

HKIDA  
C P D  
SERIES



05

HKIDA  
CPD  
GUIDE  
for Module  
05  
Interior  
Design  
Communication

# Interior Design Communication

**Interior Design  
Communication**

**IDC**

HKIDA  
C P D  
SERIES  
E05

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By  
Hong Kong Interior Design Association (HKIDA)



As part of HKIDA CPD Module Guides Series Part-2  
Two modules of CPD:

- Interior Design Communication
- Interior Design Thinking

In addition to Part-1 Four modules of CPD:

- Products & Materials
- Interior Construction, Codes and Regulations
- Human Environment Needs
- Professional Practice

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**HKIDA CPD**  
Module 5:  
**INTERIOR  
DESIGN  
COMMUNICATION**  
**Module Guide Booklet**

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## Preface

# Use of this Guide

HKIDA envisions interior design practice and profession as founded on six core bodies of knowledge. Four modules of CPD guidebook has been developed in the first phase. Those volumes covers four bodies of knowledge that have more pragmatic linkage with practice: materials and products, code of practice and regulations, human environment needs and professional practice. This second phase is covering remaining two modules, less tangibly connected but primal for interior design practice. This particular volume provides guideline for the fifth module: Interior Design Communication (IDC).

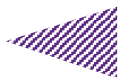
Primarily this guidebook's audience is **HKIDA members**, for whose benefit this CPD framework is intended to. Members are expected to use this guide to get a clear idea of CPD roadmap and their own position in it, so that members can plan for their own learning goals. Module 5 guide will be helpful for them in understanding the significance and scope of IDC in continuous learning (Chapter 1 and 2), knowing its six topic areas in Chapter 3 and possible knowledge and expertise to learn from (Chapter 3 and 4). Members can look for the delivery and assessment procedures in and to dos for the members regarding the CPD activities in Chapter 5 and 6. Added appendix provides a resource list for interested members for further reading.

The other important user of this guide is the upcoming **trainers and speakers**. While the trainers and speakers have freedom of their own delivery method and topic expansion, this guide will support to align with the module intended learning framework. Chapter 1 and 2 provide particular industry-based context of IDC knowledge and skills. Trainers and speakers can use Chapter 1 to plan or align their deliverables to module objectives and intended learning outcomes.

Chapter 3 will guide trainers and speakers to indicate which broader IDC topic tracks their activity belongs, so the HKIDA CPD inventory is available under categories and members can select based on their needs. It's important to note two characteristics of the track list: i) inclusiveness: so experts can propose addition, modification to the list for review; ii) interconnection: different modules' topic-tracks are interconnected, and one CPD activity may cover multiple module tracks (please see Principles in Preamble-2). In that case speakers and trainers need to have a look/consult each of the involved module guides.

Chapter 5 is a loose guide on different typical delivery methods, trainers and speakers are welcome to propose and include new and/or their own methods in designing activities. Chapter 6 provides much needed procedures for assessment and follow ups. Trainers and speakers are welcome to propose useful resources from their expertise.

The institute itself is the user of this guide in different extents. **HKIDA's involved committee/ workgroups** are expected to use this guide to i) assess different members CPD positions and overall needs, and ii) plan and prioritise different topics of CPD activities based on the members' demand, overall knowledge need and available expertise and resources. This guide series also acts as the technical document for HKIDA to elaborate and employ CPD requirements, manage CPD activities and monitor members' progress in CPD roadmap. Further, involved committee and/or workgroups will use this guide series to review, evaluate and propose necessary revisions for the guidebook itself and the CPD framework as whole.





## Abbreviations

IDC	Interior Design Communication
HKIDA	Hong Kong Interior Design Association
RIDA	Registered Interior Designers Association (Project by HKIDA)
CGI	Computer generated image
XR	Extended reality
VR	Virtual reality
MR	Mixed reality
AR	Augmented reality
SEA	South East Asia (/Asian countries/ nations)
IFI	International Federation of Interior Architects/Designers
APSDA	Asia-Pacific Space Designers Associations

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Preamble-1

# **HKIDA Professional Pathway**



# HKIDA Professional Pathway

## HKIDA Mission and Objectives

- 1 Gathering Point:**  
HKIDA brings together design and project talents to benefit both businesses and consumers.
- 2 Education Facilitator:**  
Through on-going training and education programmes, we develop knowledge of excellence in design, construction and overall project quality.
- 3 Industry Hub:**  
We continue to develop and improve professional standards of designers, contractors and suppliers with an updated code of conduct, while keeping up with the standards of creativity, workmanship and technical innovation.
- 4 Standard Torchbearer:**  
Throughout the design and construction of the interior environment, HKIDA seeks to promote awareness of public health and safety and the implementation of new technical knowledge and materials.
- 5 Professional Recognition:**  
Our standards of professionalism, codes of ethics and business practices are welcomed by members of the industry and their clients alike as satisfied customers.
- 6 Information Network:**  
We always channel and archive useful information on our community with our members through exhibitions, seminars and other supporting activities.
- 7 Exchange Platform:**  
We facilitate the flow of ideas and information amongst designers, contractors, suppliers and the public both in Hong Kong and internationally, while catering to their different needs.
- 8 Green Innovator:**  
We are devoted to Research & Development projects relating to the use of environmentally-friendly products – and the promotion of these products.
- 9 Collaboration Advocate:**  
By furthering our affiliation worldwide with international organisations, we hope to inspire sustainable collaborations to bring mutual benefits.
- 10 Quality Reassurance:**  
We strive to help our members to gain recognition from the governing authorities and public at large, while enlightening the public as to the importance of employing qualified professionals

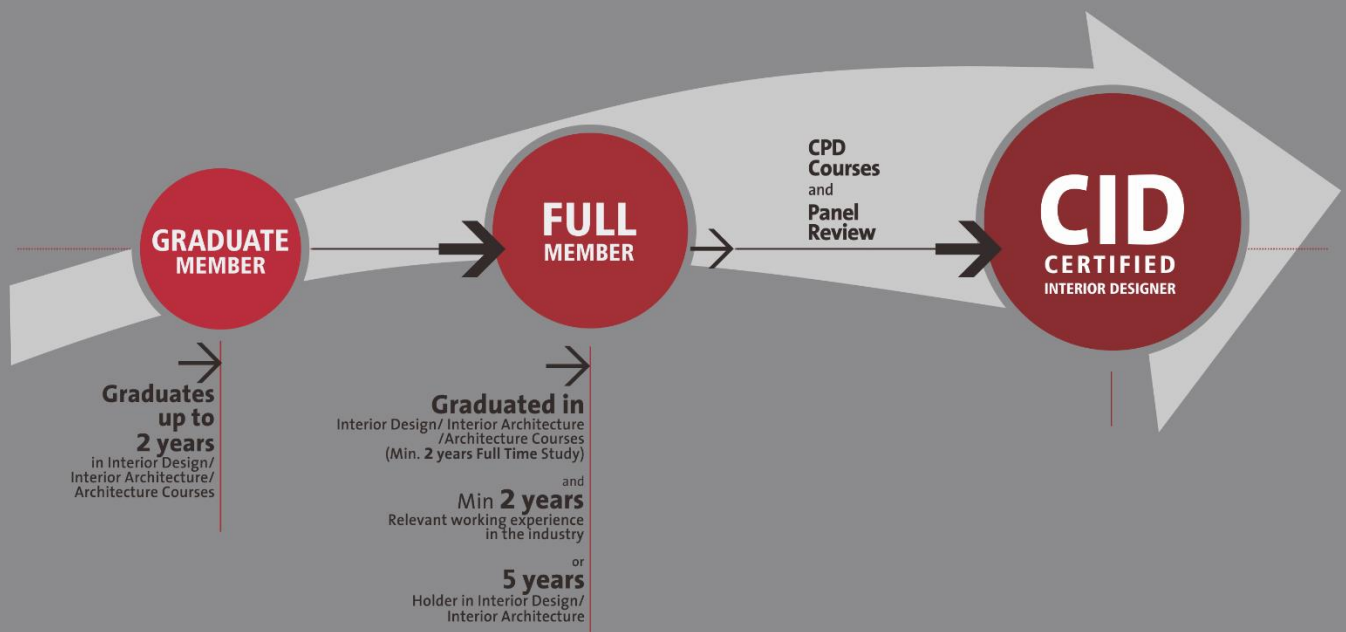


Figure A1: HKIDA's roadmap to Certified Interior Designer (CID)

## Membership Path/ CID Roadmap

HKIDA is patronising to instil an effective professional framework in interior design and architecture practice based in Hong Kong. Certified Interior Design (CID) is such a plan envisioned which should ensure different steps needed in upholding the standard of this profession. CPD is an integral part in this roadmap, which shall provide necessary knowledge and skill education in this career pathway.

## Six Bodies of Knowledge

Hong Kong Interior Design Association (HKIDA) provided a guideline for the knowledge and skills required for Hong Kong interior design practice. The guideline was published in 2014 based on well-framed research aided by the surveys of local interior design educators and practitioners. The Six Bodies of Knowledge areas covers and follows the typical process of any interior design project which includes:

1. Human Environment Needs
2. Design Thinking
3. Materials and Products
4. Communication
5. Interior Construction, Codes and Regulations
6. Professional Practice

HKIDA's proposed CPD practice in the professional development pathway aligns and ensures professional education in these six areas. This module on Materials and Products is one of those six core knowledge components.





Preamble-2

# **HKIDA CPD Framework Overview**

# HKIDA CPD Framework Overview

## **CPD Modules: Two more Areas of Continuous Development**

Hong Kong Interior Design Association (HKIDA) has been working on ensuring the quality of interior design profession by enacting a framework of professional qualification and maintaining the standard. Continuous professional development (CPD) or professional education is part of that process aiming at reinforcing and updating required knowledge and skills in members towards a practice beneficiary for all. Volumes in this CPD Guidebook series provide the framework for such CPD programme.

HKIDA's 'Six Bodies of Knowledge' provides the foundation for its CPD framework. Four modules focusing four bodies of knowledge are regarded as necessary for continuous professional training:

- ▨ Module-1: Products & Materials (P&M)
- ▨ Module-2: Interior Construction, Codes & Regulations (ICC&R)
- ▨ Module-3: Human Environment Needs (HEN)
- ▨ Module-4: Professional Practice (PP)

HKIDA's CPD progress is a one-year cycle based and each member needs to fulfil a minimum 20 hours within that cycle. Section 5.2 in this booklet provides detail on it.

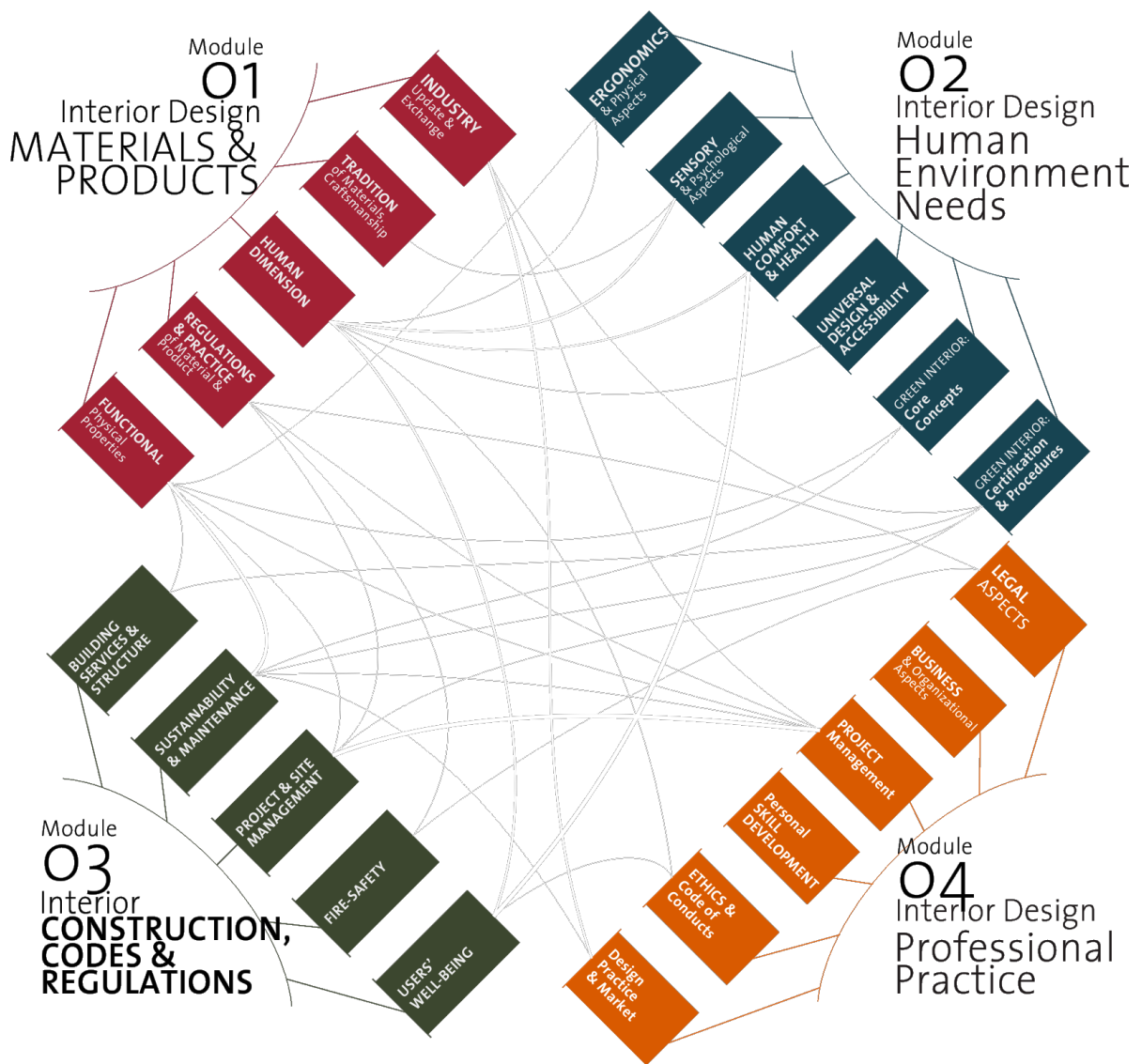


Figure A2: Interconnectivity between modules in HKIDA CPD Framework

## Principles

A series of four guidebooks provides **guidelines** for the planning and delivery of CPD activities. Need to take note of few principles encompassing this framework and guide series:

### A. Interconnectivity of Modules and Knowledge

While each module indicatively focuses on a certain body of knowledge, they are not isolated. Some topic-areas are connected to more than one module because of their relevance in those bodies of knowledge. Few topic tracks (i.e. Chapter 3) are also indicative to such

overlaps and connections. Therefore some CPD courses or activities are expected to cover more than one module and their learning outcomes. For members benefit, any future activities organized should clearly indicate the module/s and topic track/s it belongs and/or enlisted under each of the involved module activities.

## **B. Flexibility and Basic Framework**

This guidebook series is adaptive. While the attempt is to regulate CPD's required contents, quality and practice standard, the guidelines are directive to basic framework and detail areas are open to adjust to respond to changing needs. For effectiveness, these guides tend to be of concise lengths and only provide key-areas that can outline scopes for necessary details. Yearly plans and activity proposals shall provide details and those shall be reviewed by a committee under these guides. By principle, this framework tends to absorb changes or demands based on considerable situations.

## **C. Expanding Database**

The CPD series is also a growing document, willing to add on items (i.e. items under topic tracks) particularly its list of learning resources (Chapter 7). The objective is to remain updated and resourceful for its users. Whereas possible, yearlong CPD activities to be documented and learning points can be listed for these guides' topic track, trainer and even delivery components.

## **D. Review and Update**

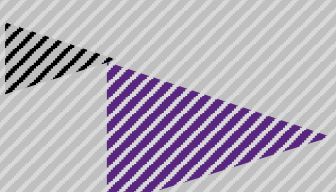
Along with adding depth, the framework itself should evolve over time. A periodical review of the framework based on culminated CPD feedback and change of context should device revisions for maintaining currency, relevance and effectiveness.

## Administration

HKIDA may suggest and include committee or other execution framework for CPD that may include:

1. Planning, arranging and Reviewing CPD activities under CPD Guides.
2. Reviewing member's CPD claims and progress report to the membership committee. Administering any conflict or confusion of claims.
3. Overseeing and supervising members' record and institute's CPD activities archiving process.
4. Periodical review of the framework for update.





Chapter 1

# The Module

## 1.1 Context

### 1.1.1 Communication broader nature, purpose and meaning

Communication is a complicated term used and interpreted differently in different contexts. The most common and overarching interpretation can be defined as '*the expression and exchange of ideas and information*'. It presents the key purpose of communication, indicative to four core components that makes a viable communication: i) a sender, ii) a receiver or audience, iii) a message or narrative, and iv) a medium vis-à-vis language. Presence of these four essential components with their true nature and interconnection are vital in establishing effective communication.

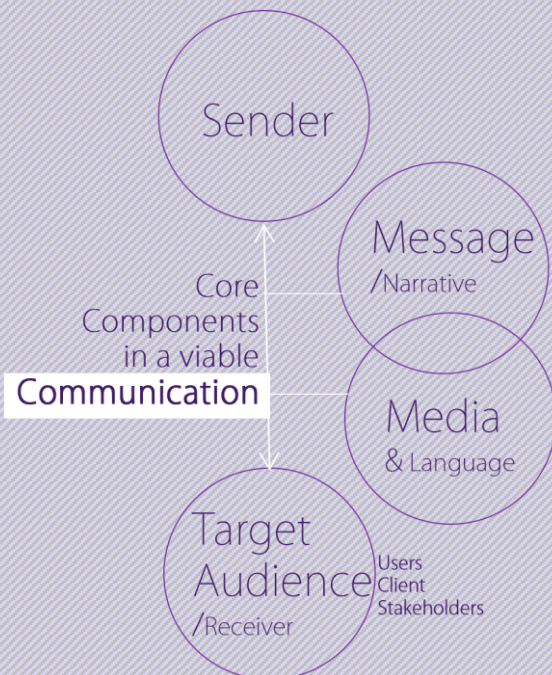


Figure 1.1: Core Components of Communication

Communication is regarded as an indicator of intelligence, and advancement. While all living beings have their own modes of communication, it is the degree of complexity that makes the difference: in terms of how vastly it can carry information and convey ideas to a larger scale of audience. According to anthropology and evolutionary concept, it was homo sapiens's cognitive and communication ability that made a huge leap for human species. Through the history, development of communication modes has defined the ages of human advancement: from body language to pictorial to oral tradition to written, or for extended mass audience context from wall glyphs to press printing, photography to electronic and digital media and towards cerebral signals being explored in recent time.

Again, a narrow concept of 'communication', has barred us for a long time acknowledging different norms of communication, and hence recognizing intelligence and advancements possible in different forms. For example, human has been ignorant of the sign of life and communication in plants for a long time, the massive mass communication network between trees in a forest has been a very recent knowledge. Similar discrepancies are evident in cultural ground, the so called 'civilized' societies' have practiced ignorance and hegemony over different first societies around the globe, with or without political intentions have been largely contributed and reinforced by the gap in communication's core components as well by limiting the concept itself.

Communication, on one hand has been recognised as a strong signifier of civilization and culture for a society. On other hand communication modes and media have settled as the cultural components: oral tradition, body language and art, symbolism, written form and tradition, music, visual culture etc. are all regarded as the production and expression of a society's culture. This is a two-way process: while particular culture shapes its communication medium, in reverse these medium also shapes back the culture: for example, for oral tradition, linguistic studies suggests format of language has a deep connection in shaping the way of thinking of different societies, visual culture same way affects symbolism and interpretations.

This phenomenon can be brought to a micro context: in professional communication, different technical specialties over the time develop own professional language, jargons, and way of expression and thus its effectiveness of production and collaboration get highly influenced by its own tradition of communication. Another core aspect of communication is also significant for professional context, capacity of communication dictates all other human capacities, every human efforts, abilities to be measured by his/her community is totally dependent on his/her communication ability: a good thinker's thoughts are unknown if he can't communicate effectively. Success in professional field is also highly dependent on professional communication capacity.

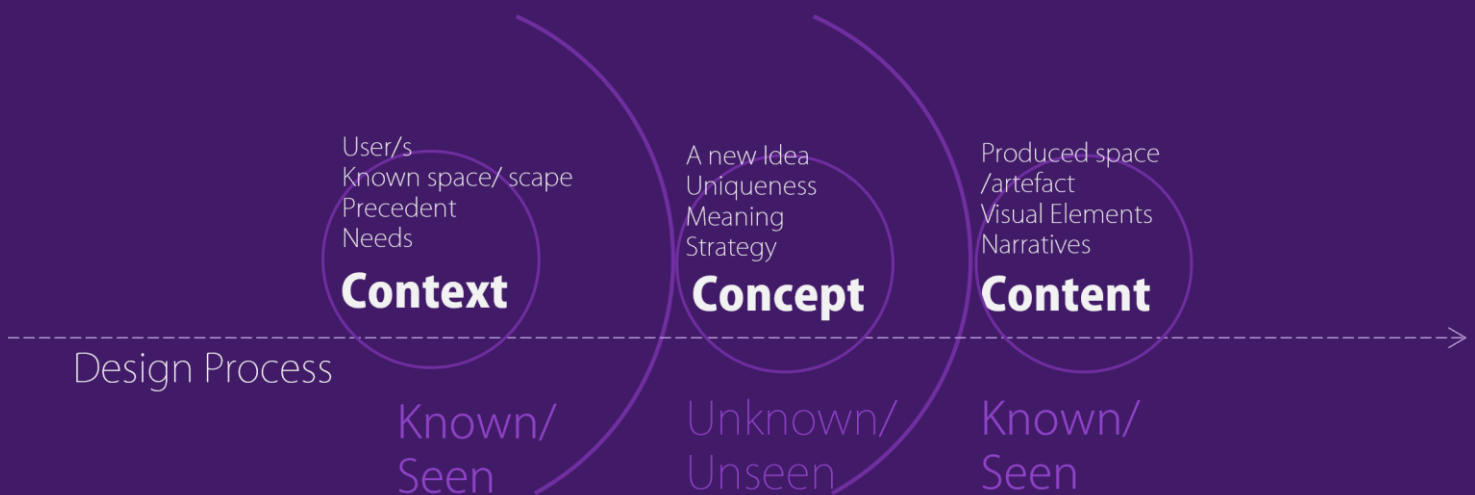
## 1.1.2 Design as Communication and Design Communication

Creative media, including art and design, itself is a medium of expression. Design as problem solving functional art, is also expressive art, possess all four components of communication: i) patron/client or designer self as sender, ii) targeted audience or user, iii) a particular message, manifestation, narrative or idea, and iv) media with own style, coding. Design is particularly conscious about making this communication complete, to connect the idea effectively between sender and receiver.

‘Design communication’ is a tricky term in this process. While design itself is a communication media, this term refers to the need of effective communication in the design process. It often may be confused with ‘communication design’, a particular design specialty where design thinking and design communication are mostly discussed. A definition and discourse for all design disciplines is yet to be developed.

(Opposite Page)  
Figure 1.2:  
The tangible and  
intangible domain of  
design process

Communication in design or design communication, is significant, as design is a patron-based and user-oriented act. Design as a creative process goes through a mysterious cycle: from known (context) to unknown (concept/ idea inception, a 'new way') towards known (contents) realms. The first phase (knowing context) requires effective dialogue and enquiry to understand user and patron's true demand, connection and meaning. Second phase (concept) requires contacting and consulting those key findings and seeds of inspiration, a proper communication to own thinking process is pivotal here. The third phase (contents), while shaping the idea through production of artefacts, requires another mode of communication for connecting ideas to objects, ideas to audiences. In this whole process, along with different purposes different stakeholders require different mode and languages of communication.



## 1.1.3 Communication for interior design

The purpose of communication in interior design (IDC) is multifaceted. Interior design is not only a creative process, but also possesses a high degree of technical complexities. As discussed in Module 4, this discipline falls in the cross-zone of creative industry and building industry, requiring collaboration and correspondences with different building service-related experts and regulatory bodies. Module 3 suggests that a very own set of technical language for communication across different design, engineering and construction disciplines is required for efficient project actualization.

Like other design disciplines, interior design practice has its business dimension. As an act of profit gain and paid service, it requires communication in image building (branding), marketing and promotion on one hand and negotiation and demarcation of scopes of services on other hand. Different sets of language and skills are required in these contexts.

Module 4 indicated, interior design comparatively involves considerable budget and resources in the production. So, its scopes, professional liabilities, cross-party connections need to be well defined and communicated. Legal language and procedures are important to be aware of for agreement, contract, different party liabilities and copyright and permission purposes.

Interior design as time-space art is experience design in a sense, where users experience it being in it. For long the sole (if not the key) purpose of IDC has taken to make the potential users or at least the client to make aware of that experience and 'new' features at pre-construction or proposition stage. Same is true for the designer and team to convince themselves and decide design direction. It has been always challenging to communicate those immersive experiences; interior design and architecture practitioners have been creative in using drawings, models, photo-collages, and computer models and such to convey the design potentials and promises.

Table 1.1: Interior Design Professional bodies around the world

Asia and Pacific	Europe	America	Africa
Member of IFI and APSDA: HKIDA (Hong Kong), PIID (Philippines), SIDS (Singapore), KOSID (South Korea), JID (Japan), UIDM (Macau), MIID (Malaysia), CSID (Taiwan), IIID (India)	Member of IFI: BIID (UK), BOIA (Austria), ESL (Estonia), BDIA (Germany), AIPI (Italy), CGCODDI (Spain), VSI-ASAI (Switzerland), CIAT (Turkey)	Member of IFI: ASID (US), IIDA (US), ABD (Brazil), SMI (Mexico), DIPRAP (Peru), CODDI (Puerto Rico), ADDIP (Uruguay)	Member of IFI: IDAN (Nigeria)
Member of IFI only: CIDA (China Mainland)			
Member of APSDA only: DIA (Australia), ISID (Indonesia), JCD (Japan), IDEA (Nepal), TIDA (Thailand)			

## 1.2 IDC Scenarios

### 1.2.1 Global Scenario

This CPD Guide series has made an overview of CPD practices in different professional bodies around the world enlisted to IFI and APSDA (Table 1.1). No visible topic-specific CPD activities are found for the professional associations in Asia Pacific region, few organizations have ad-hoc based CPD seminars on different topics, where communication related topics are very rare.

Similar scenario is existent for most of the professional institutes around the world, except BIID (UK) and ASID (US). ASID (US) has a well-structured list for their CPD courses in the form of Continuing Education Units (CEU) offered by International Design Continuing Education Council (IDCEC). It also accepts CPD courses (not listed and categorized) from compatriot organizations like Council for Interior Design Accreditation (CIDA),

American Institute of Architects (AIA), Green Building Certification Institute (GBCI), International Facility Management Association (IFMA) and National Kitchen and Bath Association (NKBA). Their IDCEC CEU list don't have a category on any form of communication, the list's secondary category suggests some relevant items:

- ▨ Oral Communication Skills
- ▨ Client Relations
- ▨ Legal Contracts
- ▨ Managing and Motivating Designers
- ▨ Marketing and Public Relations
- ▨ Project Management
- ▨ Design Practice Management
- ▨ Personal Development
- ▨ Contract Documents
- ▨ Legal Issues
- ▨ Design Process

The UK case (BIID) also has a well-developed system of CPD framework. But BIID don't have comprehensive categorization, as their CPDs are provided by external partners, and mostly focused on building materials, products and systems, energy efficiency, project approaches and health and wellbeing related topics.

## 1.2.2 Hong Kong Scenario

HKIDA has been keen on developing six body of knowledge based CPD under its registered interior design project (RIDA). Interior Design Communication (IDC) has been one of those core topics. As part of developing the CPD and professional knowledge base, a set of text books were developed under RIDA's fifth phase text book project, 'Communication' has been entitled in one of the six volumes. This CPD guide is HKIDA's other initiative to employ professional education on IDC. HKIDA has already initiated its systematic framework with CPD activities under module 1 to 4. With this guide, the fifth CPD module on communication will initiate IDC-related CPDs for Hong Kong interior design practitioners, with the objectives enlisted in next section

## 1.3 Module Objectives

A	To spread awareness to member professionals on communication as design, management and business tool.
B	To extend the concept of IDC towards a wider spectrum of design communication based on purposes, modes and means.
C	To establish audience as the centre of design and production process of interior space, and device effective mode of communication.
D	To equip and enhance members' communication skill based on needs for effective design service, efficient production of space and better public image the profession.
E	To keep Hong Kong interior design professionals in pace with the changes and updates in design communication media, methods and needs.

## 1.4 Intended Learning Outcomes

On completing this module's CPD activities, participating members will be able to:

**LO1**

**Show awareness to recognise and to integrate design communication as a significant and multifaceted tool in interior design practice.**

**LO2**

**Acquire a clear concept and overview of interior design communication (IDC) in connection to design process, project management, design business and such.**

**LO3**

**Understand the different ranges of IDC and relevance of specific communication mode and media to specific contexts.**

**LO4**

**Develop employable communication skills based on particular needs and audiences.**

## 1.5 Target Audiences

This module is designed for the professional development of interior design practitioners who are HKIDA members. **BOTH** categories of the HKIDA members are the intended participants to cater specific needs and level of training based on their categories:

### Group 1: Experienced

#### Practitioners

- HKIDA full member.
- Designers with more than 5 years of work experience.
- Primary Focus: Advanced issue-based topics, specializations, new-age, environmental and social spectrum.
- Aimed at specialization, awareness building, innovation and contribution demanding.

### Group 2: Rising Practitioners

- HKIDA Associate member.
- Fresh graduates, beginner in the industry with less than FIVE YEARS.
- Primary focus: Profession and practice-oriented trainings as well theory and principles.
- Aimed at mentorship, resource sharing, competency building.



Chapter 2

# **IDC in Transitioning Age**

## 2.1 Architectural Imagination in Interior Design Project

Interior design's primary objective is to provide a better spatial experience for the users. This has been achieved through particular ways of engagement to space: both functionally and by meaning. Great interior designer/ architect achieves it by creating narrative in space, it establishes a connection to users, by creating a dialogue with them, conveying meaning and providing unique spatial experiences. This dialogue, the new way of spatial experience begins with designers architectural imagination: the vision of a new space. Interior design communication's heart and soul has been in communicating this architectural imagination.

Next few sections will elaborate how this communication takes shape through the entire process of interior design, takes different media, and creates dialogue with different involved parties.

In interior design communication, the key challenge is to provide the experience of unseen, non-existent spaces. There has been ample examples how quality of space has moved us: natural, manmade or even imaginary. IDC is about constructing and passing designers architectural imagination to audience for different purposes, using different languages. Architectural imagination and communication can be done through a wide range of media: from a constructing through abstract language, to very realistic immersive experience. Great writers like Haggards, Tolkien, Cao Xueqin has shown great power of words in constructing amazing spatial experiences, at the same time great painters, visual storytellers and new media made us virtually walk into those spaces. Great interior designers and architects connects these two to produce real spaces to walk in.

## 2.2 Different Phases and Faces (Purposes and Dimensions) of IDC

Until delivering the real space, interior design project process (briefing to construction) has to deal with communication at its different phases. These phases can be broadly categorized into four based on their faces (purposes and dimensions):

### A) Ideation:

IDC begins with a briefing involving client and designer, which immediately requires to sort out design scopes, service scopes, as well needs and inspirations derived from project context. This beginning phase that involves briefing, researching and programming, its entire communication is purposed to analysing scopes and shape the idea. To do so it often takes two-way dialogue or one way observation or even self-dialogue triggering the ideas.

### B) Proposition:

The following phase works on shaping contents (function, form, space, skin) based on the need and idea from first phase. Technically it's transforming schematic design to three-dimensional design. Design pitching at this stage is purposed to test and convey the formation and experience of space and getting approval of stakeholders.

### C) Actuation:

Once the design scheme is agreed, this phase investigates technical implementation of the scheme. The experiential dimension transforms into technical possibilities. This phase is communicated through contract & construction documents (CDs), permission documents to collaborate, instruct and validate the buildability of the imagined space.

### D) Evaluation:

Documents created in phase 3, are the communication tool in this phase, yet periodic construction visit and follow ups and dialogue and in-site adjustments are communicated. Administering speed and quality of construction and ensuring application of designed scheme are the core purposes of communication at this stage. In many cases post-project evaluations are administered and built spaces are documented for portfolio, serving client relation and promotion purposes.

## 2.3 New Horizon of ID Communication

In terms of communicating experience, emerging technologies have provided new methods over time. CAD, 3D modelling and recently BIM technologies and tools have made communication and collaboration much dynamic. In recent time in 4<sup>th</sup> industrial revolution has made transitional time for interior design communication as well. Mass access and capacity of digital space, has enabled new horizons like extended realities (XR) like virtual reality, augmented reality, mixed realities (MR). These tools are gradually taking the industry to communicate client, users, and team and collaborate site supervision and remote working.

## 2.4 Target Audiences in IDC

As an act involving creative process, technicality and some extent of business and legal dimension, interior designer has to communicate different involved parties or audiences. Section 2.1 and the diagram above may elaborate how this communication requires different sets of dialogue, manner due to its different types of audience and their degree of involvement:

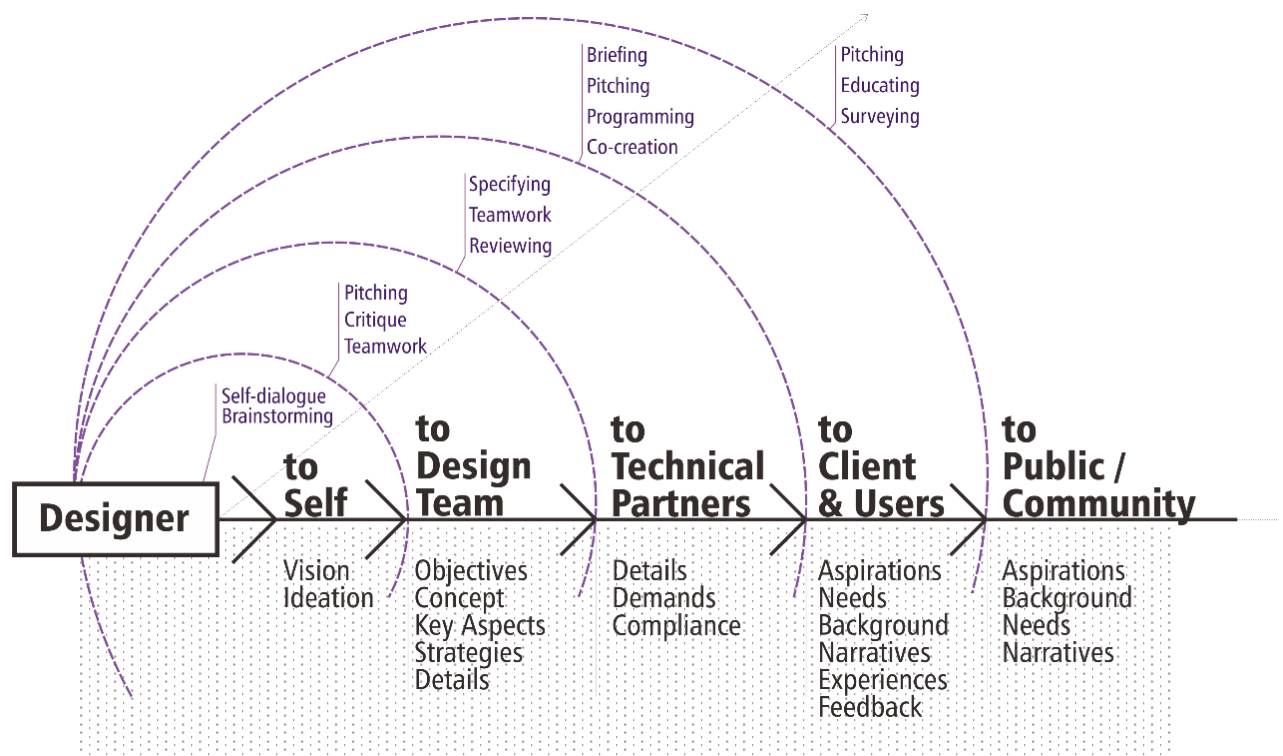
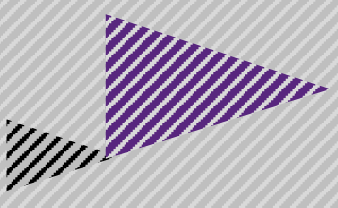


Figure 2.1: Variation of Audiences in IDC

1. The first tier of communication is always ignored: which is dialogue to self, designer need to get clear and convincing hold on own imagination, idea and way of doing. Self-dialogue in visualizing ideas, elaborate strategies, seeing pros and cons are important. This communication can be subtle, unconscious like 'Black Box' or more visible and rationale like 'Glass Box'.
2. The second tier of communication is to the design team, pitching and convincing them with the idea that designer holds, so that the team shares vision, or even contribute important interventions and move forward. Communication in this stage is comparatively easier due to shared language. Yet needs to be well documented so decision can be concluded and followed up.
3. The third tier involves technical partners in the project. It including contractors, different types of laymen (e.g. carpenter, mason, painter etc.), building service engineers, site supervisors, regulatory bodies' inspectors and reviewers and such. They are not from design background and design process, but have building-industry related common language and working experience with interior designers. Designer has to convey details and specifications for actualizing the plan. These are technical persons with their own sets of technical terms, requiring a common language and drawing conventions to avoid misinterpretations.
4. The next tier is the most emphasised party in IDC: the client, who needs to be communicated in all stages of interior design projects. Client, mostly a non-technical person gets acquainted to the process over time, requires a language containing both simple and experiential as well specific and technical dialogues. Users and client sometimes overlaps, sometimes can be completely different sets of people. In that case users are still someone to communicate as important resource person in research stage and as the consumer of space to be conveyed with design intentions clearly. Specific target group should have specific tone of language.
5. The ultimate tier includes large audience: community members. Depending on the project typology, they can be the targeted user and stakeholders (e.g. for institutional, community and public projects), or just mass public who is not directly related to the project. The first case, involving iconic or public projects may require public dialogue or at least feedback, informing the design process. The second case, public may still counted as audience through different scopes of sharing (e.g. exhibition, public lecture, newspaper article) to build up interior design profession's image to public. In both cases different strategy for mass communication and public relation should be considered.





Chapter 3

# Topic Tracks

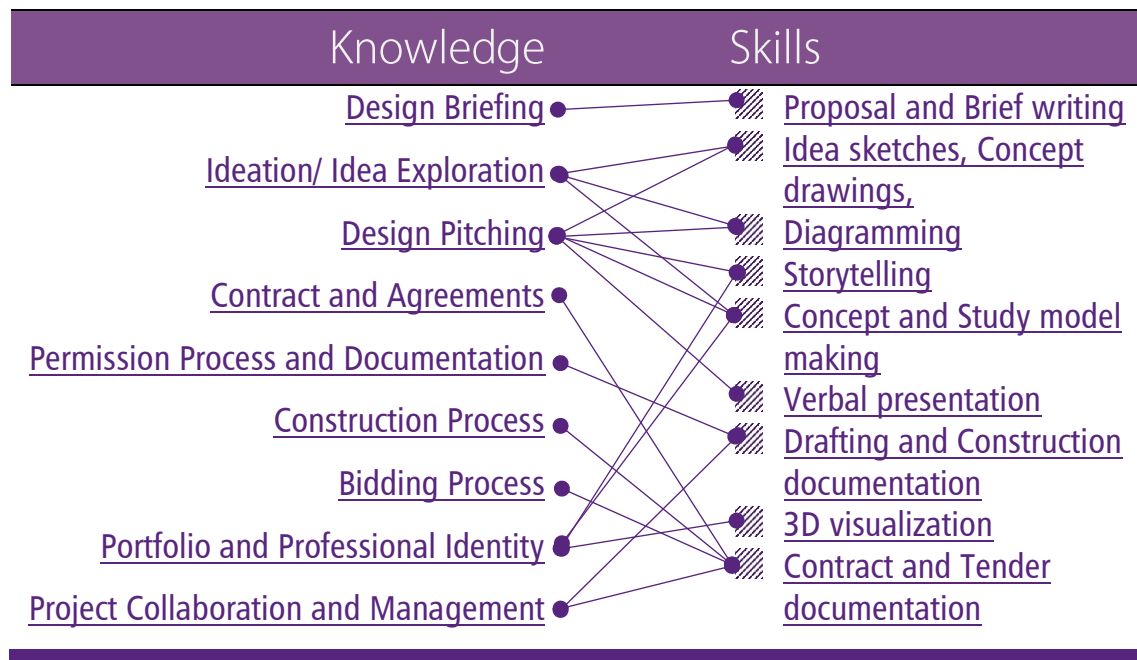
## 3.1 Training Tracks and Relevance

Alike most professions, communication skill is a core asset for interior design practice. Being in the crossroad of creative industry and building industry, this sector professionals' need for communication is threefold: need to know how to communicate an emerging idea (proposition), how to collaborate for technical implementation (actuation) and the common business and legal correspondences (operation) [Figure 4.1]. Where in the five steps of interior design project, first three steps are involved in proposition followed by the two steps of actuation, with business and legal aspects take place at the beginning, pre and post stages of projects.

The first area, proposition, is usually the most concerned area in design communication. Spatial designers need to connect its possible stakeholders to the vision, image, and programme of non-existent spaces. Designers traditionally take the aid of different visual media and languages for idea exploration, design pitching and documentation, requiring knowledge and skills of diagramming, sketching, collaging, 3D visualization and such tools. These tools and media are ever situational and expandable to designers own style and methods, and even can be borrowed from other disciplines. Learning and exchanging ideas, trends and new knowledge of visual languages will benefit rising designers, as well experienced members can get inspired to explore new edges.

Design pitching, along visual media most often is supported by verbal presentation. Proposition of a space is also expressed in written form. Designers time to time have to produce written design briefs and proposals at initial stage of project. In both cases it's the art of word and tone that enhances the impact of communication, designers need to be skilled in it. Professional development in such abstract forms like writing skill, vocabulary and verbal storytelling capacity can be further helpful in portfolio development and communicating larger audiences through project description and magazine article writing, lecture and public speaking.

Table 3.1: Knowledge Area and Skills Relevant to IDC



Proposition can be best experienced by different immersive media, traditionally model making, and later walkthrough animations has aided immersing into space. Future of immersive language is getting more eminent with the rise of new media like mixed realities and digital space. These media is already taking shape in interior design and building industry in facilitating virtual experience of design proposal, site supervision and project collaboration. Most of such tools are typically outsourced, yet through professional training interior designers can gain clear concept, opportunities and knowledge of available tools and trends to aid their project communication.

Actuation requires sophisticated technical language. Permission and bidding process in documentation stage have own set conventions and templates for project correspondence. Similarly, construction is administered by set drafting conventions and coding, as well cross-personnel collaboration and routines.

Both cases, the communication involves multi-disciplinary experts and designers need to be well skilled in crafting the language for accuracy and efficiency of project implementation. Training in this area is related to and overlapped with the Module 3 and 4's construction and project management topics.

Legal and business correspondences are two other languages often ignored by designers, though are much crucial in operation of their project and practice. Though interior designers will seek legal professional's support, they need orientation to basic terminologies and language of relevant legal affairs like contracts, agreements, taxation, intellectual properties, and such. At the same time training in business correspondence, negotiation and marketing skills is definitive in 'sharpening the saw' for successful practice. Module 4 topics interconnects in these two areas.

**Track A:** **Communication in Abstract Language**

**Track B:** **Communication in Visual Language**

**Track C:** **Communication in Legal Language**

**Track D:** **Communication in Business Language**

**Track E:** **Communication in Technical Language**

**Track F:** **Communication in Immersive Medium**

# Interior Design Communication

## TOPIC-TRACKS

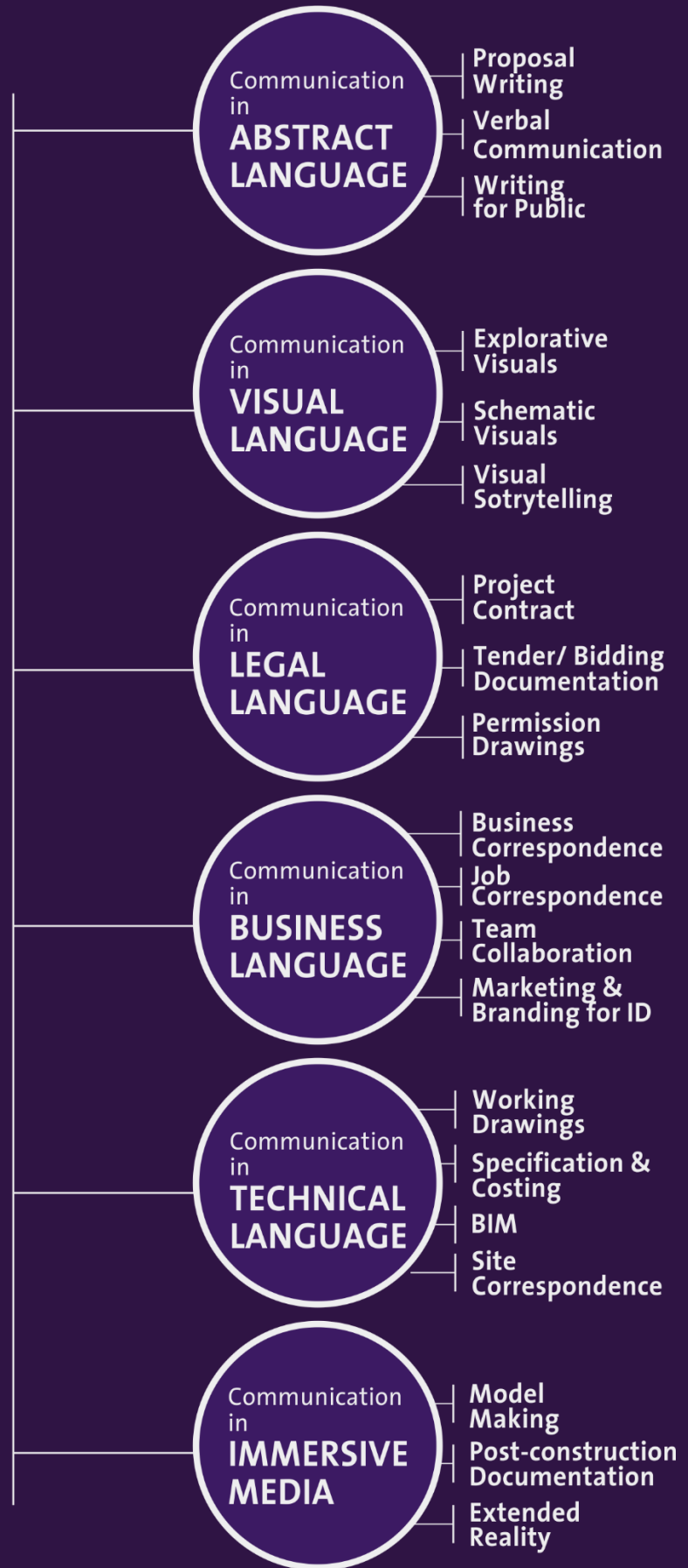


Figure 3.1: IDC Topic Tracks and Example of Detail Areas

## 3.2 Topic Contents

### Track A: Communication in Abstract Language

This track prepares members on two forms of word-based or non-visual communication. Interior designers, particularly who are in frontline for pitching, are expected to be skilful of verbal presentation. Client meetings also depend on art and strategy of dialogues. Internally, project designers also have to convey and convince ideas to the team through pitching. Some project typologies require presenting to public or larger audiences in a different tactic and tone. This track is aimed at enhancing these skills.

Different proposal brief writing is not must in all contexts, but essential for corporate and prestigious projects. Writing about project is helpful for portfolio and promotion, as well interior/spatial design topics adds critical depth and public engagement to the profession. This track aims at instilling concept and skills in these written formats.

---

#### A1. Proposal Writing

- Client Brief/Appraisal Writing
- Design Brief/ Working Brief Stages
- Initial Brief models
- Design Brief writing strategies

---

#### A2. Verbal Communication

- Design Pitching
- ID Vocabularies
- Client Meeting: basics and strategies
- Project Public Speaking techniques

---

#### A3. Writing for Public

- Interior Design and Architecture Magazine writing
  - Design Blog
-

## Track B: Communication in Visual Language

This track is aimed at enhancing, diversifying and extending the visual communication skills among members. Professional projects, due to time constraints put lesser effort and imagination for presentation techniques; pitching is often limited to few typical items and order. Within this limited scope typical miscommunication can be avoided and pitching effectiveness can be raised by training right tools and skills.

Competitions and prestigious projects demand pushing the boundary of visual communication, where typical approach often fails. Training and sharing in this track are aimed at learning vision, approaches and techniques from different visual story-telling professions, great examples, and adaptation of different cross media approaches to open up new horizons.

Visual tools can be extensively used for analysis and idea exploration, while the practice is very limited and declining. Custom-made trainings in this track are aimed to enhance such skill and make impact in design.

---

### B1. Explorative Visuals

(connected to Module 6's Track B)

- Idea sketches
- Mind map and diagrams
- Mood board making
- Art of collages

---

### B2. Schematic Visuals

- Site appraisal diagrams
- Material sampling
- Schematic diagrams
- Parti diagram

---

### B3. Visual Storytelling

- Concept and strategies
  - Visual storytelling adapted for interior design
  - Case studies
  - Use of different visual media for storytelling
  - Competition Presentation: trends, tips and case studies
-

## Track C: Communication in Legal Language

This topic track in conjunction with Module 2 and 4 relevant tracks, shall provide a foundation for understanding legal language in project context. Interior designers are not expected to be expert in legal affairs and prepare documents by themselves. Instead while they seek support from legal experts, basic knowledge and acquaintance to three related legal aspects below shall enhance their professional skills.

---

### C1. Project Contract

(Connected to Module 4's Track A2, A3)

- Concept of contracts and key components of contracts.
- Distinction between Brief, Proposal, EOI, MOU and Contract.
- Different contract types relevant to interior projects, their scope of services, liabilities and terms of references.
- Different fees models and their calculation: task, hour, personnel, and such.
- Contract models in Mainland China.
- Contract models in other SE Asian region and rest of the world.

---

### C2. Tender/Bidding Documentation

(Connected to Module 4's Track A1)

- Concept of Tender and key-components.
  - Types of Tenders, their contexts and components.
  - Different types of project ventures related to contracts, i.e. joint-venture, local-partnership, consortium, solo etc.
  - Documents involved in tendering.
  - Good practice and case studies.
-

---

### C3. Permission Drawings

(Connected to Module 2's Track C1, Module 3's C1 and Module 4's Track A4)

- Basic concept of permission drawings.
  - Different permission requirements based on project typologies.
  - Document requirements, timeframe and offices involved.
  - Case studies.
- 

## Track D: Communication in Business Language

Member designers will gain operational knowledge and skills regarding business, job and team communication. Business and job correspondences are essential skills for career path of rising designers, activities to be custom made for interior designers.

Team collaboration and marketing & branding are two other areas in this track will benefit experienced designers.

---

### D1. Business Correspondence

- Expression of Interest Letter
- Model appointment email/letter to different types of clients
- Notes on scope of services
- Terms of reference (TOR) writing basics

---

### D2. Job Correspondence

- CV/Resume: trends and tips
- Cover Letter: trends and tips
- Interview email correspondence

---

### D3. Team Collaboration

(connected to Module 4's Track C)

- Project Management
- BIM

---

### D4. Marketing and Branding for Interior Design

(connected to Module 4's Track F)

- Professional profile and brand building
  - Portfolio and website
  - Project featuring in magazine and online design portals.
  - Public relations strategies for interior design business.
-

## Track E: Communication in Technical Language

This track, along with Module 3 and 4 relevant tracks, is aimed at enhancing members' concept, skills and compatibilities in technical language in project administration. Trainings shall be arranged to help the advancement of members' working drawing skills, orientation to different associate technical drawings, and enhancement of project and site collaboration skills.

---

### E1. Working Drawing Construction Documents

- (connected to Module 3's Track A)
- Advance Drafting and Detailing
  - Basics on Structural Drawings
  - Basics on Electrical Drawings
  - Basics on Plumbing Drawings
  - Basics on HVAC Drawings

---

### E2. Specification and Costing

- (connected to Module 4's Track F)
- Specification Writing
  - Schedule: types and basics
  - Project Costing basics
  - Project Costing Methods

---

### E3. Building Information Modelling/ Management (BIM)

- (connected to Module 3's Track A6)
- Core concept of Building Information Modelling and management
  - Introduction to BIM tools
  - Cross-disciplinary Collaboration through BIM tools
  - Skill training for BIM basics related to interior design projects

---

### E4. Site Communication

- (connected to Module 3's Track C4)
- Concept on different technical parties involved in project site
  - Site collaboration and communication methods
  - Job book: preparation and management
  - Site log and documentations
-

# Track F: Communication in Immersive Medium

This track aims at making members' orientation to emerging media and exploring blend with traditional media and keeping them updated on upcoming trends.

---

## F1. Model Making

- Concept model making
- Study model making
- Different materials for models
- Tips and strategy for final models
- Experimental approach for models
- Prototyping and mock-ups.

---

## F2. Post-construction Documentation

- Interior project photography
- Project documentary video
- Project tour designing

---

## F3. Extended Reality (XR)

- Virtual reality (VR)
  - Augmented reality (AR)
  - Mixed reality (MR)
- 





Chapter 4

# Trainers and Speakers

# Trainers & Speakers

## 4.1 Overview

As indicated in Chapter 1, 'Communication' is a vast topic, so do the expert areas involved in it. A wide spectrum of expertise can contribute to IDC for professional development, which can be seen three broad categories:

IDC's core job is to communicate a creative process at its different stages. In that perspective experts, veterans and scholars from creative industry can train conveying a new idea.

Business, regulatory and technical dimensions of IDC are dependent on cross-disciplinary knowledge and expertise. Relevant organizations, professionals and scholars in these areas (building industry, legal and business domain) can share and train interior designers for basic business communication and promotion, for specifying the legal liabilities and rights and for technical soundness and being on same page.

The third category is relevant to extending the horizon of experience and communication. On one hand it can be benefitted from scholars and professionals that are expert in abstract forms like writing, speaking and conversation. On other hand immersive experience is a mode can be learnt and explored with the support of various types of experience and communication experts.

The trainers/mentors/speakers/providers can be aligned in eight groups:

A	Veteran Designers and Studio Mentors
B	Business and Marketing Experts
C	Legal Experts
D	Multi-disciplinary Project Collaborators
E	Visual Storytellers
F	Experts on New Media
G	Professional and Expert Speakers
H	Writers for Larger Audiences

Table 4.1: Topic-Tracks for IDC Professional Learnings

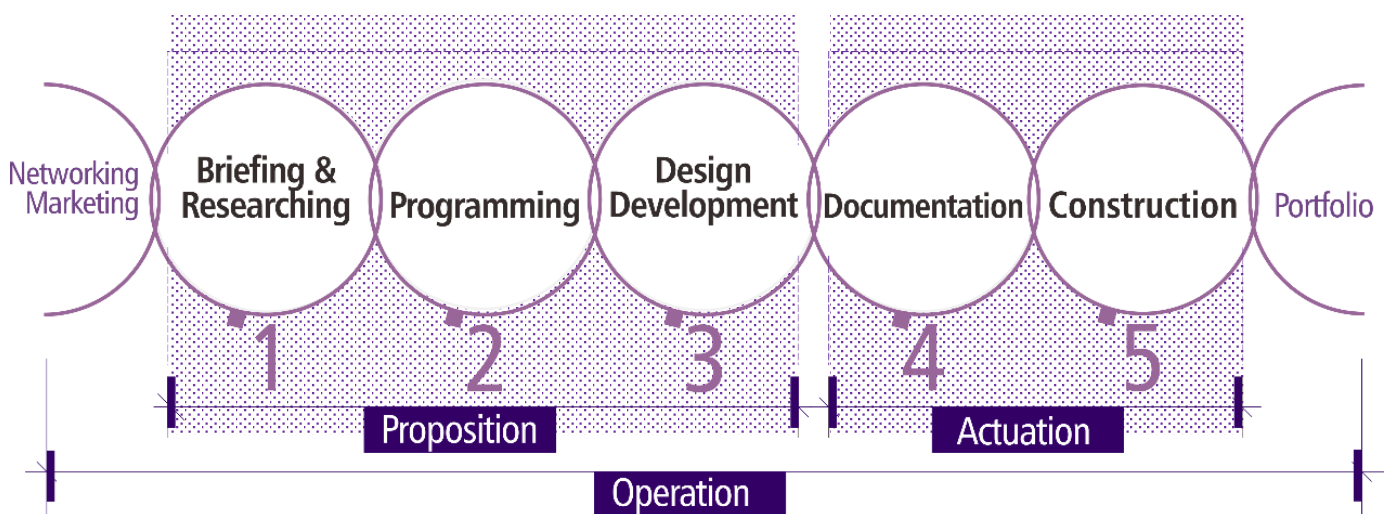


Figure 4.1: Interior Design Process and Different Purposes of Communication

## 4.2 Selection Criteria

---

A

### Veteran Designers and Studio Mentors

This group involving veteran designers can bring in insights, visions, experience, examples, tips and tactics. Participants can learn skills for communicating design exploration and ideation, for sharing ideas and design facts and features

- Veteran designers with experience in project communication
- Designers with signature style of presentation and pitching
- Designers with award and competition presentation experiences
- Designers with profound public speaking skills
- Studio mentors with skills on visual thinking and drawing communication.

B

### Business and Marketing Experts

Experts form business domain, can train up for business communications like client negotiations, written and verbal correspondences and documentation. Marketing specialists can enhance members' marketing concept and strategies. New and rising members can be benefitted from Trainings on approaching jobs and project commissions

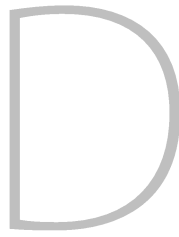
- Business documentation (e.g. registration, auditing, taxation) experts
- Business proposal writing experts
- Client dealing and negotiation experts
- Client presentation experts
- Career trainers
- Marketing experts from traditional stream
- Online and social media marketing experts

C

### Legal Experts

Law practitioners training shall enable designers to choose and interpret right language and terminology to understand legal terms and conditions. Further different local legal experts' sharing can introduce local regulatory requirements and systems for practice for extended markets in the region.

- Agreement and contract lawyers
- Bidding experts
- Permission process and building regulation experts
- Local building and contract law experts from different cities and states of SEA region.



## Multi-disciplinary Project Collaborators

Drawing is a common language, yet different specialties in building industry have their own finer version of drawing conventions that sometimes need to be read across. Interior designers don't need expertise, but basic knowledge to access and read those different technical drawings: symbols, conventions and vocabularies. Different experts and specialist training providers can give orientation and make basic introduction to those technicalities and drawings reading capacity.

Masters, contractors, laymen can provide user point of view for IDA's technical reading, how they can be most benefitted and reduce gap and mistake in technical communication and project construction.

- Specification writer
- Cost estimator
- Professional draftsman
- Electrical and mechanical services consultant
- Structural consultant
- Plumbing consultant
- AV and Acoustics consultant
- Fire service and equipment consultant
- Site supervisor
- Carpentry, masonry, metal work, glasswork, upholstery, paint work contractors and masters.



## Visual Storytellers

Storytelling is an engaging capacity, enhances narratives, and determines way of seeing and showing. There are wide range of visual storytellers from different contexts can contribute significantly adding different dimensions of storytelling. Interior design as time-space narrative, both its ideation and communication can be benefitted by storytelling from these experts.

- Copywriters
- Urban sketchers
- Film directors, script writers, cinematographers
- Comic artists, illustrators
- Multimedia visual storytellers and sound artists
- Stage directors and choreographers
- Data visualization and infographics designers
- Prominent photographers and photo-journalists



## Experts on New Media

Digital media is challenging traditional spaces while is extending communication dimensions massively. Professionals, researchers, trainers will help enhance and update knowledge and skills for IDC.

- Computer generated image (CGI) artists
- 3D modelling and rendering experts
- Website designers, programmers and online portfolio experts
- Experts working in extended reality (XR) covering virtual reality (VR), augmented reality, mixed reality (MR) and such
- Data visualization programmers and designers
- Experts and researchers from emerging digital media



## Professional and Expert Speakers

Art of presentation can be learnt and adopted from skilful presenters, who can aid on understanding audience and deliver speeches skilfully.

- Speakers from different disciplines and industries with profound techniques and experience of large-scale presentations (e.g. TED Talks, Docomomo, Talks at Google, BODW)
- Presentation trainers engaged in such events
- Academic lecturers from relevant disciplines with good presentation skills.
- Preachers, motivational speakers on art of talking



## Writers for Larger Audiences

Writing skill can be further enhanced by experts who need to write for larger contexts.

- Design journal writers
- Journal editors and contributors
- Academic writers from relevant disciplines
- Researchers and contributors involved in professional reports, journals and documentations.



# Topics & Trainers

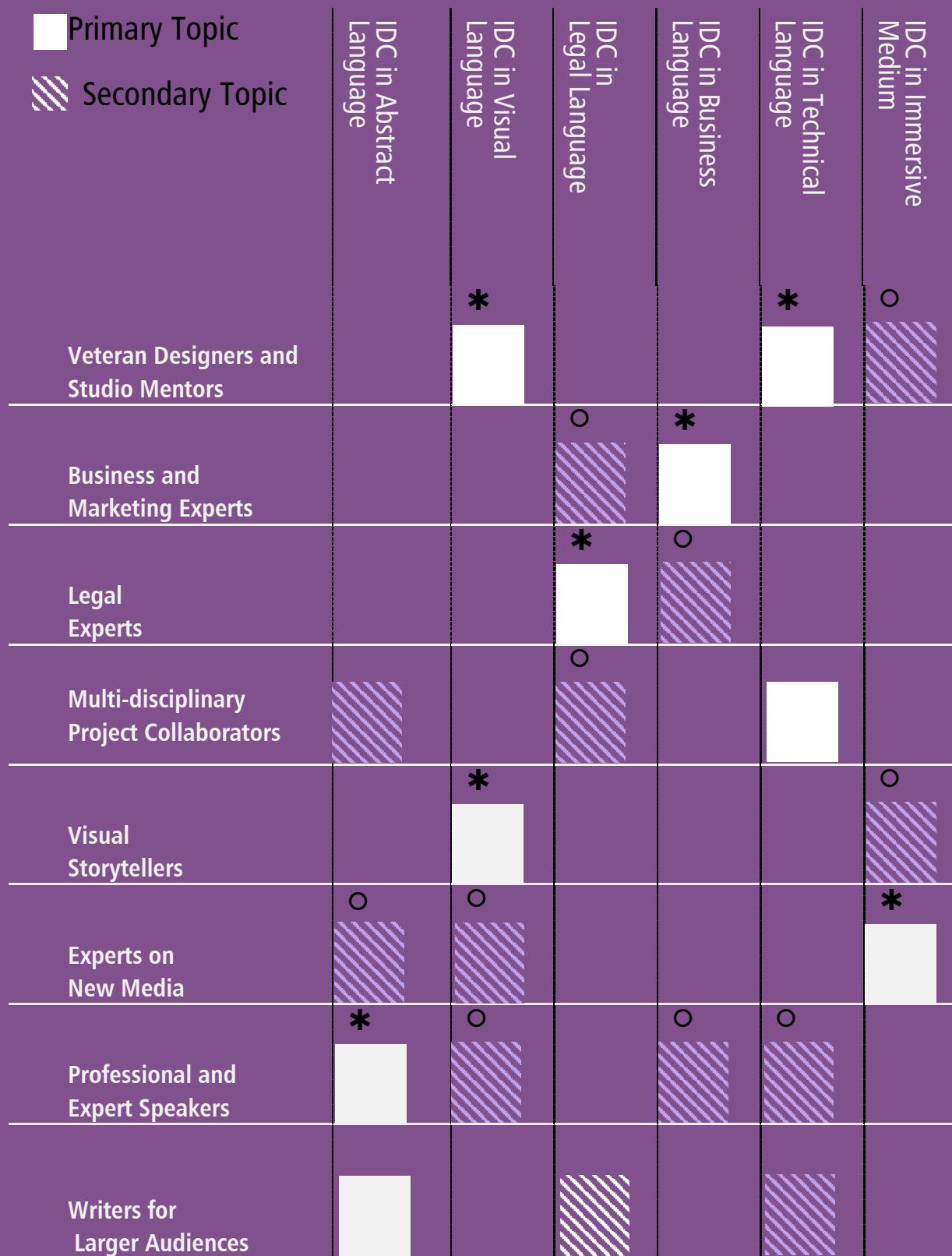
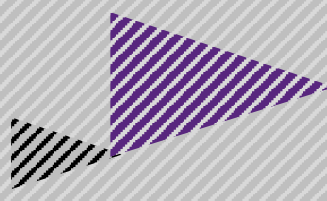


Figure 4.1: Possible Topic-focus Area/s for Different Group of Speaker/ Trainers/ CPD Providers



# 5

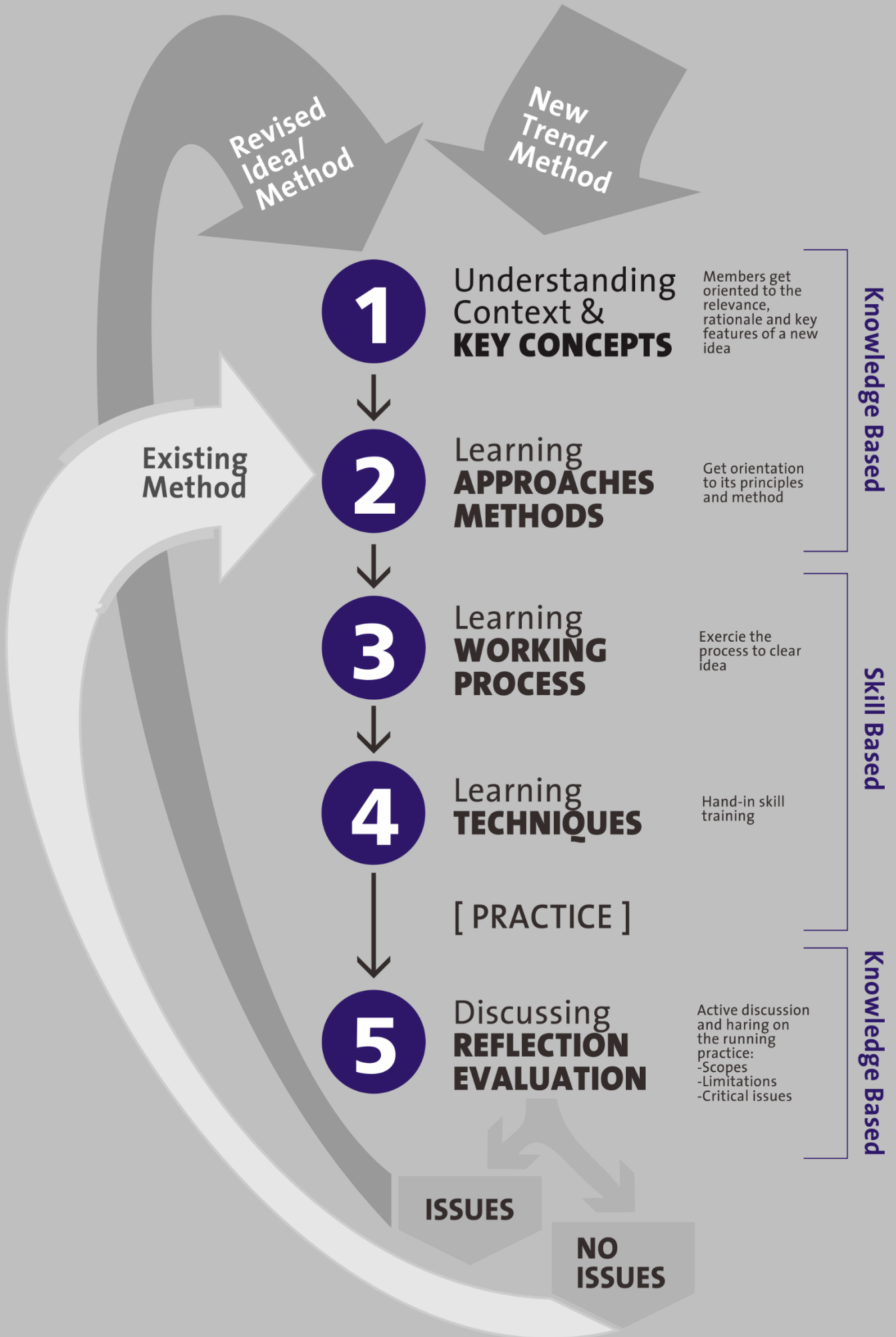
Chapter 5  
**Delivery**

## 5.1 Professional Knowledge Cycle

Professional knowledge requires a sound learning cycle, from rationalizing a new approach to adapt its techniques to apply and evaluate the outcome of the method. Professional development and continuing learning for Human Environment Needs can be structured in the same five-step learning cycle (Figure: next page):

- A. Awareness building on a new approach or inventory: A new construction technique or tool, and/or a new regulation starts taking major role in industry, professionals have to get aware of it: knowing the context of change, being convinced with rationale of being it in practice and getting 'what's new' (e.g. sustainable interior construction, changes in fire safety regulation).
- B. Learning about the Approach: The next level of learning involves getting familiar with the main principles and methods involved (e.g.: sourcing and energy-efficiency as principles of sustainable construction).
- C. Learning about Process: While the key concept is well understood, the hand-in experience of 'do-how's takes place. In professional context this is the most important step (e.g.: working with locally sourced or reused materials).
- D. Learning about Techniques: Along getting familiar with the practical work, different tools and skills are developed and altered as part of learning process.
- E. Reflection and Evaluation: After a period of practice, critical reflection on performance and impact is part of learning (e.g.: limitations in local sourcing, cost-effectiveness of reused fabric). This is again a broader and collective phase in learning, leading to reconsideration of another idea and pushing another new cycle.

[Opposite page]  
Figure 5.1: Learning cycle of professional knowledge



ISSUES

NO ISSUES

Knowledge Based

Skill Based

Knowledge Based

## 5.2 Categorization of Activities

Based on arrangement and management, CPD Activities can be seen in four broader categories:

**Table 5.1: Categories of CPD Activities based on delivery mode**

Type I	Type II	Type III	Type IV
HKIDA-ARRANGED	COLLABORATIVE	PARTNER INSTITUTES	3 <sup>RD</sup> PARTY PROVIDED
<ul style="list-style-type: none"> <li>Activities planned, arranged and managed entirely by HKIDA under CPD plan.</li> </ul>	<ul style="list-style-type: none"> <li>Activities arranged, managed by government agencies, institutional and industry partners, catered for HKIDA members.</li> <li>Affiliated and listed by HKIDA under CPD plan.</li> </ul>	<ul style="list-style-type: none"> <li>Activities arranged by partner professional institutes and relevant government-agencies open to HKIDA members</li> <li>Relevant to HKIDA's CC&amp;R CPD practice.</li> <li>HKIDA acknowledges is as its CPD activity.</li> </ul>	<ul style="list-style-type: none"> <li>Members participates activities arranged by external parties, but relevant to the topic tracks.</li> <li>HKIDA reviews relevance and acknowledges the achievement of member as CPD point.</li> </ul>
<b>INTERNAL</b>		<b>EXTERNAL</b>	

**Type-I** is entirely arranged and managed by the institute. HKIDA can provide an event calendar including such lecture series, forum, conference, trade show, review symposium, case study review on construction method. An online hub with tutorial videos, documentaries and recorded sessions will be an effective resource for CPD education.

**Type II** is offered for HKIDA members and managed by institute's industry-partners and regulatory bodies. HKIDA accredits this category activities and assigns CPD hours, topic track and maps learning outcomes. HKIDA's online knowledge hub can also accommodate online tutorials, documentary videos and other distant learning resources with assigned hours and LOs from industry-collaboration under this type.

**Type I and II** are HKIDA-member intended and can be planned in calendar, categorised under LO and topic-tracks and enlisted as a material and product portal.

**Type III** is external activities from partner institutes (i.e. HKIA, HKIUD, HKIS, HKDA and such) as well regulatory bodies (i.e. BD, FEHD, FSD, EMSD, AMO, ASD and such) with relevance to codes and regulations and construction in interior. Usually HKIDA members are invited or open to participate in these kinds of activities. These activities can be both 'formal' (i.e.: seminar, workshop, courses) and 'informal' (forum, tour) and HKIDA shall assign hour and topic-track once officially invited.

**Type IV** is member-initiated activities from external bodies, member should record and self-report activities in HKIDA CPD-report form (see sample CPD log), indicating how LO and topic-tracks are met. HKIDA shall review and accredit the hour based on relevance.

## 5.3 Activity Lengths

HKIDA is directly involved in control of suggesting Type I and II CPD activities, so the next two sections will focus on providing basic structure of activities under these two types.

# Activity Length

## TYPE-I

Table 5.2: **TYPE-I: HKIDA-Arranged**

Type of Activity	Suggested Timespan	Equivalent CPD Hour ^	Maximum Hour Allowed*
<b>A. Formal/ Structured:</b>			
1. Seminar/ Master-Talks	1-1.5 Hrs (per talk)	1-1.5 Hrs (per talk)	
2. Workshops	1-3 Hours	1-3 Hours	
3. Video Course	1/2-1 Hour	1/2-1 Hour	
4. Forums	2-3 Hours	2-3 Hours	
5. Case Studies & Tours	1-3 Hours	1-3 Hours	
6. Report Submissions	3-6 Hours	3-6 Hours	
<b>B. Informal/ Unstructured:</b>			
1. Volunteering in HKIDA activities	<i>Case-specific</i>	<i>Case-specific</i>	<i>Case-specific</i>
2. Working in HKIDA committee			
3. Mentorship			

## TYPE-II

Table 5.3: **TYPE-II: Collaborated**

Type of Activity	Suggested Timespan	Equivalent CPD Hour ^	Maximum Hour Allowed*
<b>A. Formal/ Structured:</b>			
1. Workshops	1-3 Hrs	1-3 Hrs	
2. Site Visits	1-6 Hours	1-6 Hours	
3. Video Tutorials	1/2-1 Hour	1/2-1 Hour	
4. Online Courses	<i>Case-specific</i>	<i>Case-specific</i>	
<b>B. Formal/ Unstructured:</b>			
5. Industrial Tours	2-3 Hours	2-3 Hours	
2. Participating Trade Shows	<i>Case-specific</i>	<i>Case-specific</i>	<i>Case-specific</i>

TYPE-III

Table 5.4: **TYPE-III: Partner Institutes**

Type of Activity	Suggested Timespan	Equivalent CPD Hour ^	Maximum Hour Allowed*
<b>A. Formal/ Structured:</b>			
1. Workshops	1-3 Hrs	1-3 Hrs	
2. Seminars	1-6 Hours	1-6 Hours	
3. Online Courses	<i>Case-specific</i>	<i>Case-specific</i>	
<b>B. Informal/ Unstructured:</b>			
1. Forums	1-3 Hours	1-3 Hours	
2. Giving Talk	<i>1-1.5 Hours</i>	<i>1-1.5 Hours</i>	

TYPE-IV

Table 5.5: **TYPE-IV: 3rd Party**

Type of Activity	Suggested Timespan	Equivalent CPD Hour ^	Maximum Hour Allowed*
<b>A. Formal/ Structured:</b>			
1. Training Courses		<i>Case-specific</i>	<i>Case-specific</i>
2. Seminars		<i>Case-specific</i>	<i>Case-specific</i>
3. Conferences		<i>Case-specific</i>	<i>Case-specific</i>
4. Online Courses		<i>Case-specific</i>	<i>Case-specific</i>
<b>B. Informal/ Unstructured:</b>			
1. Forums		<i>Case-specific</i>	<i>Case-specific</i>
2. Writing/drawing newspaper articles related to Interior Design		<i>Case-specific</i>	<i>Case-specific</i>
3. Taking part in radio/tv programme on interior design topic		<i>Case-specific</i>	<i>Case-specific</i>
4. Giving Talk		<i>Case-specific</i>	<i>Case-specific</i>

## 5.4 Course Structure

This section is suggestive as a framework to the planning of activities under Type I and II categories.

### Key-considerations:

- Different formations for Knowledge-based and Skill-based workshops.
- More interaction for seminars and talks.
- Scope for self-learnings as a follow-through of activities.

### Learning Blocks

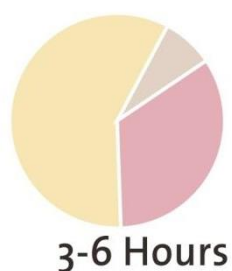
Lecture	Demonstration
Discussion/ Dialogue	Exercise
Review	Self-study
Debriefing	Observation and Recording
Critical Evaluation	Experimentation

## 5.5 Activity Structure Models

For self-arranged or partnered CPD events, basic structural model for major types of learning blocks can be followed. Based on standard practices these models are inclusive (see Section 5.5), and provide rough outlines for expected timespan, modes/nature of activities and sequences to ensure a mix of learning experiences.

Table 7: Forum

### Forum



Nature of Learning Activities

- Oneway Delivery
- Interaction
- Review

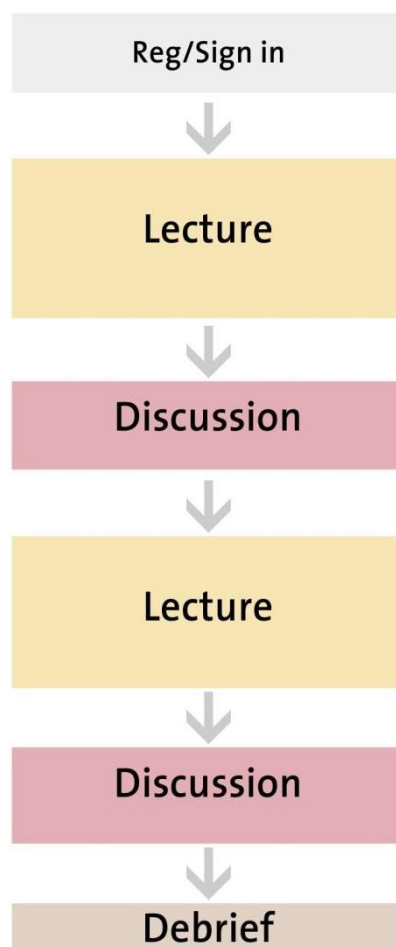
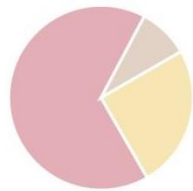
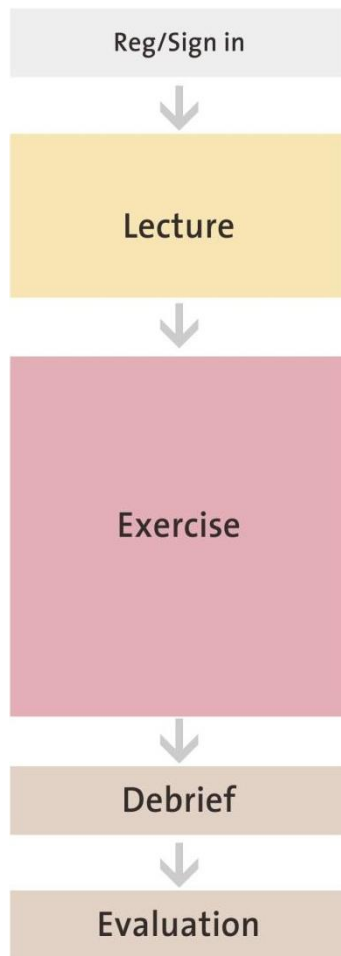


Table 8: Planning blocks for Workshops

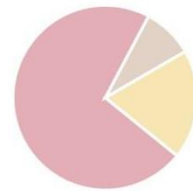
### Knowledge-based Workshop



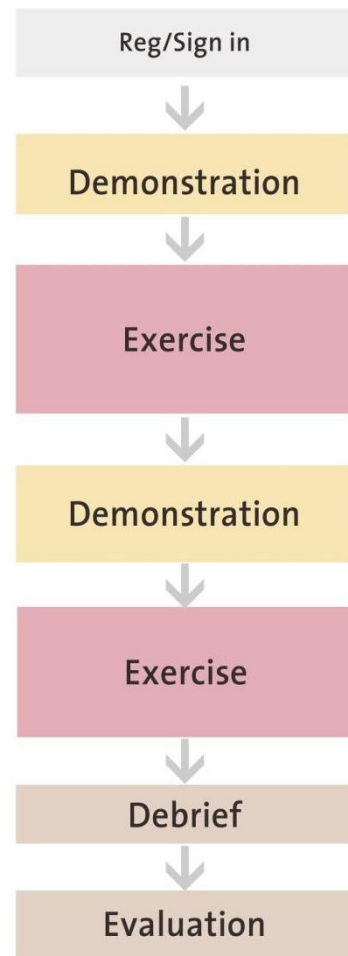
1-2 Hours



### Skill-based Workshop



1-3 Hours



Nature of Learning Activities    ■ Oneway Delivery    ■ Interaction    ■ Review

Table 9: Lecture and Seminar

### Lecture/ Seminar



Nature of Learning Activities

- Oneway Delivery
- Interaction

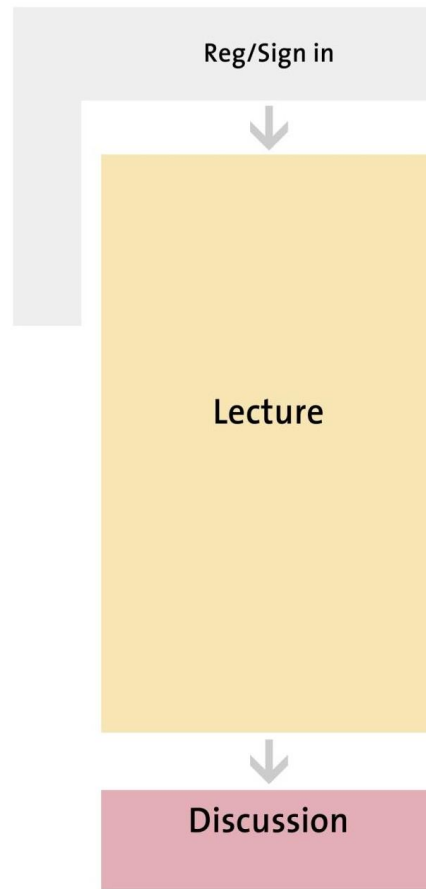


Table 10: Video Courses

### Video-course



Nature of Learning Activities

- Self-study
- Interaction
- Review

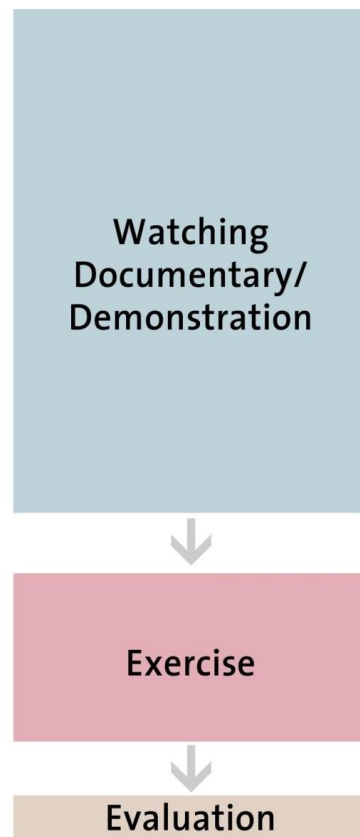


Table 11: Case Study and Tour Structure

### Case-Study Tour



- Nature of Learning Activities
- Oneway Delivery
  - Survey/Observation
  - Review

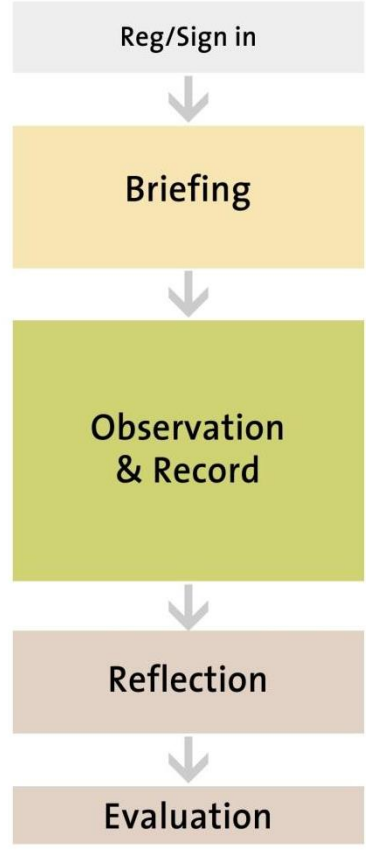
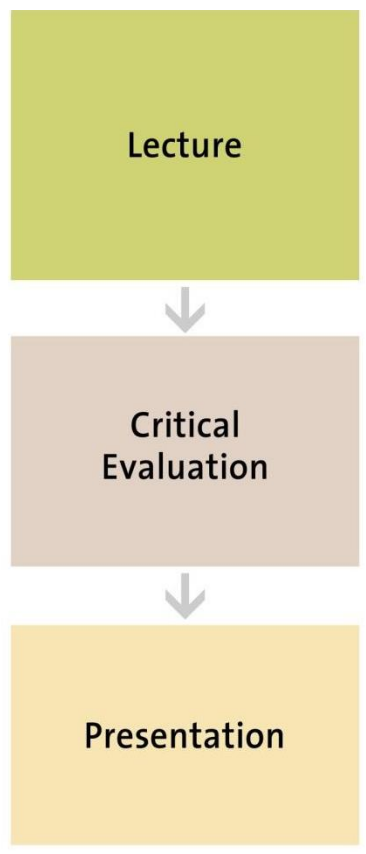


Table 12: Report Writing

### Report



- Nature of Learning Activities
- Oneway Delivery
  - Survey/ Observation
  - Review



## 5.6 Modification by the Instructor

The structures provided are suggestive and for reference only. Instructor/speaker/trainer can modify their structure based on own style of delivery, subject-matter and audience need.

In this design and delivery of activities under Type I and I, instructors should ensure following aspects:

- **Indication of clear learning objectives and align it to HKDIA's CPD learning outcomes.**
- **Aligning deliverables with topic-tracks discussed in chapter 3.**

HKIDA overviews the knowledge mapping and holds the ultimate right to make decisions for benefit of members learning and organizations standards.



Chapter 6

# Assessment and Evaluation

# Assessment & Evaluation

## 6.1 Learners' Assessment Criteria

The very primary goal is to ensure participating member has met intended learning outcomes. Each learning outcome can be achieved in more than one area across different tracks, so it ensures that learner can still demonstrate meeting all learning outcomes (LOs) even all tracks of activities are not available within CPD timespan or a member like to follow certain areas. Each CPD member must complete all four LOs within first cycle of CPD year, and keep adding different areas in coming years, along with fulfilling necessary CPD hours.

	<i>Track A: IDC in Abstract Language</i>	<i>Track B: IDC in Visual Language</i>	<i>Track C: IDC in Legal Language</i>	<i>Track D: IDC in Business Language</i>	<i>Track E: IDC in Technical Language</i>	<i>Track F: IDC in Immersive Medium</i>
<p><b>LO1</b> Show awareness to recognise and to integrate design communication as a significant and multifaceted tool in interior design practice.</p>	<input type="checkbox"/> Shows appreciation about word-based communication for interior design  <input type="checkbox"/> Identifies good case studies of verbal and written communication	<input type="checkbox"/> Shows appreciation and awareness about visual communication  <input type="checkbox"/> Able to pick up good case studies of design development drawings and visual presentations	<input type="checkbox"/> Able to pick up good case studies of legal language application in interior design	<input type="checkbox"/> Able to pick up good case studies of business language application in interior design	<input type="checkbox"/> Able to pick up and appreciate good case studies of technical documentations of interior design project	<input type="checkbox"/> Shows awareness of different emerging media application in interior design
<p><b>LO2</b> Acquire a clear concept and overview of IDC in connection to design process, project management, design business and such.</p>	<input type="checkbox"/> Acquires concept of abstract form for design communication	<input type="checkbox"/> Understands the role and scope of visual language in different stages of interior design process	<input type="checkbox"/> Aware of legal language's role in interior design practice	<input type="checkbox"/> Understands design communication in the role of promotion, negotiation, and defining services	<input type="checkbox"/> Understands design communication in the role of technical specification, instruction, and work management	<input type="checkbox"/> Gains overview of the trend and potentials of emerging media

	<i>Track A: IDC in Abstract Language</i>	<i>Track B: IDC in Visual Language</i>	<i>Track C: IDC in Legal Language</i>	<i>Track D: IDC in Business Language</i>	<i>Track E: IDC in Technical Language</i>	<i>Track F: IDC in Immersive Medium</i>
<p><b>LO3</b> Have an understanding of the different ranges of IDC and relevance of specific communication mode and media to specific contexts.</p>	<input type="checkbox"/> Understands different scopes of writing as communication tool for interior design  <input type="checkbox"/> Understands different types of verbal communication and their purposes	<input type="checkbox"/> Identifies different visual media as ideation tools  <input type="checkbox"/> Relates models, drawings, collages, and such media as different tools for design proposition	<input type="checkbox"/> Understands different communication scopes in legal affairs and documentations  <input type="checkbox"/> Understands role and scope of legal language in regulatory compliances	<input type="checkbox"/> Defines different types and scopes of business language in design business	<input type="checkbox"/> Identifies different technical specifications, terminology and coding used in construction and bidding documents	<input type="checkbox"/> Possesses a basic knowledge on different trending and emerging immersive media
<p><b>LO4</b> Develop employable communication skills based on particular needs and audiences.</p>	<input type="checkbox"/> Able to express spatial imagination and proposition in written format  <input type="checkbox"/> Develops design pitching skills	<input type="checkbox"/> Adopts diagramming and sketching as design thinking tools.  <input type="checkbox"/> Develops working method combining a range of visual media and tools  <input type="checkbox"/> Updates portfolio skill with own style of visual documentation	<input type="checkbox"/> Able to interpret basic legal and contractual terms and conditions  <input type="checkbox"/> Able to interpret interior design related code of practices	<input type="checkbox"/> Develops client negotiation skills  <input type="checkbox"/> Updates design pitching strategies  <input type="checkbox"/> Adopts formal business correspondence	<input type="checkbox"/> Able to specify and prescribe working details in own projects.  <input type="checkbox"/> Possesses basic understanding of technical drawings from different disciplines and expertise	<input type="checkbox"/> Employs immersive media in communication of own project

The other parameters to consider for this professional development learning are the range of 'Formal' and 'Informal' formats of learning (as shown in Section 5.3), as well as different degrees of learners' active and passive involvement and contribution:

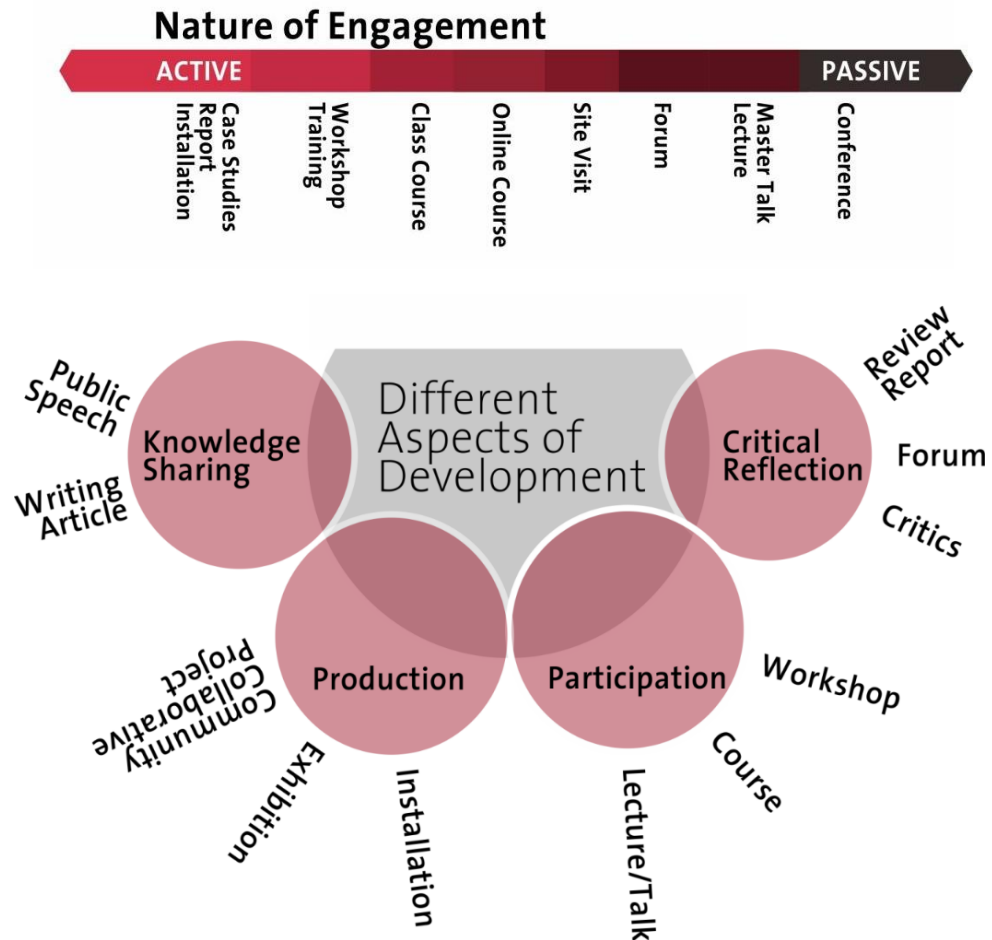


Figure: 6.1: Different aspects of CPD learning activities

## 6.2 CPD Evaluation Framework

Depending on HKIDA's broader CPD framework, a suggestive pathway guides members' continual learning.

### 6.2.1 Requirement of CPD

*Required Hours and Timeframe for CPD*

- ▨ Year Cycle to calculate and report CPD hours.
- ▨ This cycle spans starting from 1 June to next year 31 May (for example: 2019-20 year's cycle is from 1 Jun 2019 to 31 May 2020).

- ▨ Each member should fulfil minimum 20 CPD hours in this cycle/ per year.
- ▨ To qualify for CPD, an activity shall last for at least half an hour.

## 6.2.2 Reporting

- ▨ Declaration Form: Each member (both Full member and Associate member) are required to self-report through HKIDA CPD Declaration Form (next page) each year (at the end of cycle).
- ▨ Log Sheet: Log sheets need to be prepared for random check but no need to submit with the form together. CPD Log Sheet shall keep record and at the same time provide overview of members' covered areas of CPD Topic-tracks.
- ▨ Evidence: Member should keep evidence of participation (i.e. ticket/invitation email/certificate etc.) for in case of any evidence required. Documentary proof should be kept for at least 1 year for random check by HKIDA

### Suggested:

- ▨ For better practice it is advised to update this log immediately after any participation.
- ▨ In future an online portal is advised to be developed for easy reporting and management of CPD records.

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## Declaration Notice

# Hong Kong Interior Design Association Continuing Professional Development (CPD) Declaration

### Important Notes

Members should read the following statement before proceeding to complete the CPD declaration form.

1. The objective of implementing the CPD requirements is to ensure interior design practitioners continue developing and updating their professional knowledge and skills.
2. HKIDA CPD hour is recorded annually. It is obligatory for all HKIDA Full Member and Associate Member to submit the CPD declaration form once a year.
3. In the case when an activity overlaps with more than one of the listed categories, members are allowed to determine the allocation of CPD hours in each category. No double counting of CPD hour is allowed.
4. To qualify for CPD, an activity shall last for at least half an hour.
5. Members are required to keep the proof of attendance for the CPD activities throughout the year. Members may be required to provide the proof to HKIDA should they be selected for random check.
6. All information provided in the CPD declaration form will be used by the Association for the purpose of administration including but not limited to renewal of membership, accreditation of qualifications, as well as any other Rules and Regulations of the HKIDA for the time being in force and related matters.
7. Any false declaration regarding CPD hours or fail to submit the CPD declaration form may result in membership no being renewed and membership certificate not being issued.
8. Under the Personal Data (Privacy) Ordinance, members have a right to request access to and correction of their personal data in relation to their declaration. Please contact HKIDA at (852) 2866 2039 you wish to exercise the rights.
9. Documentary proof should be kept for at least 1 year for random check by HKIDA.
10. The completed Declaration form should be submitted to HKIDA by email at [membership@hkida.org](mailto:membership@hkida.org) or by post to Hong Kong Interior Design Association, Unit 1012, 10/F, One Midtown, 11 Hoi Sing Road, Tsuen Wan, New Territories, Hong Kong.

## Hong Kong Interior Design Association Continuing Professional Development Declaration Form 2023 (From 1 June 2023 to 31 May 2024)

### CPD Activities

<i>All Full Members and Associate Members are required to undertake minimum 20 CPD hours per year</i>		CPD Hour(s)
<b>1. Professional CPD Courses (Minimum 10 CPD hours per year)</b>		
a	Take approved courses in interior design or related areas organized by HKIDA or collaborative parties	
<b>2. Participation in CPD activities</b>		
a	Give presentation at interior design-related conferences, seminars, workshops or forums	
b	Participate in judging panel or interior design related competitions	
c	Exhibition of own design work	
d	Curation of interior design exhibitions	
e	Writing and researching books or articles in design related publications	
f	Voluntary work for HKIDA	
g	Attend in design-related seminars, conferences, workshops or forums	
<b>3. Personal Enhancement and others</b>		
a	Self-guided visits to buildings or locations	
b	Promoting the field of interior design through giving interviews or showcasing one's works in various media	
c	Staff training or mentoring other interior designers	
d	Self-guided study or research through reading, use of audio, video or internet resources	
<b>4. Other CPD activities (Please specify)</b>		
<b>Total:</b>		

**Declaration** (Please put a ✓ in the appropriate box)

I declare that ***I have fulfilled*** the minimum CPD requirement for 2023. And I shall provide further details for random check if I am selected.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name of Member: \_\_\_\_\_

Membership No.: \_\_\_\_\_ Contact Tel. No.: \_\_\_\_\_

Should you have any queries, please feel free to contact us at (852) 2866 2039 or via email at  
membership@hkida.org

Name:		Membership No				
	<i>Track A: IDC in Abstract Language</i>	<i>Track B: IDC in Visual Language</i>	<i>Track C: IDC in Legal Language</i>	<i>Track D: IDC in Business Language</i>	<i>Track E: IDC in Technical Language</i>	<i>Track F: IDC in Immersive Medium</i>
<p>LO1 Show awareness to recognise and to integrate design communication as a significant and multifaceted tool in interior design practice.</p>	<input type="checkbox"/> Shows appreciation about word-based communication for interior design <input type="checkbox"/> Identifies good case studies of verbal and written communication	<input type="checkbox"/> Shows appreciation and awareness about visual communication <input type="checkbox"/> Able to pick up good case studies of design development drawings and visual presentations	<input type="checkbox"/> Able to pick up good case studies of legal language application in interior design	<input type="checkbox"/> Able to pick up good case studies of business language application in interior design	<input type="checkbox"/> Able to pick up and appreciate good case studies of technical documentations of interior design project	<input type="checkbox"/> Shows awareness of different emerging media application in interior design
<p>LO2 Acquire a clear concept and overview of interior design communication (IDC) in connection to design process, project management, design business and such.</p>	<input type="checkbox"/> Acquires concept of abstract form for design communication	<input type="checkbox"/> Understands the role and scope of visual language in different stages of interior design process	<input type="checkbox"/> Aware of legal language's role in interior design practice	<input type="checkbox"/> Understands design communication in the role of promotion, negotiation, and defining services	<input type="checkbox"/> Understands design communication in the role of technical specification, instruction, and work management	<input type="checkbox"/> Gains overview of the trend and potentials of emerging media
<p>LO3 Have an understanding of the different ranges of IDC and relevance of specific communication mode and media to specific contexts.</p>	<input type="checkbox"/> Understands different scopes of writing as communication tool for interior design <input type="checkbox"/> Understands different types of verbal communication and their purposes	<input type="checkbox"/> Identifies different visual media as ideation tools <input type="checkbox"/> Relates models, drawings, collages and such media as different tools for design proposition	<input type="checkbox"/> Understands different communication scopes in legal affairs and documentations <input type="checkbox"/> Understands role and scope of legal language in regulatory compliances	<input type="checkbox"/> Defines different types and scopes of business language in design business	<input type="checkbox"/> Identifies different technical specifications, terminology and coding used in construction and bidding documents	<input type="checkbox"/> Possesses a basic knowledge on different trending and emerging immersive media
<p>LO4 Develop employable communication skills based on particular needs and audiences.</p>	<input type="checkbox"/> Able to express spatial imagination and proposition in written format <input type="checkbox"/> Develops design pitching skills	<input type="checkbox"/> Adopts diagramming and sketching as design thinking tools. <input type="checkbox"/> Develops working method combining a range of visual media and tools <input type="checkbox"/> Updates portfolio skill with own style of visual documentation	<input type="checkbox"/> Able to interpret basic legal and contractual terms and conditions <input type="checkbox"/> Able to interpret interior design related code of practices	<input type="checkbox"/> Develops client negotiation skills <input type="checkbox"/> Updates design pitching strategies <input type="checkbox"/> Adopts formal business correspondence	<input type="checkbox"/> Able to specify and prescribe working details in own projects. <input type="checkbox"/> Possesses basic understanding of technical drawings from different disciplines and expertise	<input type="checkbox"/> Employs immersive media in communication of own project



Appendix

# Resources

# Resources

## For Further Reading

### A. Communicating Spatial Imagination and Ideation

- Adams, Sean. 2021. *How Design Makes Us Think: And Feel and Do Things*. Hudson, NY, UNITED STATES: Princeton Architectural Press. <http://ebookcentral.proquest.com/lib/cihe/detail.action?docID=6552371>.
- Blesser, Barry, and Linda-Ruth Salter. 2009. *Spaces Speak, Are You Listening?: Experiencing Aural Architecture*. Illustrated edition. Cambridge, Mass.: MIT Press.
- Chiu, Mao-Lin. 2002. 'An Organizational View of Design Communication in Design Collaboration'. *Design Studies* 23 (2): 187–210. [https://doi.org/10.1016/S0142-694X\(01\)00019-9](https://doi.org/10.1016/S0142-694X(01)00019-9).
- Gänshirt, Christian, and Christian Gänshirt. 2007. *Tools for Ideas: Introduction to Architectural Design*. Basel/Berlin/Boston, SWITZERLAND: Walter de Gruyter GmbH. <http://ebookcentral.proquest.com/lib/cihe/detail.action?docID=1020417>.
- Gleiniger, Andrea, and Georg Vrachliotis. 2010. *Code: Between Operation and Narration*. Basel/Berlin/Boston, SWITZERLAND: Walter de Gruyter GmbH. <http://ebookcentral.proquest.com/lib/cihe/detail.action?docID=1058923>.
- Griffiths, Jane, and Adam Hanna, eds. 2020. *Architectural Space and the Imagination: Houses in Literature and Art from Classical to Contemporary*. Cham: Palgrave Macmillan. [https://doi.org/10.1007/978-3-030-36067-2\\_1](https://doi.org/10.1007/978-3-030-36067-2_1).
- Hawkes, Dean. 2019. *The Environmental Imagination: Technics and Poetics of the Architectural Environment*. 2nd ed. London: Taylor & Francis. <https://doi.org/10.4324/9781315210575>.
- Piedmont-Palladino, Susan, ed. 2007. *Tools of the Imagination: Drawing Tools and Technologies from the Eighteenth Century to the Present*. New York: Princeton Architectural Press.
- Preziosi, Donald. 2012. *Architecture, Language, and Meaning: The Origins of the Built World and Its Semiotic Organization*. Berlin/Boston, GERMANY: De Gruyter, Inc. <http://ebookcentral.proquest.com/lib/cihe/detail.action?docID=3044526>.

## B. Design Pitching and Marketing Communication

- Porter, Tom. 1999. *Selling Architectural Ideas*. London: Taylor & Francis. <https://doi.org/10.4324/9780203223093>.
- Brown, Stephen A. 2001. *Communication in the Design Process*. London, UNITED KINGDOM: CRC Press LLC. <http://ebookcentral.proquest.com/lib/cihe/detail.action?docID=170284>.

## C. Legal Language and Communication

- *Buildings Department, Code of Practice for Building Works for Lifts and Escalators* 2011. <https://www.bd.gov.hk/english/documents/code/BWLE2011e.pdf> (retrieved 28 Nov 2018)
- *The Building Regulations 2000: Materials and Workmanship, Approved Document to Support Regulation 7*, Stationery Office, London, 2006
- *Ching and Winkel (2021). Building Codes Illustrated: A Guide to Understanding the 2021 International Building Code*. New York: John Wiley and Sons.

## D. Technical Language And Communication

- Plunkett, D. (2015). *Construction and Detailing for Interior Design* (2nd ed.). London: Laurence King Pub.
- Kilmer, W. O. (2016). *Construction Drawings and Details for Interiors: Basic Skills* (3rd ed.). Hoboken, N.J.: Wiley.
- Binggeli, C. (2016). *Building System for Interior Designers* (3rd Ed). Hoboken, N.J.: Wiley.
- Allen, E. and Rand, P. (2016). *Architectural Detailing: Function, Constructibility, Aesthetics* (3rd ed.). New Jersey: John Wiley & Sons.

## E. Visual and Immersive Communication

- Austin, Tricia. 2020. *Narrative Environments and Experience Design: Space as a Medium of Communication*. New York: Routledge. <https://doi.org/10.4324/9780367138073>.
- McCarter, Robert. 2016. *The Space Within: Interior Experience as the Origin of Architecture*. London: Reaktion Books.
- Schaller, Thomas Wells. 1997. *The Art of Architectural Drawing: Imagination and Technique*. New York: John Wiley & Sons.



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