

MARCH

INTERIOR ARCHITECTURE IN EUROPE

歐洲室內建築的發展

Kees Spanjers

Past President, European Council of Interior Architects

歐洲室內建築師協會前主席

RIDA
SEM/NAR SE

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

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

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

Interior Design as a Profession

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

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

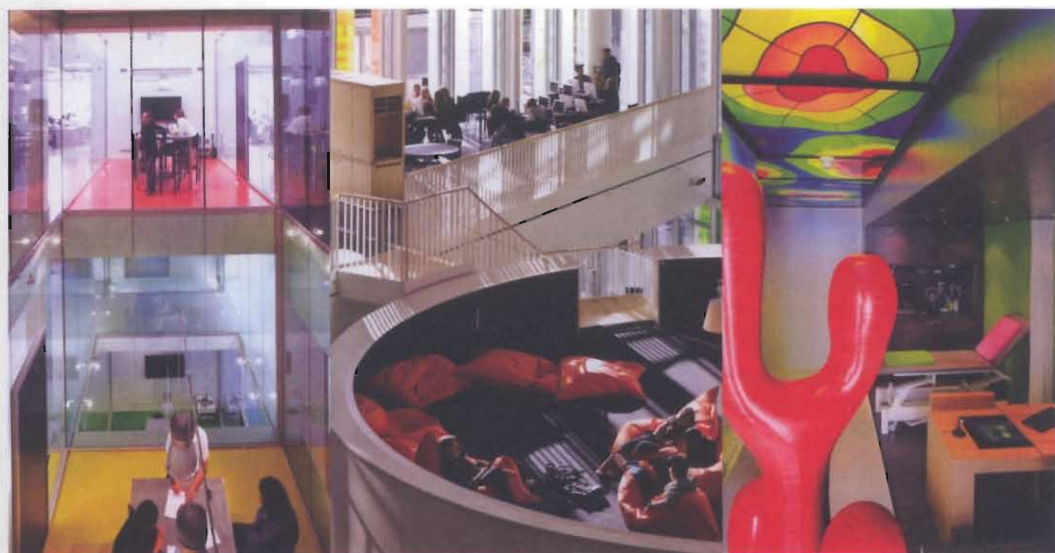
communication systems have changed the way we work, communicate and do business. Society has become more and more transparent and recourses and opportunities became available for all. In Europe we exchange our country culture oriented society for the one-Europe approach.

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

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

communication, transition and reflection

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



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

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

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

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

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

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

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

ECIA

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

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

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

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

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

Charter of Interior Architecture Training

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

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

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

歐州室內建築的發展

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Questions and Answers

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

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

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

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

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

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



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

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

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

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

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



問答環節

問：閣下剛才有提及到室內建築(interior architecture)一詞，我們在香港卻很少聽到這個詞語。請問室內建築與室內設計兩者有何差別？


Spanjers: 此分別純粹是字面上的。大部份的歐洲地區都採用「室內建築」這個名稱。但在某些國家，例如英國，「室內建築」一詞是禁用的，因為只有建築師才可以用「建築」一詞。

Caan: 「室內建築」一詞只在少部份國家通用。在個別幾個歐洲國家，室內建築是一個法定的專業，其餘90%的國家都不存在這個專有名詞。我不禁問自己，為什麼會造成混亂？某程度上我們需要一個清晰的立場。在美國，我們嘗試把問題具體化，「設計」是屬於21世紀的行業；設計師的若不團結一致改變公眾對我們的印象，就失去自己的位置。我們常會被建築師質疑，「你們只是負責裝潢的，處理的只是窗簾和枕頭」。然後市面上出現了浴室廚房設計、DIY家居裝飾的人，他們都未曾接受過正規的教育，但又自稱為室內設計師。他們反對立法註冊制度，認為這會剝奪他們的生計。作為室內設計師，我們要不就維護自己的名銜，要不就改用新的專業名銜。我認為「室內建築」一詞最大問題，就是相對於「建築」來說，室內建築必定是次等的。我拒絕成為一個次等的專業。

問：我同意註冊制度能有效地加強室內設計師的專業水平。可是目前在香港或其他地方，政府未有任何認可。如果電力技師必須領有牌照方能執業，為甚麼室內設計師就不需要領牌仍可以工作？這是不公平的。講者應該怎樣才可以扭轉既有觀念？我們可以怎樣影響政府？

Spanjers: 我們在歐洲所採用的是自我監察制度。行內的宗旨是先做好自己，再對外宣傳自己。先為自己訂立標準，然後告訴其他人，你有能力做好你的工作。

Caan: 我們唯一可以做的，就是告訴政府，室內設計師的工作關乎大眾的健康、安全、福祉。但根據現行的架構，我們只是採用建造業的標準，既不是工程界的，亦不是建築界的。我們先要思考清楚，我們的行業有甚麼獨特之處，有甚麼與別不同的優勢條件。如果我們能了解自己，再去說服他人自然沒有困難；與別的专业亦不存在競爭，因為彼此對社會的影響都是不同的。



問：室內設計作為一個教學科目，發展仍未成熟。我找不到室內設計的博士課程。清華大學裡的室內設計導師，都是來自建築學或其他學系。室內設計只關乎技巧，但甚少提及室內設計的研究項目。如果我們想有進一步的發展，先要從教育出發，這對我們來說是最重要的。另一方面，在美學以外，我們也應該加強與科學的合作。

Caan: 透過IFI我們發現近年有越來越多室內設計的博士課程，亦有越來越多修讀室內設計課程的人，選擇繼續 PhD 課程，卻沒有打算實習。在IFI 我們希望能把現有的內容擴展，包含研究、教育、實習三部份。越來越多言論認為，「設計」是一個過程，一種思考的方式，是策略性的。我想室內設計仍是一個有待專業化的行業；而且需要新一代建立橋樑，將理論與實踐連結起來。

問：在立法的過程中，我們應該採用甚麼策略呢？

Caan: 我非常欣賞你去年所作的研究，非常中立，資料豐富，是一篇非常好的研究，論點亦非常出色。回答你的問題：公眾需要教育，令更多人明白甚麼問題正迫在眉睫；政府官員亦需要教育，令他們了解為甚麼這是一個嚴重的問題。政府只會在意生命攸關的、或是會影響經濟的議題，所以你在書中所提及的論點實在非常出色。我唯一擔心的情況，是我們在美國開始這些工作六十年以來，一直受到兩方的壓力——一方面來自建築師的，另一方面是來自室內裝飾行業的。因為我們採用的是建築學的原型，使我們剛好於夾縫之中。你要盡量避免落入陷阱，否則這個行業在未來30-40 年都會陷於困境。若我們找到自己的定位，而不是要與他人競爭，那麼事情就會比較容易。

Spanjers: 問題的重心仍然是健康和 safety。政府不是要保障任何專業，而是要保護社會大眾。健康和 safety 是非常廣闊的議題，衣食住行都牽涉在內。我們要先由這些最基本的要求出發，然後才進一步以設計師的角度出發，嘗試令世界更加美好。