一步，我們只需要拿建築師這方面的 codes 和 management process 給我們用便可以，很簡單。

HORACE: 上海已考慮做室內設計三級制。

PATRICK: 香港也可考慮以 project 形式分級，如 residential, commercial, retail, hospitality 等，還可以分 interior decorator 和 interior designer，讓社會知道兩者分別很重要，也可拱固我們的地位。HKIDA 的責任是作為設計師與外界的橋樑。

JASON: 小型工程的註冊制度也很簡單，我們可參考。

HORACE: 我們今日最重要的結論是要 well define 專業 guideline，確立了專業部份，教育界會自然會教這些東西。

Appendix 2

Questionnaire for Interior Design Students

COURSE AIM, CONTENT AND ORGANIZATION

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree
The teaching was suited to practice and accessible.				
The practice work/activity was useful.				
The curriculum was well organized in terms of the lectures and tutorials.				
Adequate time was spent on different topics.				
The sequence of taught materials was logically structured.				
The aims and objectives of this curriculum were well achieved.				

COMMUNICATION AND INTERACTION

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree
The lectures could be reasonably well understood.				
The tutorials were deeply explained and discussed on specific area.				
Tutorial time had been sufficiently provided.				
You were encouraged to participate.				
Your interest was stimulated.				
The lecturer responded to your comment and question willingly.				
The lecturer showed personal interest and enthusiasm.				
The lecturer possesses professional knowledge.				
You could observe your own understanding in this curriculum.				

ASSESSMENT

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree
The assignments were reasonable in terms of quantity.				
The assignments were reasonable in terms of the level of difficulty.				
You can get improved from the understanding of the curriculum content.				
The requirements of the assignment were clearly specified in class.				
The assignments were marked and given by useful feedback.				
The assignments marks awarded were fair.				

PLEASE STATE YOUR YEAR OF STUDY AND PROGRAMME OF STUDY _____.

1.) DOES YOUR CURRICULUM CONTAIN FOLLOWING PROFESSIONAL PRACTICE TEACHING:

- | | |
|--|--|
| <input type="checkbox"/> PROJECT MANAGEMENT | <input type="checkbox"/> CONTRACT ADMINISTRATION |
| <input type="checkbox"/> INTELLECTUAL PROPERTY RIGHT (IPR) | <input type="checkbox"/> SAFETY CODE |
| <input type="checkbox"/> ENVIRONMENTAL LIMIT | <input type="checkbox"/> PROFESSIONAL ETHICS |
| <input type="checkbox"/> CURRENT CONDITION OF CHINA | <input type="checkbox"/> BUSINESS TRAINING |
| <input type="checkbox"/> CULTURAL CONTEXT | |

2.) WHY DID YOU APPLY THIS PROGRAMME?

3.) WHAT ARE STRENGTHS AND WEAKNESSES OF YOUR PROGRAMME (CURRICULUM)?

4.) DO YOU THINK YOUR PROGRAMME CAN MATCH TO INDUSTRIES' NEED AND BE APPLICABLE TO REAL-LIFE PRACTICE? PLEASE SPECIFY.

5.) DOES HONG KONG HAVE TO RAISE THE NUMBER OF BACHELOR'S DEGREE, MASTER'S DEGREE OR DOCTORAL DEGREE PROGRAMS OF INTERIOR DESIGN? PLEASE SPECIFY.

6.) DOES HONG KONG HAVE ADEQUATE PROVISION FOR INTERIOR DESIGN EDUCATION? PLEASE SPECIFY.

Appendix 3

Questionnaire for Interior Design Graduates

1. PLEASE EVALUATE YOUR COMPETENCY
IN DOING FOLLOWING TASKS

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
You have good foundation on conceptual knowledge					
You can apply the conceptual knowledge when you complete a project					
You are familiar with applying design theories in your work					
You are good at using computer based software					
You can use CAD program to complete a project					
You can use graphic software such as Photoshop to complete project					
You can use 3-D generation program such as 3-D Max to complete a project					

ANALYSIS:

2. PLEASE EVALUATE YOUR COMPETENCY
IN DOING FOLLOWING TASKS:

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
You can explain your works related to the design principles and theories					
You know how to process systematically in a project construction					

SYNTHESIS:

3. PLEASE EVALUATE YOUR COMPETENCY
IN DOING FOLLOWING TASKS:

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
You can combine the existing ideas to create new ones					
You can invent your own design conception					

4. AT YOUR INSTITUTION, HOW MUCH EMPHASIS DO COGNITIVE
SKILLS BE PLACED ON THE FOLLOWING?

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
Knowledge: observation and recall of information					
Comprehension: understanding information					
Application: use of information					
Analysis: seeing patterns					
Synthesis: use old ideas to create new ones					
Evaluation: compare and discriminate between ideas					

5. PLEASE EVALUATE YOUR COMPETENCY
IN DOING FOLLOWING TASKS?

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
Writing clearly and effectively					
Speaking clearly and effectively					
Thinking critically and analytically					
Analyzing quantitative problems					
Using computing and information technology					
Solving complex real-world problems					
Acquiring job or work-related knowledge and skills					

Appendix 3

Questionnaire for Interior Design Graduates

OPEN-ENDED QUESTIONS:

1. DOES YOUR CURRICULUM CONTAIN THE FOLLOWING PROFESSIONAL PRACTICE AREAS:

- | | |
|--|--|
| <input type="checkbox"/> PROJECT MANAGEMENT | <input type="checkbox"/> CONTRACT ADMINISTRATION |
| <input type="checkbox"/> INTELLECTUAL PROPERTY RIGHT (IPR) | <input type="checkbox"/> SAFETY CODE |
| <input type="checkbox"/> ENVIRONMENTAL LIMIT | <input type="checkbox"/> PROFESSIONAL ETHICS |
| <input type="checkbox"/> CURRENT CONDITION OF CHINA | <input type="checkbox"/> BUSINESS TRAINING |
| <input type="checkbox"/> CULTURAL CONTEXT | |

2. WHY DID YOU APPLY TO THIS PROGRAMME?

3. WHAT ARE STRENGTHS AND WEAKNESSES OF YOUR PROGRAM (CURRICULUM)?

4. DO YOU THINK YOUR PROGRAMME CAN MATCHES INDUSTRY' NEEDS AND BE APPLICABLE TO REAL-LIFE PRACTICE? PLEASE SPECIFY.

5. WHAT SHOULD BE DONE TO PROVIDE COOPERATIVE OPPORTUNITIES BETWEEN EDUCATION AND PRACTITIONERS?

6. DOES HONG KONG HAVE TO RAISE THE NUMBER OF BACHELOR'S DEGREE, MASTER'S DEGREE OR DOCTORAL DEGREE PROGRAMS OF INTERIOR DESIGN? PLEASE SPECIFY.

7. DOES HONG KONG HAVE ADEQUATE PROVISION FOR INTERIOR DESIGN EDUCATION? PLEASE SPECIFY.

8. WHAT IS LACKING IN INTERIOR DESIGN EDUCATION IN HONG KONG?

Appendix 4

Questionnaire for Interior Design Teachers

1. PLEASE EVALUATE YOUR STUDENTS' AND GRADUATES' COMPETENCY IN DOING FOLLOWING TASKS?

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
They have good foundation on conceptual knowledge					
They can apply the conceptual knowledge when they complete a project					
They can apply design theories from their works					
They are good at using computer based software					
They can use CAD program to complete a project					
They can use graphic software such as Photoshop to complete project					
They can use 3-D generation program such as 3-D Max to complete a project					

ANALYSIS:

2. PLEASE EVALUATE YOUR STUDENTS' AND GRADUATES' COMPETENCY IN DOING FOLLOWING TASKS?

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
They can explain their works related to the design principles and theories					
They know their strengths and emphasize those on their works					
They get a project, they know how to process systematically					

SYNTHESIS:

3. PLEASE EVALUATE COMPETENCY OF GRADUATES FROM YOUR INSTITUTION IN DOING FOLLOWING TASKS?

	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
They can combine the existing ideas to create new ones					
They can invent their own design					

Appendix 4

Questionnaire for Interior Design Teachers

4. HOW IMPORTANT IS IT TO YOU THAT GRADUATES FROM YOUR INSTITUTION DOES THE FOLLOWING?					
	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
Students' adaptability with design theories and principles to their works					
Students' understanding about design theory and principles					
Students' knowledge about design history					
Students' visual presentation					
Students' visual communication with their works					
Students' verbal communication on presentation					
Students' technical skills with their works					
Students' technical skills by using information technology					
Students' creativity					
Students' internship, field experience					

5. SELECT THE BOX THAT REPRESENTS THE EMPHASIZING VALUE IN YOUR PROGRAMME TO TEACH STUDENTS OVERALL.						
Conceptual Course			Technical Course			
1	2	3	4	5	6	7

6. IN YOUR INSTITUTION, HOW MUCH EMPHASIS DO YOU PLACE ON ENGAGING STUDENTS AND GRADUATES IN EACH OF THESE COGNITIVE ACTIVITIES?					
	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
Knowledge: observation and recall of information					
Comprehension: understanding information					
Application: use of information					
Analysis: seeing patterns					
Synthesis: use old ideas to create new ones					
Evaluation: compare and discriminated between ideas					

7 PLEASE EVALUATE YOUR STUDENTS' AND GRADUATES' COMPETENCY IN DOING FOLLOWING TASKS?					
	(1) Strongly Agree	(2) Agree	(3) Disagree	(4) Strongly Disagree	(5) None
Writing clearly and effectively					
Speaking clearly and effectively					
Thinking critically and analytically					
Analyzing quantitative problems					
Using computing and information technology					
Solving complex real-world problems					
Acquiring job or work-related knowledge and skills					

Appendix 4

Questionnaire for Interior Design Teachers

A. QUALIFICATION BACKGROUND

PLEASE STATE YOUR EDUCATION BACKGROUND

- DIPLOMA HIGH DIPLOMA BACHELOR
 MASTER DOCTOR

PLEASE STATE YOUR STUDY PLACE

- LOCAL OVERSEA LOCAL & OVERSEA

PLEASE STATE YOUR MAJOR STUDY_____.

PLEASE STATE YOUR TEACHING EXPERIENCE_____YEARS

PLEASE STATE YOUR WORKING EXPERIENCE IN INTERIOR DESIGN
INDUSTRY (IF ANY)_____YEARS

PLEASE STATE YOUR LEVEL TAUGHT

- MASTER BACHELOR HIGH DIPLOMA
 DIPLOMA CERTIFICATE

B. OPEN-ENDED QUESTIONS

1. DOES YOUR CURRICULUM CONTAIN FOLLOWING PROFESSIONAL PRACTICE
AREAS:

- PROJECT MANAGEMENT CONTRACT ADMINISTRATION
 CULTURAL CONTEXT INTELLECTUAL PROPERTY RIGHT (IPR)
 CURRENT CONDITION OF CHINA BUSINESS TRAINING
 SAFETY CODE ENVIRONMENTAL LIMIT
 PROFESSIONAL ETHICS

2. DO YOU THINK YOUR PROGRAM MATCHES INDUSTRY NEEDS AND BE
APPLICABLE TO REAL-LIFE PRACTICE? PLEASE SPECIFY.

3. DOES HONG KONG HAVE TO RAISE THE NUMBER OF BACHELOR'S DEGREE,
MASTER'S DEGREE OR DOCTORAL DEGREE PROGRAMS OF INTERIOR
DESIGN? PLEASE SPECIFY.

4. WHAT KIND OF ASSISTANCES DID YOU PROVIDE TO YOUR STUDENTS AND
GRADUATES?

5. DOES INTERIOR DESIGN CURRICULUM HAVE TO BE REGULATED BY AN
AUTHORITY IN HONG KONG? PLEASE SPECIFY.

6. DO YOU AGREE HONG KONG SHOULD SET UP A RECOGNIZED EXAM FOR
INTERIOR DESIGN PROFESSION? PLEASE SPECIFY.

7. WHAT SHOULD BE DONE TO PROVIDE COOPERATIVE OPPORTUNITIES
BETWEEN EDUCATION AND PRACTITIONERS?

8. WHAT IS LACKING IN INTERIOR DESIGN EDUCATION IN HONG KONG?

9. HOW MANY INTERIOR DESIGN STUDENTS DOES YOUR INSTITUTE HAVE NOW?
APPROXIMATELY_____STUDENTS

10. HOW MANY FACULTY MEMBERS DOES YOUR PROGRAMME HAVE NOW?

TUTORS_____LECTURERS_____.

ASSISTANT PROFESSORS_____.

ASSOCIATE PROFESSORS_____FULL PROFESSORS_____.

Appendix 5

Interview with Interior Design Teachers and School Administrators

INTERVIEW QUESTIONS:

About the Curriculum:

1. What is the main goal of the interior design program at your institution?
2. How does the curriculum design fill these goals?
3. What do you think is the core body of knowledge of interior design, and how does your institution go about teaching them?

About the staff

4. In recruiting teaching staff, what qualities do you find important and why?
5. How do you monitor teacher's performance?

About the students

6. What is the main composition of your students in terms of age and academic background?
7. What do interior design students expect from the school?
8. What percentage of your graduates find work in the industry, and for what positions?

Industry relations

9. What relationship does your institution have with the industry?
10. Do your students get a chance to do internship within the industry?
11. Do you think apprenticeship is a good idea?

Future needs

12. Does your institution have plans to upgrade your courses?
13. What do you think is lacking in Hong Kong's interior design education?
14. What is your opinion of continuing education for interior design practitioners?

Appendix 6

Sources for Compiling the "Potential" Database

Ultimately, we confirmed^[1] there are n=1,123 interior design companies in the HK market.

We identified totally n= 1,605 "potential" interior design companies from the following sources:

SOURCES	EXAMPLES
Yellow Page	Keywords for searching include: Interior Design, Architect, Decoration, 裝修, 室內設計
TDC Directory	Keywords for searching include: Interior Design, Architect, Decoration, 裝修, 室內設計
Interior design magazines / publications	DECO (居家), LIVE IT UP (生活好品), Interiors 2U (部屋2U), DECO (摩登家庭), LIVE IT UP (新樓), Interiors 2U (雅舍)
HKIDA directory	2009/2010 and 2010/2011 directory
HK Design Directory website	http://www.designdirectory.hk/html
HK Institute of Architects (HKIA) website	http://www.hkia.net/en/Home/Index.htm (member directory)
Other websites	Search engines: Yahoo!, Google (keywords include: Interior Design, Architect, Decoration, 裝修, 室內設計) Advertisements / Online magazines: Today Living

[1] Confirmation was achieved by either going through a structured questionnaire (about 5 min to complete) or by making mystery calls to verify if the "potential" companies engage in interior design business.

Appendix 7

Estimation of Number of Practitioners in the Market

Number of Interior Design Companies in the Market

= **• 392** verified by going through the standard Stage 1 questionnaire
From those who went through the standard Stage 1 Questionnaire:

+ **• 731** verified by making mystery calls – can confirm these companies engage in interior design, though the number of interior designers is unknown

=> Total number = 1,123

Distribution obtained from Stage 1 interviews:
(Number of interior designers)

NO. OF INTERIOR DESIGNERS (A)	NO. OF COMPANIES (B)	% REPRESENTATION [= (B) / 379]
1-5	255	67%
6-10	75	20%
11-20	30	8%
21 or above	19	5%
Total⁽¹⁾	379	100%

(1) Excluding the refused/ don't know cases (n=13)



We then apply this distribution to n=1,123 (total number of interior design companies that were verified by standard Stage 1 survey & mystery calls):

NO. OF INTERIOR DESIGNERS (A)	MEDIAN OF (C) (D)	PROJECTED NO. OF COMPANIES [(B) / 379 * 1,123] (E)	PROJECTED NO. OF INTERIOR DESIGNERS (D) * (E)
1-5	3	756	2,267
6-10	8	222	1,778
11-20	15.5	89	1,378
21 or above	23	56	1,295
Total		1,123	6,717

Projected no. of Interior Designers in the industry:
= Sum of [median of each break * projected no. of companies in each break]

Appendix 8

Weighting Applied in Quantitative Survey

% REPRESENTATION	1-5 INTERIOR DESIGNERS	6-10 INTERIOR DESIGNERS	11 OR ABOVE INTERIOR DESIGNERS	TOTAL
	%	%	%	%
Private Projects	34	7	4	46
Commerical Projects	16	6	6	28
Half-half	15	6	2	22
Total	65	19	13	100

Remarks: Don't know / Refuse of company size and / or main business engagement accounts for 4% weighting.

- From Stage 1 (Market Sizing) survey, the distribution of company size & main business engagement of interior design companies in Hong Kong is as follows.
- In Stage 2 (Quantitative Survey), weighting was applied in the analysis stage to adjust the company size distribution in order to reflect the total market situation (as the following % representation).

Appendix 9

According to Caren S. Martin and Denise A. Guerin of the University of Minnesota in their study, *Interior Design Body of Knowledge*, 2005 edition, the body of knowledge for interior design can be categorized into the following 6 areas.

1. HUMAN ENVIRONMENT NEEDS KNOWLEDGE AREAS

Programming (Problem Identification, Requirements) Research Process (Studies, Data Collection, Recording, Analysis)
Client's/User's Needs, Goals, Preferences, And Requirements
POE (Post-Occupancy Evaluation) Process And Implementation Practices, Survey, And Observation
Analysis Of Client's/User's Needs, Activities, And Goals
Accessibility Issues (Barrier-Free, Universal Design)
Cultural Factors And Influences
Strategic Planning (Organizational Issues)
Existing Site Conditions (Measurement, Record)
Human Factors (Ergonomics, Anthropometrics)
Global Problem Solving
Economic Factors, Influences, And Trends
Environmental Factors, Issues, And Requirements (Sustainability, Indoor Air Quality, Energy Conservation)
Human Behavior And Design Theories
Facility Issues
Project Context, Location, Surroundings, View, And Geography
Psychological Factors And Issues
Psychology Of Color
Social Factors, Issues, And Trends
Conflict Resolution

2. INTERIOR CONSTRUCTION, CODES, AND REGULATIONS KNOWLEDGE AREAS

Building Codes, Laws, Regulations; Life Safety Standards (Movement, Stairs, Corridors, Ramps, Exits) And Requirements; Welfare
Lighting Fixture And Lamp Selection, Application, And Specifications
Building Systems (Mechanical, Electrical, Plumbing, Structural)
Working Drawings For Non-Load Bearing Interior Construction
Permitting Processes
Specifications For Non-Load Bearing Interior Construction
Reflected Ceiling Systems, Plans, And Specifications
Electrical Plans And Preliminary Specifications
Schedules
Analysis Of Life Safety Requirements
Data/Voice Telecommunication Systems And Plans
Fire And Life-Safety Principles (Compartmentalization, Detection, Suppression)
Non-Load Bearing Interior Construction Systems And Methods
Acoustics
Lighting/Daylighting Systems
Security Systems
As-Built Drawings
Power Distribution Systems And Plans
Energy Management
Indoor Air Quality

附錄 9

根據明尼蘇達大學 Caren S. Martin and Denise A. Guerin 撰寫的研究報告，*Interior Design Body of Knowledge*，2005 版本，室內設計知識體系可以被歸類到以下6個領域。

1. 人類環境的需求

計劃 (釐清問題、要求)
研究過程 (研究、數據收集、紀錄及分析)
客戶/用戶需求、目標、喜好和要求
POE (居住後評估) 的過程和實施方法、調查和觀察
分析客戶/用戶需求、活動和目標
無障礙問題 (無障礙設計、通用設計)
文化因素和影響
策略性計劃 (組織問題)
現有場地條件 (測量、紀錄)
人為因素 (人體工程學、人體測量學)
全方向性問題解決方式
經濟因素、影響和趨勢
環境因素、問題和要求 (可持續性、室內空氣質素、能源節約)
人類行為和設計理論
設施問題
設計文本、位置、環境、景觀和地理
心理因素和問題
色彩心理學
社會因素、問題和發展趨勢
衝突解決方案

2. 室內建築、守則和法規

建築守則、法例、法規；生命安全標準 (走動、臺階、走廊、坡道、出口) 和要求；福祉
燈具安裝和電燈選擇、應用和規格
大廈系統 (機械、電力、喉管、結構)
非承重內部建築施工圖
批核證書申請過程
非承重內部建築的規格
反光天花板系統、施工圖和規格
電力規劃和初步規格
日程表
生命安全要求分析
數據/語音通信系統和計畫
消防和救生安全原則 (隔離、偵測、抑制)
非承重內部建築系統和方法
聲學
照明/採光系統
保安系統
竣工圖
配電系統和計畫
能量消耗監控
室內空氣質量

3. DESIGN KNOWLEDGE AREAS

Interior Components Design And Detailing
(Custom Furniture, Cabinetry, Millwork, Floor Patterning, Textiles)
Design Process (Preliminary Design, Schematic Design, Design Development, Analysis)
Space Planning (Non-Load Bearing Interior Construction)
Aesthetics
Design Concept
Design(S)
Lighting Design
Problem Solving
Visual Representation Types
(Bubble Diagrams, Adjacency Matrices/Charts, Stacking/Zoning Diagrams, Block Plans, Square Footage Allocations)
Elements And Principles Of Design
Function
Quality (Interior Environment)
Sketching
Color Concept (Selection, Application)
History (Art, Architecture, Interiors, Furnishings)
Two- And Three-Dimensional Design
Color Principles, Theories, And Systems
Decorative Elements Selection And Application
Wayfinding/Signage

4. PRODUCTS AND MATERIALS KNOWLEDGE AREAS

Materials
(Products, Sources, Selection, Cost, Installation, Maintenance, Specifications)
Furnishings, Fixtures, And Equipment Drawings, Specifications, And Installation
Finishes (Selection, Cost, Schedules, Plans, Specifications)
Specifications
Fixtures (Location, Specifications)
Furnishings
Supplier/Vendor Requirements
(Information, Installation Plans, Shipping Instructions)
Cabinetry
Equipment Documents (Location, Specifications)
Furniture Documents (Location, Specifications)
Product Attributes
(Selection, Cost, Application, Properties, Performance Criteria)
Installation Methods And Costs
Schedules
Sustainable Resources

5. PROFESSIONAL PRACTICE KNOWLEDGE AREAS

Contract Administration
(Bidding/Negotiation, Contract Documents)
Business Practices
Consultant Work (Consultation, Collaboration, Integration)
Project Management (Scope, Schedule, Budget, Fee)
Observation, Punchlists/Deficiency Reports
Business Processes
(Marketing, Strategic Planning, Accounting Procedures, Real Estate Issues)
Problem Review And Evaluation During Alteration And Construction
Client Consultation
Ethics
Professional Certification, Licensing, And/Or Registration Requirements
Legal Forms Of Business
(Sole Proprietorship, Corporations, Partnerships)
Legal Responsibilities
Professional Design Organizations

6. COMMUNICATION KNOWLEDGE AREAS

Oral, Visual, And Written Communication
Presentation Techniques/Media
Drawings
Preliminary Designs, Drawings, And Sketches
Drafting/Lettering (Manual)
Study Models
Sketches
Client Consultation
Computer-Aided Drafting And Lettering
Metric System

3. 設計知識

室內飾件的設計和細節
(訂製傢俱、櫥櫃、木製品、地板圖案、紡織品)
設計過程 (初步設計、原理圖設計、設計開發、分析)
空間規劃 (非承重室內建築)
美學
設計理念
設計
照明設計
解決問題方法
視覺展示類型 (氣泡圖、鄰接矩陣/圖、堆疊/區劃圖、區塊圖、面積分配圖)
設計元素和原則
職能
質量 (室內環境)
素描
色彩觀 (選擇、應用)
歷史 (藝術、建築、室內設計、家具)
二維和三維設計
色彩原則、理論和系統
裝飾元素的選擇和應用
導航/路標指示

4. 產品和物料

材料 (產品、來源、選擇、成本、安裝、維修、規格)
家具、固定裝置和設備圖紙、規格和安裝
成品 (選擇、成本、進度、計劃、規格)
規格
固定裝置 (位置、規格)
傢具
供應商/售賣商要求 (信息、安裝計劃、航運說明)
櫥櫃
設備文件 (位置、規格)
傢具文件 (位置、規格)
產品屬性 (選擇、成本、應用、特性、性能標準)
安裝方法和費用
時間表
可持續資源

5. 專業實踐

合約管理 (招標/談判、合約文件)
營商慣例
顧問工作 (諮詢、協作、集成)
項目管理 (範圍、進度、預算、費用)
觀察、缺陷修改清單/缺陷報告
業務流程 (營銷、戰略規劃、會計程序、房地產問題)
問題審查、改建及建設評估
客戶諮詢
道德
職業資格認證、授權和/或註冊要求
企業法律形式 (獨資、企業、合夥企業)
法律責任
專業設計機構

6. 溝通

口頭、視像和書面交流
展示介紹技巧/媒體
圖則
初步設計、圖紙和草圖
起草/刻字 (手畫)
模型
草圖
客戶諮詢
電腦輔助繪圖及文字
十進制

