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

HKIDA CPD GUIDE

for Module

06

Interior Design Thinking

Interior Design Thinking

Interior Design Thinking

IDT

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CPD06

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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 6:

INTERIOR DESIGN THINKING

Module Guide Booklet

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Preface

Use of this Guide

Hong Kong Interior Design Association (HKIDA)'s CPD activities are structured around a framework of six modules under interior design's 'Six Bodies of Knowledge' (Guerin and Martin, 2005). This booklet entitled 'Interior Design Thinking' (IDT) is the 6th and concluding module of this series. It is intended to provide guidelines for CPD activities on design thinking, creative tools, and design theories to improve practice.

Module 01 to 04 of CPD guides were developed in the first phase: materials and products, code of practice and regulations, human environment needs and professional practice. These bodies of knowledge in these four modules are tangibly linked to pragmatic issues of the practice. Remaining two modules, are being devised in the second phase. They are on two bodies of knowledge which are less connected to daily operations but fundamental for interior design practice. Being on universal and overarching nature, they are also less specific to local context, so discussion on local context is less likely.

The purpose of this guide is threefold. It is intended to provide guidelines for the institute (HKIDA), and its two stakeholders: members and potential partners (trainers, partner institutes) for planning, arranging, and evaluating CPD activities regarding IDT topics.

For HKIDA, this guidebook serves as a technical document to elaborate and employ CPD requirements, manage CPD activities and monitor members' progress in CPD roadmap. It is intended to be used by **HKIDA's involved committee/ workgroups** 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. 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.

For **HKIDA members**, this guide provides an overall outline for the required IDT knowledge and skills related to interior design profession. It intends to develop a clearer understanding in members on IDT, so that members can always position themselves in CPD roadmap and plan for future CPD activities to keep the progress.
This guide will guide them to understanding the significance and scope of IDT in professional 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. This booklet guides the details of requirements expected in selecting a CPD activities to fulfil certain learning areas, core aspects of learning, process of tracking and reporting.

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For **trainers/providers** this book used as a curriculum outline to arrange and modify their own contents aligning HKIDA's CPD roadmap. While trainers/providers have own freedom to design their CPD courses or activities, this guide assists them with three essential information:

1) interrelation between different topics and proposed activities fit to certain topic, 2) suggested length and activity components and 3) learning evaluation criteria. Trainers/ speakers can use Chapter 1 to plan or align their deliverables to module objectives and intended learning outcomes. Chapter 3 will guide them to categories and enlist their activities under topic tracks, for members easy finding. 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.

Abbreviations

DT	Design Thinking
ID	Interior Design
HKIDA	Hong Kong Interior Design Association
RIDA	Registered Interior Designers Association (Project by HKIDA)
CGI	Computer generated image
SEA	South East Asia (/Asian countries/ nations)
IFI	International Federation of Interior Architects/Designers
APSDA	Asia-Pacific Space Designers Associations

Contents

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

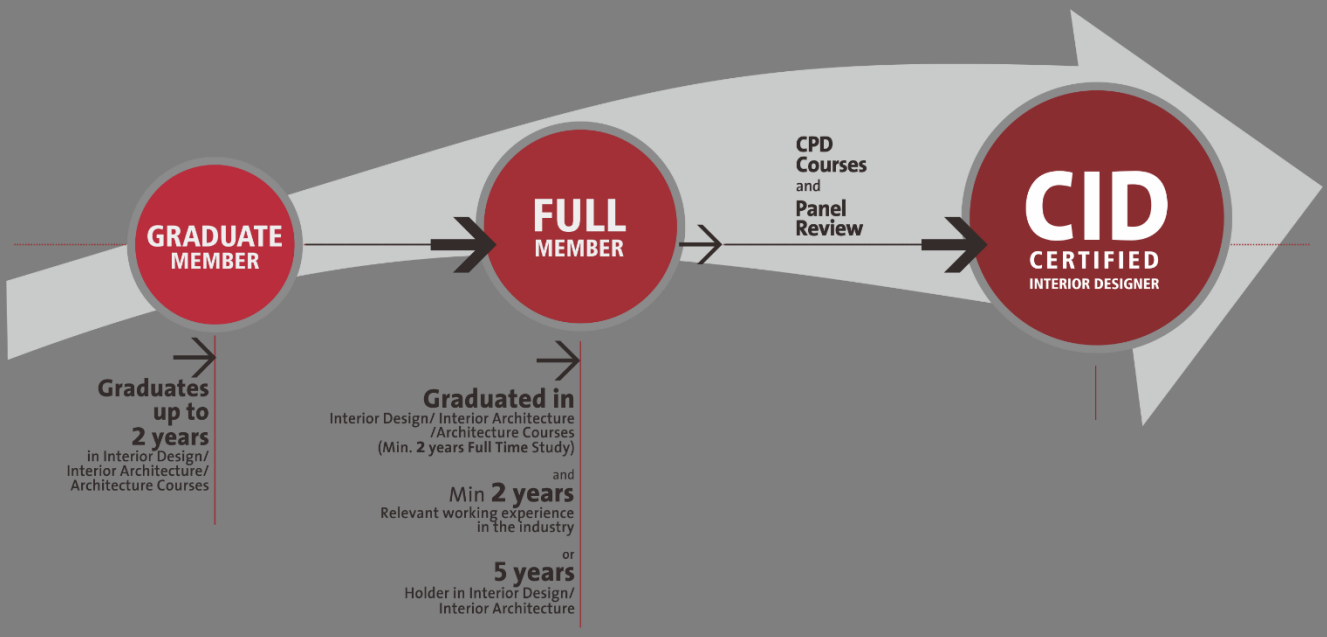

Figure A1: HKIDA's roadmap to Certified Interior Designer (CID)

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.

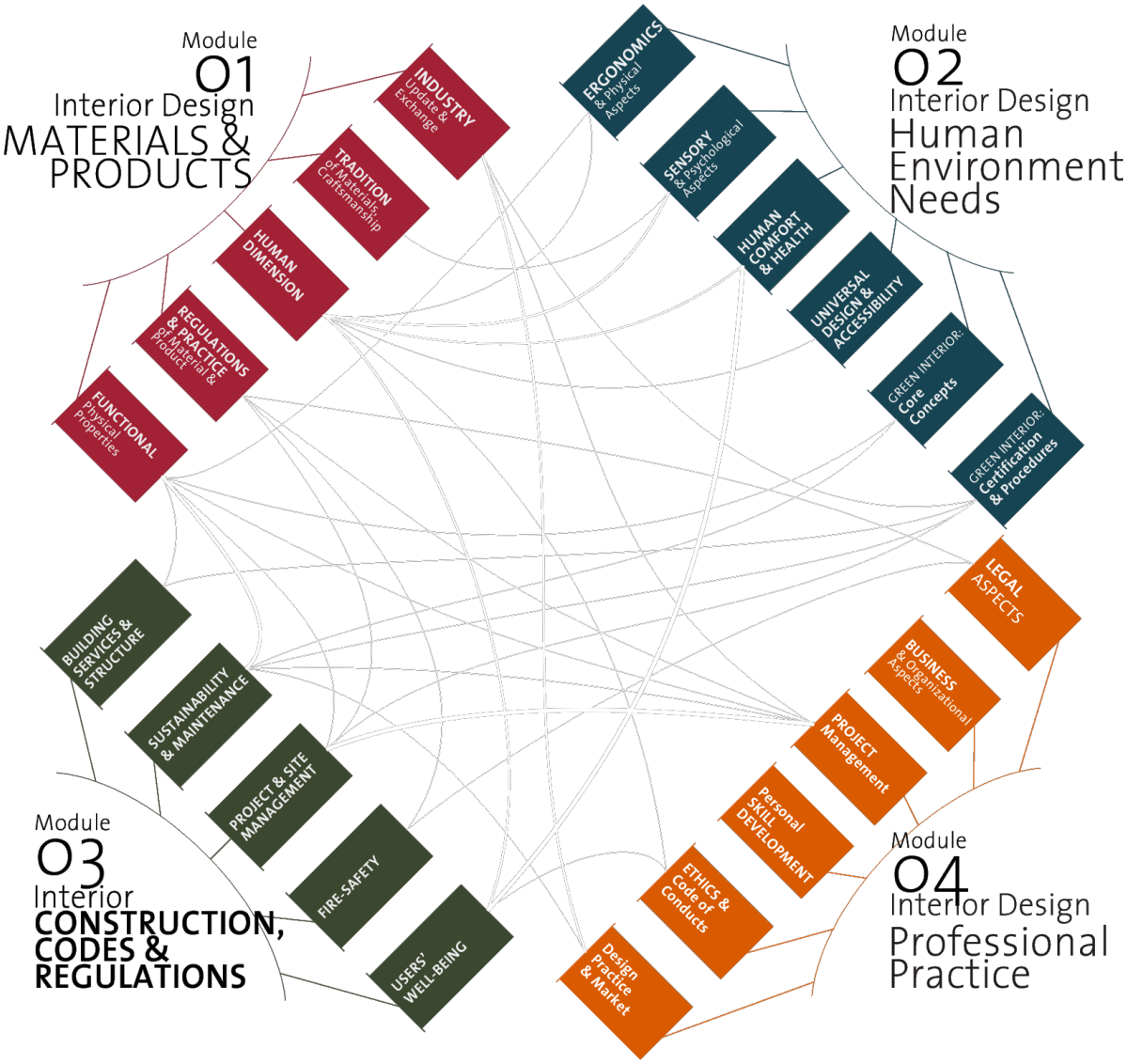

Figure A2: Interconnectivity between modules in HKIDA CPD Framework

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

The Module

1.1 Context

1.1.1 Designer and Design Thinking

Design thinking (DT) training for professional interior designers may sound redundant, as qualified designers hold design degree (or diploma) and have been through design practice for certain periods of time. Shouldn't be design thinking obvious and the very existential part of being a designer?

The paradox arises from few assumptions and 'obviousness': the first[1] of which is assuming the *obvious* connection and sole ownership of design thinking to design discipline. It may be surprising that the term 'Design Thinking' was initiated outside design discipline. Mechanical engineering in Stamford in the late-50s was the field to trigger this idea in devising creative engineering. It was few decades already that design practice and education has entered its modern phase in schools like Bauhaus by departing from craftsmanship and its apprenticeship as learning process.

[1] The second point is discussed in Section 1.1.3

Design started to be taught as systematic problem solving with intellectual enquiry, yet it stayed much behind engineering in formulating the creative process behind design exercises. The reason was design theorists tend to term design as an instinctive or mysterious creative act, rather than a scientific process, until Herbert Simon in the 70s attempted the second. It took until the 90s to become the concept mainstream.

Meanwhile design thinking and creative process gained attention from business domain in 80s added to its existing practice in engineering. In this decade design theorists like Lawson and Cross were theorising design process or 'designers' way of doing' as cognitive reflection. And finally in the 90s, the 'designers' way of thinking' or 'design thinking' got a place in theories, popularized by Richard Buchanan during the second wave of design theories. This wave shifted its positioning of seeing design as a product-centric crafting towards user-centric problem solving. Which emphasises the idea of '**empathizing**', the first-most component in design thinking process.

DT has turned out be effective approach in many non-design domains like business, management, policy planning, tech, education, and such for creative problem solving, forecasting and strategic decision making. Number of governmental, non-profit, and business organizations have made it an essential training for their strategic personnels. Countries like Singapore even included it in its national skillset to educate their citizens for everyday contexts. While DT is earning its importance and situational meaning in the broader field, designers need to attain and retain such skillset fitting own contexts, often learnt from cross-disciplinary ideas.

A growing list of creative methods and tools contributed from different fields are available for designers to utilize and reinvent to push their creative boundary (a brief list has been added in Chapter 2).

1.1.2
Design Thinking and Design Process

Design thinking (DT) is the methodology to empower creative problem-solving activities (Brown 2008). Nigel Cross (2023) suggests two different situational interpretations of DT, one as the widely recognized and simple version formulated by business & management and used in non-design domains. And the other one in relation to design domain, trying to explain how design works, 'designerly way of knowing, thinking and acting'. Both versions share emphasis on 'creative thinking'.

Designers need to wear different hats of analytic, creative, and strategic thinking. DT attempts to explain the design process, where creativity takes the central role. Creative cognition is the mechanism behind creative thinking, which explains creativity as a heuristic process for exploring and adopting 'novel' ideas. Creativity is not solely limited to designers' practice; everyone possesses some sorts of creative capacity at different extents (hidden, occasional, or persistent) and subconsciously used for various situations. Creativity as an innate element can't be taught but creative work process as an effective approach can be trained.

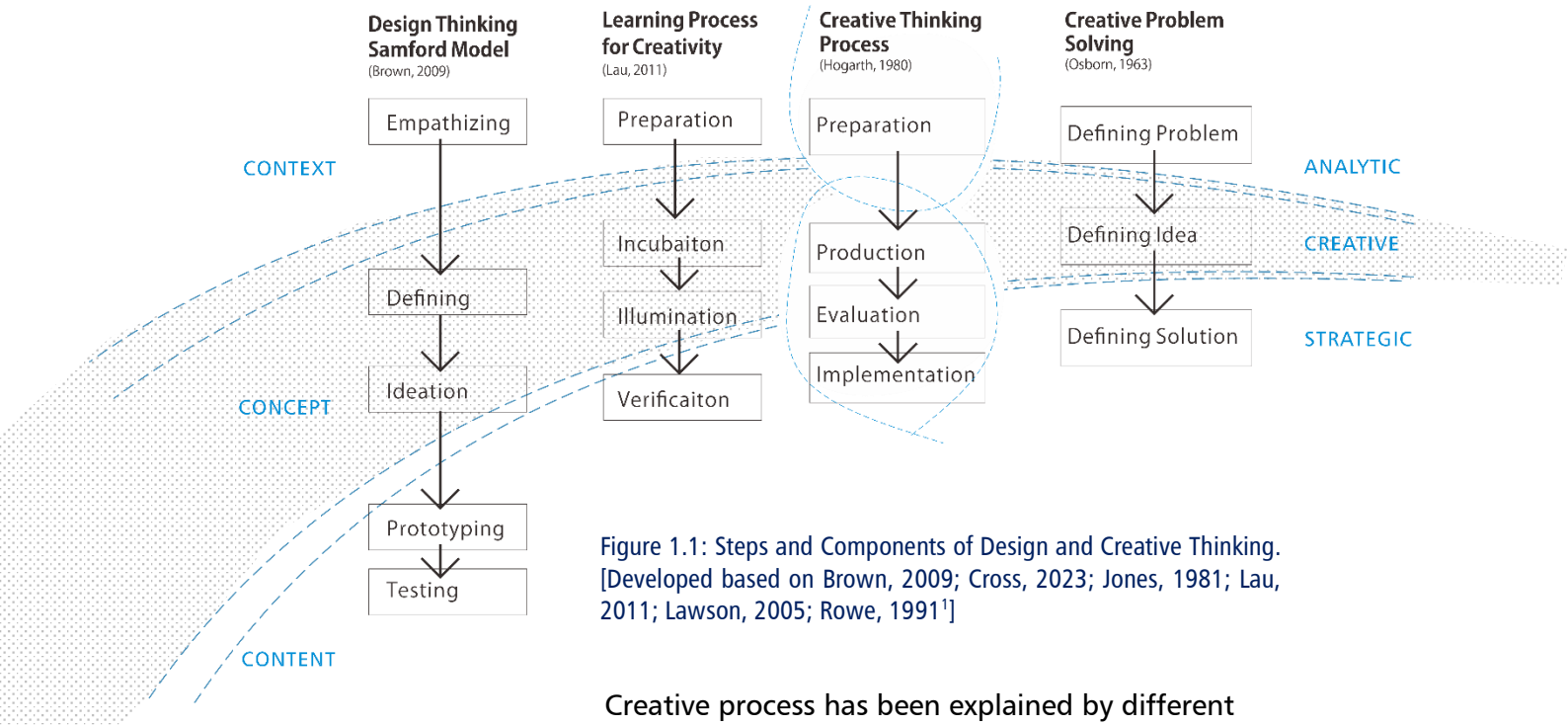

Figure 1.1: Steps and Components of Design and Creative Thinking. [Developed based on Brown, 2009; Cross, 2023; Jones, 1981; Lau, 2011; Lawson, 2005; Rowe, 1991[1]]

Creative process has been explained by different cognitive and design theories over the time (Figure 1,1). Osborn (1963) theorised it into three basic acts in his Creative Problem Solving (CPS): 1) problem defining, 2) idea defining and 3) solution defining. These three acts signify analytic, creative, and strategic (or innovative) dimensions of the process. Design process more or less follows this path added with a production phase.

To reinvent design process, the most popular Stamford model suggests five steps in DT: A) Empathizing, B) Defining, C) Ideation, D) Prototyping and E) Testing and Evaluation (Doorley et al., 2018)[2].

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[1] References:

- Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. HarperBusiness.
- Cross, N. (2023). *Design Thinking: Understanding how designers think and work* (2nd edition). Bloomsbury Visual Arts.
- Jones, J. C. (1981). *Design Methods: Seeds of Human Futures*. J. Wiley.
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[1] References:

- Brown, T. (2009). *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. HarperBusiness.
- Cross, N. (2023). *Design Thinking: Understanding how designers think and work* (2nd edition). Bloomsbury Visual Arts.

[1] Doorley, S., Holcomb, S., Klebahn, P., Segovia, K., & Utley, J. (2018). *Stanford Design Thinking Bootleg* [Academic Resource]. Hasso Plattner Institute of Design at Stanford University.

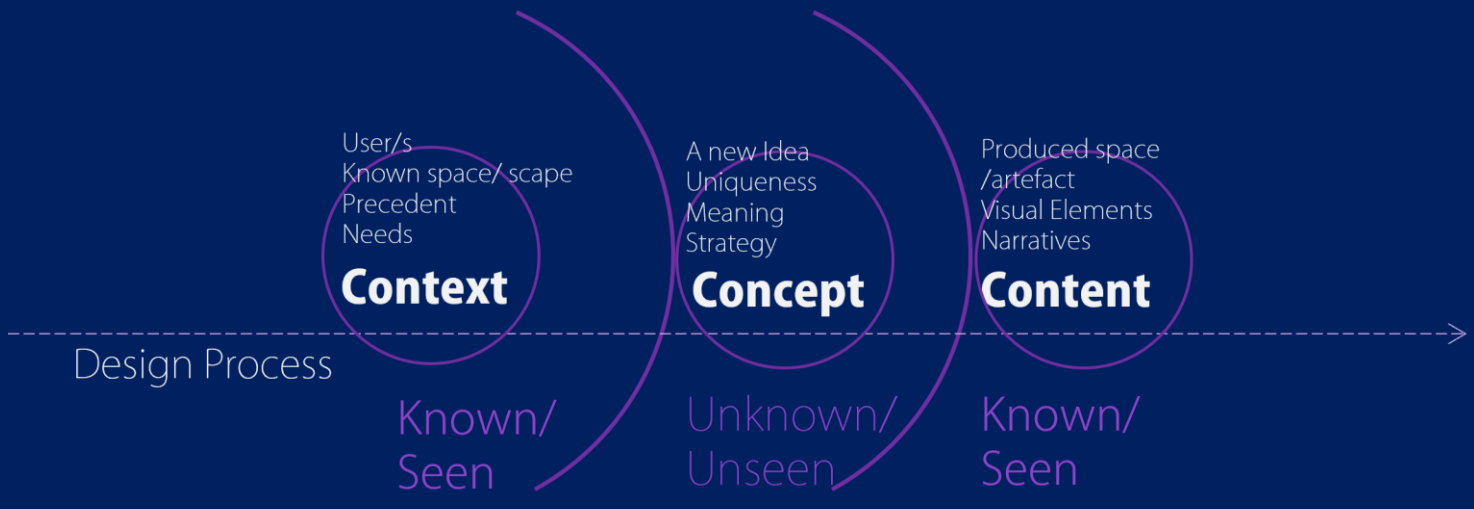
Empathizing is the very first step and foundation of design thinking which shifts design's orientation towards user/human-centric process. This stage requires designer to gain an understanding on who s/he is designing for. Basically, it is developing an intellectual and critical understanding on design's context or the problem itself. It can be achieved through passive (observing) or active (engaging, immersing) participation.

Learning form context allows to analyse and frame the true essence of need/ or problem. This step termed as ***Defining***, unpacks the findings from previous step, builds insights, and sets designer's position/s towards the problem. *Empathizing* and *Defining* together is the eye-opening phase for creative activities, requiring logical frame of mind.

Ideation is the next step (and component) that needs radical thinking for alternative, novel way of seeing, doing. It helps to uncover unknown, unexpected potentials, to invite change and motion. It is the idea defining phase, as Osborn termed, where wild ideas are gradually settled in plausible solutions.

Defined ideas are turned to solution defining phase. ***Prototyping*** is the making step to experiment, examine the application and functionality of idea. In this phase intangible idea turns into tangible artefacts or actions. 'Prototyping', borrowed from industrial process, is sampling to further empathise and if needed redefine problem and ideas. ***Testing*** is the next and final step to gather and evaluate experience, feedback to fine tune idea and application. These two steps are the phase to innovate way of happening, requiring strategic frame of mind.

It is hard to cover the DT topic within the limited space of this report and which is not the intention of this CPD volume as well. In recent years largely grown discourses and resources are available, a partial list has been included for interested readers and members in the Resource section at the end of this volume.

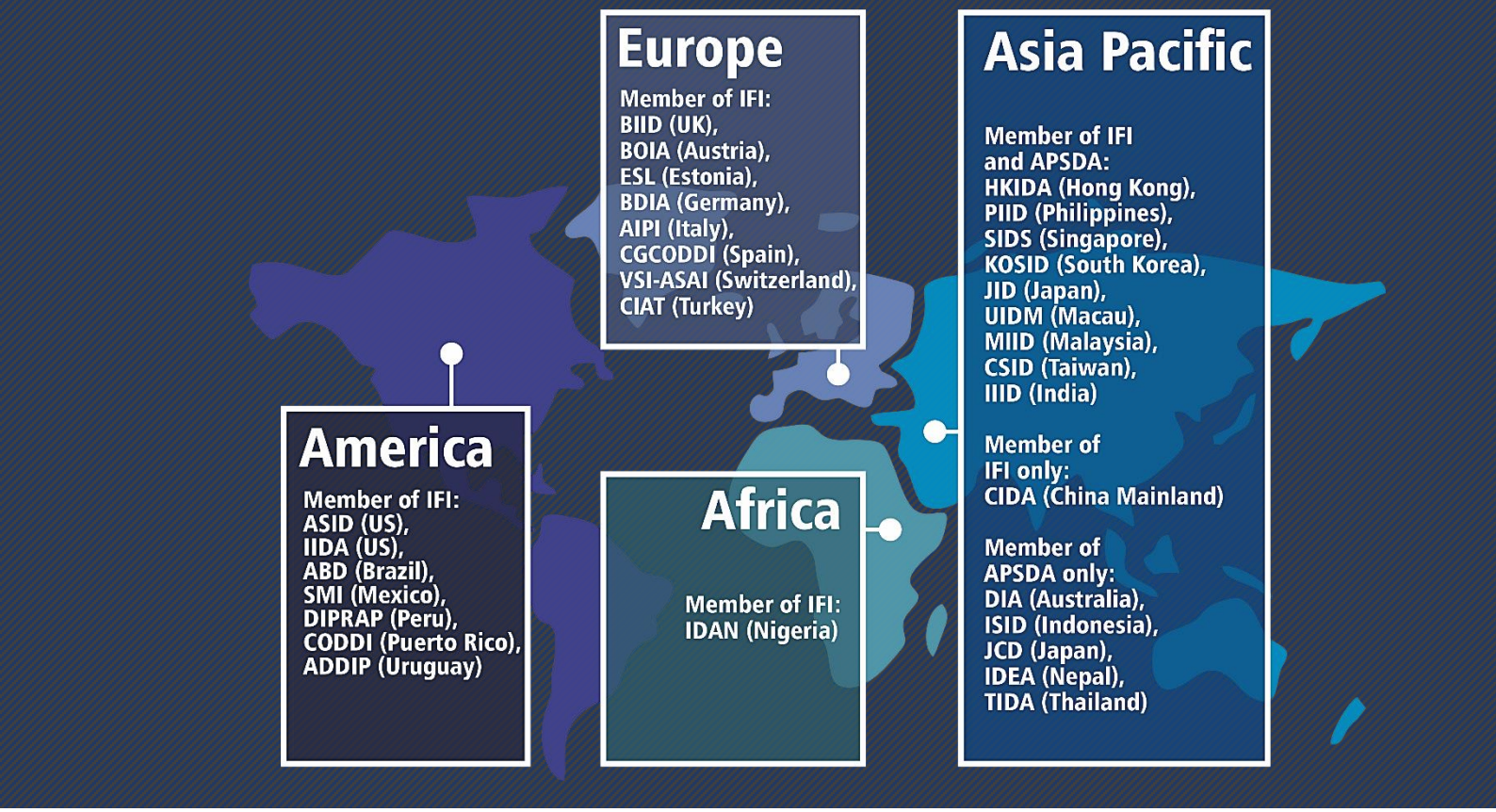


1.1.3
The Unintended Gap

Most interior design curriculums have integrated the learning of 'designing' or design process into studio projects. Studio projects, as the centre of curriculum are modelled as the replication of industry practices where students are given a problem (brief) and learn through hands-on training or learning-by-doing. In this process studio learning spends majority of its effort and focus on 'getting best outcome (design solution) by development', where enquiries are much focused on experimenting with the artefacts (design elements: e.g., brief, programme, form, space etc.) than the process itself. Which is evident in Lawson (1979)'s experimentation on problem solving attitudes between a group of science students and a group of design students. He observed that science students searched problem solution through comparing the process/rules and design students searched through comparing the outcomes. Which indicates design students much of the learning attention and cognition has been paid to what artefact or solution being achieved and process often taken as routine procedure. Design curriculums are structured with knowledge based and skill-based courses to support studio practices as its core. This often fall short of conscious learning on design and creative process.

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

Figure 1.3: Interior Design Professional bodies around the world



1.2 DT in Professional Training

1.2.1 Global Scenario

An overview of CPD practices in different professional bodies around the world (enlisted to IFI and APSDA) has been done for this CPD series (Table 1.1). Survey of these organizations' official websites informs only two professional bodies ASID (US) and BIID (UK) have well-structured CPD programmes. Professional associations from rest of the list (Figure 1.3) suggest no topic-specific CPD activities, ad-hoc basis seminars are arranged on open ended topics, and design thinking is not explicitly found.

BIID (UK)'s framework is systematic and well-presented through a dedicated portal. As indicated in previous volume, BIID's CPDs are provided by external partners through BIID CPD portal and are loosely categorized on building materials, products and systems, energy efficiency, regulations and health and wellbeing related topics. No CPD course or activities recorded for developing design thinking or creativity skills.

ASID (US)'s CPD programme is comprehensive too but structured differently. Its CPD programme is counted by Continuing Education Unit (CEU)s offered by few external affiliated organizations. International Design Continuing Education Council (IDCEC) is their major CEU provider and provides a CEU list for members. ASID also accepts CEU trainings 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 is arranged in primary and secondary categories. 'Theory and Creativity' and 'Interior Design Education' are two primary categories that covers topics to train work process and creative skills, few examples as:

- Creative process/ Design creativity
- Design thinking
- Evidence based design.
- Decision making skill.
- Value analysis as a tool
- Equity by design
- Innovation
- Sketching
- Human-centric approach

1.2.2 Hong Kong Scenario

Apparently HKIDA is the third in the list with BIID and ASID, to have a structured CPD programme. HKIDA has developed six module CPD framework based on the six body of knowledge (Guerin and Martin, 2005), and the sixth module is dedicated to enhancing professional skills on design thinking and creative process. This sixth volume of CPD guide will initiate DT related activities for its members with the objectives enlisted in next two sections.

1.3 Module Objectives

A	To recall and remind the purpose and necessity of Design Thinking as core of interior design process.
B	To provide key concepts, theories, and methodologies of design thinking to professional interior designers.
C	To encourage and promote the application of design thinking in professional interior design context.
D	To enable professional members in acquiring design thinking skills.
E	To facilitate interdisciplinary engagement to develop design thinking training methods for interior design professionals.

1.4 Intended Learning Outcomes

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

LO1	**Acknowledge the role and significance of design thinking as core of design process and for interior design practice.**
LO2	**Attain workable understanding on design thinking's key concepts, theories, and methodologies.**
LO3	**Acquire employable skills on the diverse range of design thinking applications related to interior design practice.**
LO4	**Extend and apply design thinking attitude in professional and everyday situation.**

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

Training DT for Interior Design

Training DT for Interior Design

2.1 Design Process in Interior Design

An interior project scope begins with a client briefing, either in the form of client meeting or written brief and may technically finish with handing over designed space ready for occupants to move in. By definition it is the creative production of space, involving five distinctive steps (Figure 2.1), as:

Briefing & Researching	Knowing about contexts, such as place (site and surroundings), people (users, client), typological precedence, historic and cultural connection and so on.
Programming	Synthesising project specific needs, formulating spatial programme and conceiving project concept inspired by the contextual understanding.
Design Development	Transforming schematic scheme into detailed form, space, and skin through tectonic and visual explorations.
Documentation	Producing construction, permission, and contract documents.
Construction	Administering or supervising construction of the designed scheme.

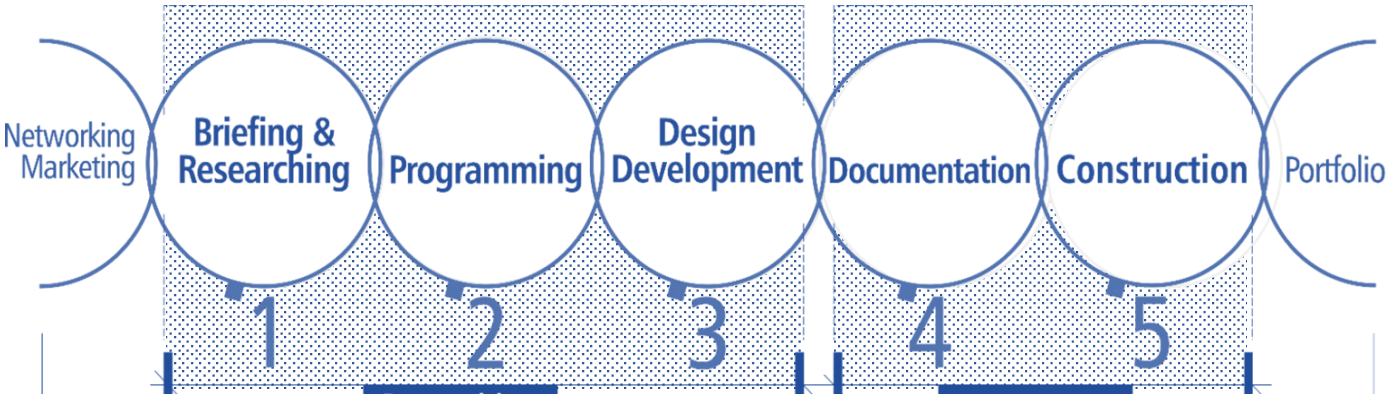


Figure 2.1: Interior Design Process and Different Purposes of Communication

- Seeing from creative thinking process lens, 'briefing and research' is comparable to 'problem framing' act, or 'empathising' in DT. Part of the programming process (schematic design) can be considered as 'defining' phase in DT and falling into problem framing act.

- 'Idea framing' or DT's 'ideation' phase can be connected to the other part of programming phase (concept generation). It grows concurrently with functional assessment and sometimes achieved through rational thinking than radical ideas.

- The third act, 'solution framing' is comparable to design development, but it is comparably hard to deem design development phase same as 'prototyping' and 'testing' in DT. Though design development phase also involves exploring through making and testing (e.g. study model, sampling, drawing reviews) yet models much differs in scale and materiality from the final product, and nowhere user is involved in testing the design at this stage.

- The last two phases (Documentation and Construction) fall short of DT frame are basically technical in nature. It indicates interior project process comprises creative and technical these two distinct divisions.

2.2 DT for Interior Design: What's Different / Specialty and Specific Needs

Different design disciplines share common creative traits and differ in specific industry and application needs. As discussed in Module 4 (Professional Practice) and Module 5 (Design Communication), interior design being at the convergence of creative industry and construction industry shares features and needs of artistic, technical, and business domains.

Being spatial design or dealing with human's spatial experience and culture, architecture has been the closest ally. While architecture is considered as technical discipline with 'some' creative connection[2], interior is been placed as pure design domain with 'some' connection to technicality. Yet interior design keeps a sizable contrast from other design practices (e.g., communication/ graphic design, product design, fashion design, game design etc.). Few key aspects can be pointed as:

Scale of Artefact and Production, Often System than the Object:

One key difference is in the scale. Interior design is the only design (apart from architecture) that contains the users within the artefact. Being large, it is produced as context-based one piece, while other designs (like GD, FD, PD etc.) can go for multi-piece mass production. This triggers few contrasts:

- Prototyping is not familiar in ID, as one piece making on site.
- ID has inclined more towards system design (programming activities and set of things) than object design.
- Testing or evaluating user experience cannot be done during design process, users are only available after ID is handed over.

Construction and Site Management:

ID project's a major attention is given towards perfecting construction and site management. As a result, ID practice tends to be more production management than design management.
Such focus demands multi-discipline collaboration, so do in thinking and language (Ref to module 5).

Heavy Load/ Major Share on Functionality and Technicality:

Different design practices have own characteristics and approach mechanism. For example, FD's artistic or egoistic venture vs GDs creative leap vs IDs system design. Owning to large budget and longer time, ID is delt as service design and experience and efficiency is prioritised over artistic surprise or novelty of solution.

[2] Architecture is a stand-alone discipline with confusing positioning (engineering, creative/arts, or social science). The placement of architecture programmes and schools in universities are sometimes under science faculty (and BSc degree), sometimes under arts (and BA degree) or entirely standalone (BArch degree) suggests that long lasting ambiguity.

2.3 DT Agenda for ID Professional Context

Does professional context need creativity too much? As indicated in chapter 1, there is growing gap between practice and creativity due to some practical reasons.

- For majority of cases, the client in question of setting priority is uncompromised on functional and financial gain and care less about creative quality. Also 'fix it' attitude over 'solving it' pushes pragmatic approaches. Lack of appreciation of creative endeavours gradually bring in monotony and creative blockage to designers.

- Setting own inspiration point and creative leap can help here, where a clear frame of mind and thinking process are essential.

- On other hand designers are always under pressure of incepting ideas and uniqueness to interior environment within very tight schedule, budget, and recourses. The way out in this narrow lane of 'possibility' is inventing 'plausible' alternatives with design thinking.

- There are operational demands to manage project site, office, development of project and such in a sector vulnerable to any market impact. Professional interior designers as businessman and organizer need to upscale strategic and analytic skills to improve operation efficiency, forecasting, and decision making.

2.4 DT Training Tools for ID

Within the development of creative thinking process, every theory and philosophy have contributed methods and tools. Some of them are universal, and some are specific to the discipline, but transferrable. They can be grouped based on different purpose DT can serve:

1. Tools for Visual Thinking:

Visual thinking in instances came as big aid for creative process. Some design theories lend existing visual tools for thinking, and some theories developed own. For example, mind map (Buzon and Buzon), visual cue card, etc.

2. Tools for Analytical Thinking:

Another group of method and techniques are focused on improving analytics thinking. Tools can help mapping attributes, synthesize context learning, problem defining and such.

3. Tools for Creative Thinking:

Improving creative capacity is followed by some theories and tools. Six thinking hats, roleplay, etc help shifting perspective and divergent thinking. Tools like Blue skies techniques, trigger method etc. can help thinking alternatives possibilities. Intuition, doodle, dream journal etc, helps capturing subconscious ideas.

4. Tools for Strategic Thinking:

The biggest benefit of DT is to invent creative tools for strategic thinking capacities. Scenario matrix, experience mapping and such are available for training scenario planning. SCAMPER, lateral thinking methods for decision making, and logic tree for analogical thinking.

The following matrix (Figure 2.3) provides few of the available tools in abovementioned areas:

Tools for Exploring Possibilities

- Blue Skies Thinking
- Daydreaming
- Counterfactual Reasoning
- Brainstorming
- Random Access Technique
- Brain Sketching Technique
- Brutethink Technique
- Collective Notebook Technique
- Heuristic Ideation Technique
- Ideal Final Result
- Imaginary Brainstorming Technique
- Paraphrasing Keyword Technique
- Picture as Idea Triggers Technique
- Random Stimuli Technique
- Snowball Technique
- Trigger Method
- Think Tank Technique
- Wishing Technique

Attributes Mapping Tools

- Mind Mapping Techniques
- Concept Map
- Hierarchical Method
- Algorithm of Inventive Problem-Solving Techniques
- Analysis of Interactive Decision Areas
- Attribute Listing Technique
- Boundary Examination Technique
- Card Story Board Skill
- Critical Path Diagram
- Goal Orientation Technique
- Hexagon Modelling
- Kepner and Tregoe Method
- Progressive Hurdle Technique

Analogical Thinking Tools

- Lateral Thinking
- Five Whys
- Three Ifs
- Reverse Thinking
- SCAMPER procedure
- Forced Connection
- Cross-fertilization/ Cross-Pollination
- Force Fit Game
- Surprise Morphing
- Juxtaposition
- Analogy/ Metaphorical Thinking
- Lateral Thinking Technique
- Speculative Imagination
- Circle of Opportunity Technique
- Escape Thinking Technique
- Exaggeration Technique
- Paired Comparison Technique
- Similarities and Differences Technique
- Talking Pictures Technique

Creative Tools & Methods

Tools for Probing Subconscious

- Incubation
- Storyboarding
- Doodling Technique
- Lucid Dream Technique
- Dream Analysis
- Controlling Imagery Technique
- F-R-E-E-Writing Technique
- Focusing Technique
- Keeping a Dream Diary Technique
- Neuro-Linguistic Programming

Divergent Thinking Tools

- Challenging Assumptions
- Six Thinking Hats
- Empathizing/ Role-playing
- Dynamization
- Alternative Scenarios Technique
- Concept Fan Technique
- Dialectic Approach
- False Face Technique
- Help-Hinder Technique
- Idea Advocate Technique
- Nominal-Interacting Technique
- RoleStorming Technique

Figure 2.3: Design Thinking Tools (Based on CREAX, n.d.; Drew, 2023; Fung, 2005; Lau, 2011; Lawson, 2005; Lupton, 2017; *Mycoted*, n.d.[1])

Chapter 3

Topic Tracks

Topic Tracks

3.1 Training Tracks and Relevance

Training topics for professional interior designers can be very purposive. Design Thinking can help members sharpening their saws not only with creative skill to aid novel ideas and intriguing meanings, but also enhance other areas in their professional practice. Analytical thinking process help framing problem, connecting missing dots and enhance empathy. In practice designers must face challenge to understand and engage with context, rebrief and redefine problem. Creative tools will help reinventing on creative process so that projects can be approached in different channel and visual tools to establish the habit of visual thinking. Strategic skills will help not only creative process of design, but also external life.

Table 3.1: Knowledge Area and Skills Relevant to IDT

Knowledge Domains	Skills
A. Design Process B. Creative Cognition/ Process C. Thinking Methods D. Ideation E. Crafting F. Heuristic	• Design Planning • Managing Creative Thinking • Empathizing • Problem Framing • Visual Thinking • Prototyping • Evaluating

The first area to cover is the overarching theories behind design process, to enable designers to grasp the key concepts. A very simple language on basic mechanism and ideas that have shaped all method and tools can make the purpose clear to most participants and provide more food for thoughts to members.

The next four areas are training on four types of thinking and doing tools and methods. Three of them represent the three dimensions (analytic, creative and strategic) of designers' role in the process and one to enhance a habitual practice (sketching) into a thinking tool.

Track A: **Conceptualizing Design Process**

Track B: **Visual Thinking in Design Process**

Track C: **Design Thinking as Analytical Tool**

Track D: **Design Thinking as Creative Tool**

Track E: **Design Thinking as Strategic Tool**

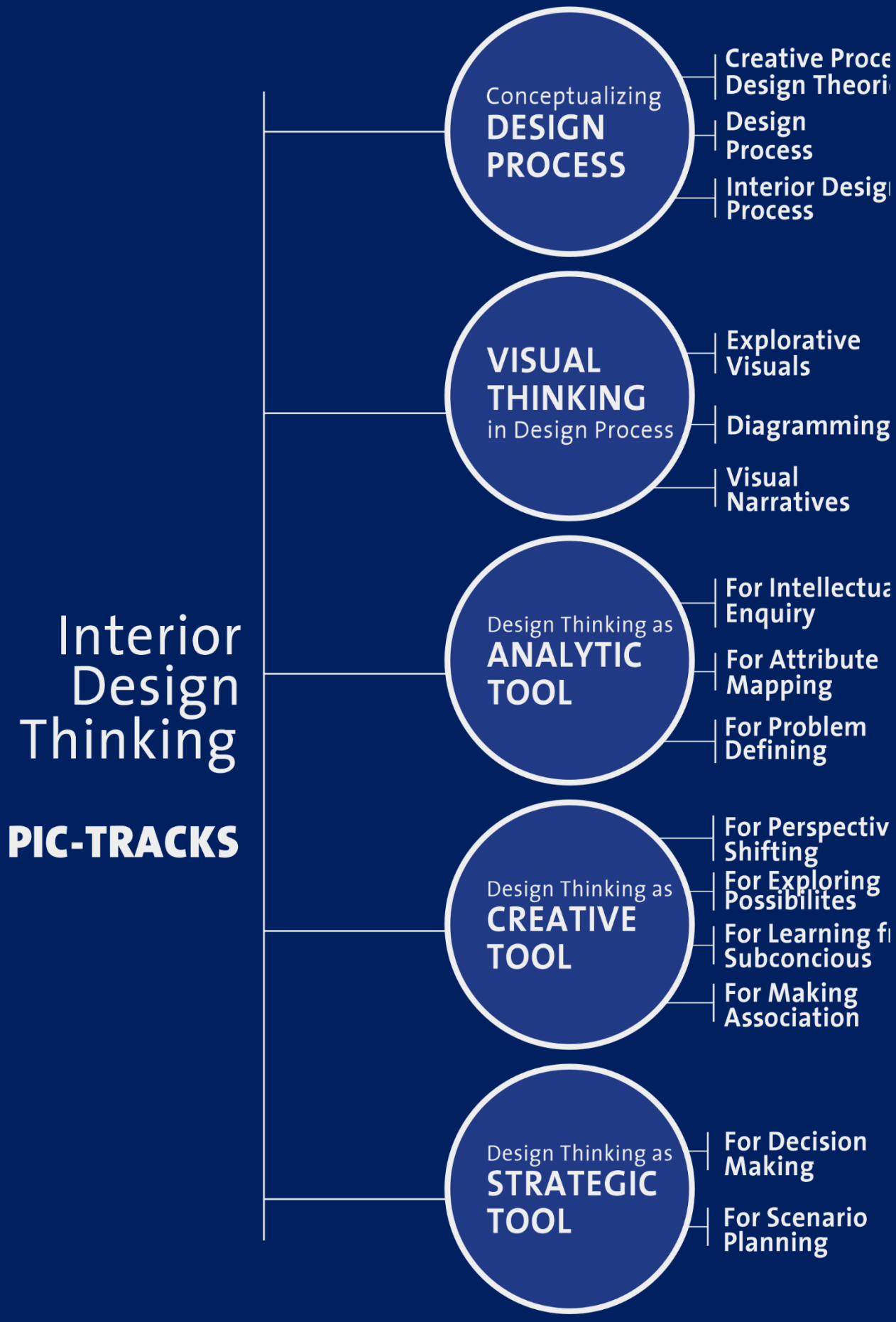


Figure 3.1: IDT Topic Tracks and Example of Detail Areas

3.2 Topic Contents

Track A: Conceptualizing Design Process

This track is intended to provide an overview and conceptual framework of design and creative process as an overarching knowledge. Talks and trainings on theories and historic development may sound distant for professional application but are essential foundation for working with specific area methods and tools in the following tracks.

Creativity has been commonly considered as an innate capacity in design works, and in curriculums are often integrated into studio projects. Interior design projects much spaced with technical aspects, has often misses explicit exercise on design process itself, leading to creative blockage at some point. Knowing different design process models can be effective in sorting alternative approaches. Apart from strengthening creative capacity, knowledge on different thinking processes is also helpful for supporting tactical and technical aspects of interior design practice.

Sub-tracks	Topic examples (inclusive list)
A1. Theories of Design and Creative Process	• Evolution from craftmanship to intellectual enquiry • Design Behaviour • Creative Problem-Solving Methods • Divergent and Convergent thinking • Glass box and Blackbox • Propositional and Appositional Approaches • Synthesis vs Analysis
A2. Different Design Process Models	• Linear model (Fraser, 1972) • Division model (Jones, 1970) • Centralised model (Lawson, 1997) • Cyclic model (Snyder, 1970) • Branching model (Kalay, 1985)
A3. Interior Design Process	• Five phases of interior design project • Analytic, creative and innovative stages of interior design project • Intuitive case studies with unique approaches

Track B: Visual Thinking in Design Process

As discussed in Module 5, visual language has been the centrepiece of design communication. Interior designers also use different visual tools and methods in their design process. Yet visual media's role has often kept limited to expression of ideas and propositions, many designers forget to consciously use it as a thinking tool. Visual thinking takes up tangible space and structure on paper (or such media) much replicating the cognition process in the brain, are useful for enhancing assimilation and ignition of facts and ideas.

This track coincides with the Module 5's Track B, focusing on the training on different visual tools. Three sub-themes are focused on training visual tools on divergent and convergent thinking and idea communication. Members will be benefitted by adding or renewing different visual tools and methods under these topics.

Sub-tracks	Topic examples (inclusive list)
B1. Explorative Visuals (Coincides with Module 5's Track B1)	• Quick sketching technique • Doodling technique • Collaging • Mood boards • Journaling
B2. Diagramming (Coincides with Module 5's Track B2)	• Schematic diagrams • Site appraisal diagrams • Parti and concept diagrams • Visualizing strategies/ Semiotic modelling
B3. Visual Narratives (Coincides with Module 5's Track B3)	• Concept and strategies • Spatial narratives • Storyboarding • Competition presentation case studies • Talking pictures technique

Track C: Design Thinking as Analytic Tool

Track C focuses on developing analytic skills with available and emerging design thinking methods and tools. Interior design is very much context-oriented practice, requiring synthesis of functional, aesthetical, and technical needs. As well projects' novel ideas are often initiated and inspired by the contextual understanding. This discovery phase requires designers to wear a different hat for objective and analytic thinking.

Design works differ from craftsmanship because of their intellectual depths. Commendable projects grow as meaningful edifices of time, place and culture with intriguing statements. First group of topics includes activities to enhance intellectual capacities to turn good projects into great works. Observed and gathered facts can provide meaningful insights with better methods of attribute mapping and problem redefining. Second and third groups of topics and trainings are aimed at developing these two skills in members.

Sub-tracks	Topic examples (inclusive list)
C1. For Intellectual Enquiry	• Rebriefing • Critical thinking • Dialectic method • Empathizing • Challenging assumptions
C2. For Attribute Mapping	• Mind mapping • Concept map • Morphological analysis • Boundary examination method • Attribute listing technique
C3. For Problem Defining	• Hexagonal modelling • Goal orientation technique • Five Whys • Three Ifs • Reverse thinking • Cherry split method • Idea grid

Track D: Design Thinking as Creative Tool

This track works with the creative dimension of interior projects. Novel idea starts with new way of seeing which often refreshes typical backlogs; sub-track 1 covers such shift.

With a new or old position, D2 and D3 sub-tracks train on conscious and subconscious idea exploration methods. D4 focuses on another idea exploration method.

Sub-tracks	Topic examples (inclusive list)
D1. For Perspective Shifting	• Six thinking hats • False face technique • Empathizing • Dynamization • Rolestorming technique • Persona design
D2. For Exploring Possibilities	• Brainstorming • Random access technique • Daydreaming • Metaphorical thinking • Blue sky technique • Snowball technique
D3. For Learning from Subconscious	• Incubation • Lucid dream technique • F-R-E-E writing technique • Dream diary technique • Doodling • Fantasy question • Controlling imagery method •
D4. For Making Association	• Forced connection • Cross-pollination • Juxtapositioning • Surprise morphing • Analogy/ Metaphorical thinking • Brutethink

Track E: Design Thinking as Strategic Tool

The broader and more popular use of design thinking has been into strategic thinking, interior designers can be benefitted from that too. Design process is a decision-making process, where ability to compare and compromise into best-fitting option makes design effective.

From tactical perspective, foreseeing and forecasting scenario helps better imagination, and planning. Second group of strategic training are gathered around such tactical tools.

Sub-tracks	Topic examples (inclusive list)
E1. For Decision Making/ Analogical Thinking	• Lateral thinking • Hierarchical method • SCAMPER procedure • SWOT analysis • Idea advocate • Logic Tree
E2. For Scenario Planning	• Cone of plausibility (Taylor 1988) • Scenario matrix • Design fiction • Speculative imagination • Experience map

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 IDT for professional development, which can be seen three broad categories:

IDT'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 IDT 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:

Table 4.1: Topic-Tracks for IDT Professional Learnings

A	Scholars and Experts in Cognitive Psychology and Creative Process
B	Veteran Designers and Studio Mentors
C	Professionals with Creative Practices across Disciplines
D	Analysts and Strategists Experts
E	Visual Thinkers and Storytellers

4.2 Selection Criteria

A

Scholars and Experts in Cognitive Psychology and Creative Process

Design thinking and design process best can be explained and framed by the experts involved in its background process. Cognitive psychology is the domain provides understand the mechanism involved in creative and problem-solving methods. Cognitive Psychologists can outline and lay foundation for effective approaches and methods.

While experts involved in education and creative training can provide apparatus for creative process learning, even for a professional practice phase of designers. Academics in these areas (education, creative learning, psychology etc.) brings in new theories as well critical perspectives into this foundation.

- Design Educators
- Educators involved in Art and Creative Media
- Pedagogists
- Cognitive Psychologists
- Academic Researchers in related fields

B

Veteran Designers and Studio Mentors

Experienced and prominent interior designers, studio leaders are useful resources to provide filed-notes, interesting cases, and insights from a practical point of view. Participating members can be engaged in conversation as both parties are in same position in the design ecology.

Different designers have different approach of creative initiation, understanding problem, and conceiving ideas and application. Unique and inspiring approaches can be good learning source for professionals renewing their design thinking and approach.

- Veteran designers with commendable projects
- Studio leader/ mentors with unique work method
- Rising designers with creative projects and/or experimental work methods
- Award and competition winner designers
- Designers with working in cross-disciplinary collaborations

C

Professionals with Creative Practices across Disciplines

Though different creative discipline has own specific goal and working details, there is commonality in the challenges and methods adopted as being in the same creative domain, which will provide more insights.

As part of creative process, tools and methods can be exchanged across disciplines and practices as an experiment creating new dynamics in design process.

- Scriptwriters
- Copywriters
- Art Directors
- Movie and Stage Directors
- Stage directors and choreographers
- Fashion Designers
- Product Designers
- Communication Designers
- CGI Artists

D

Analysts and Strategists Experts

Design thinking has been originated and borrowed many ideas from non-design sectors. In recent years it has gone back to non-design sectors as a popular strategic tool and approach. It will be worthy and trend-shifting to learn from different sectors apparently surprising, yet sharing the traits of analysing, alternative-thinking and problem solving for interior design practice.

- Business Strategists
- Policy Planner and Strategists
- Military and Tactical Strategists
- Programmers
- Mathematicians
- Life Skill Mentors/Trainers
- Sports Coaches
- Data Analysts
- Data Visualization Programmers

E

Visual Thinker and Storytellers

Visual thinking has a big role in creative process and design thinking, so do the professionals and experts involved in such practice can play in IDT CPD.

Wide range of creative professionals inclusive of the list can bring in approaches, techniques, and tools for thinking and communicating visually and add new dynamics to interior design practice.

- Data Visualization and Infographics Designers
- Prominent photographers and photojournalists
- Prominent Artists
- Urban Sketchers
- Film Directors, Script Writers, Cinematographers
- Comic Artists, Illustrators
- Multimedia Visual Storytellers and Sound Artists

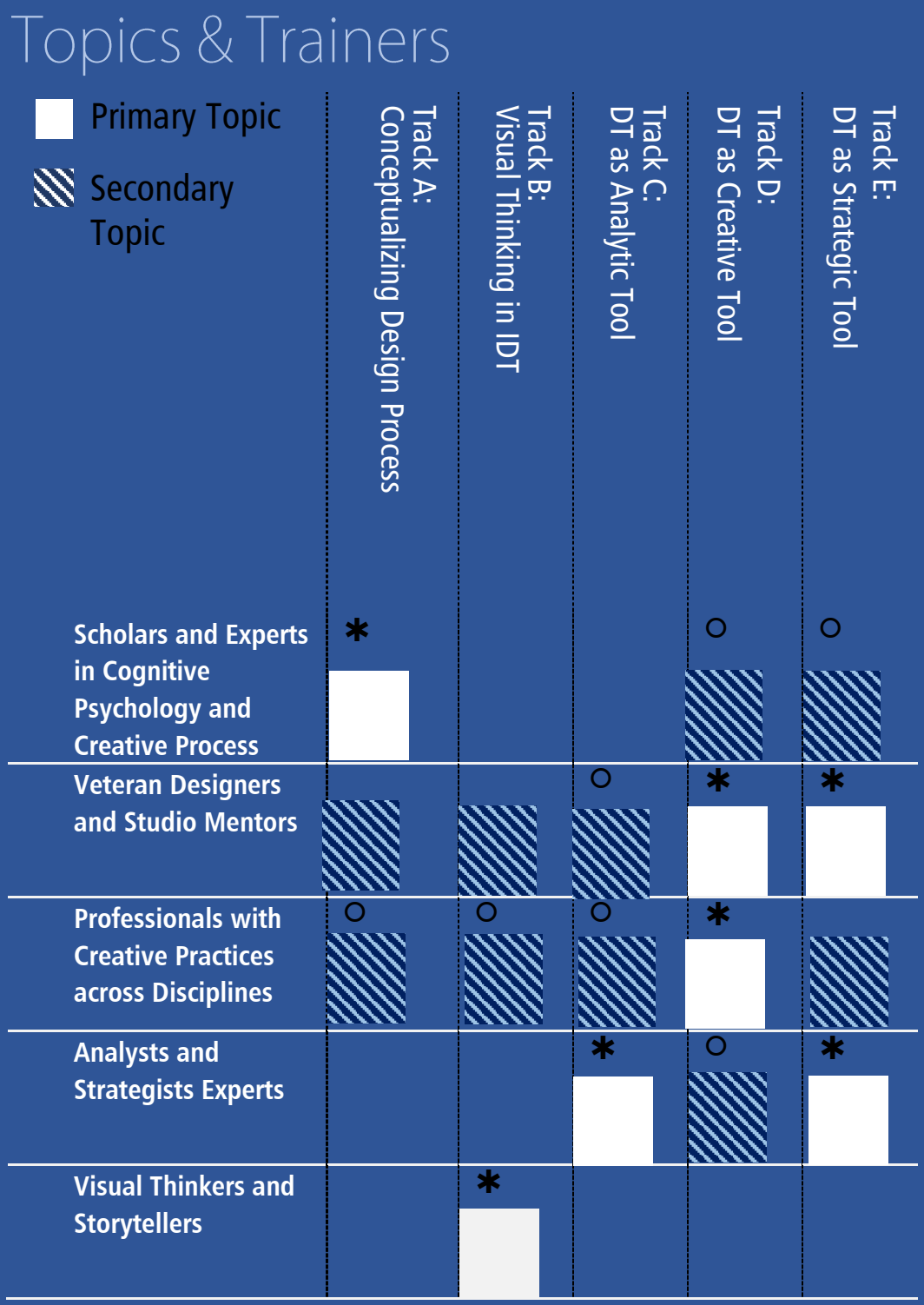


Figure 4.2: Possible Topic-focus Area/s for Different Group of Speaker/ Trainers/ CPD Providers

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).

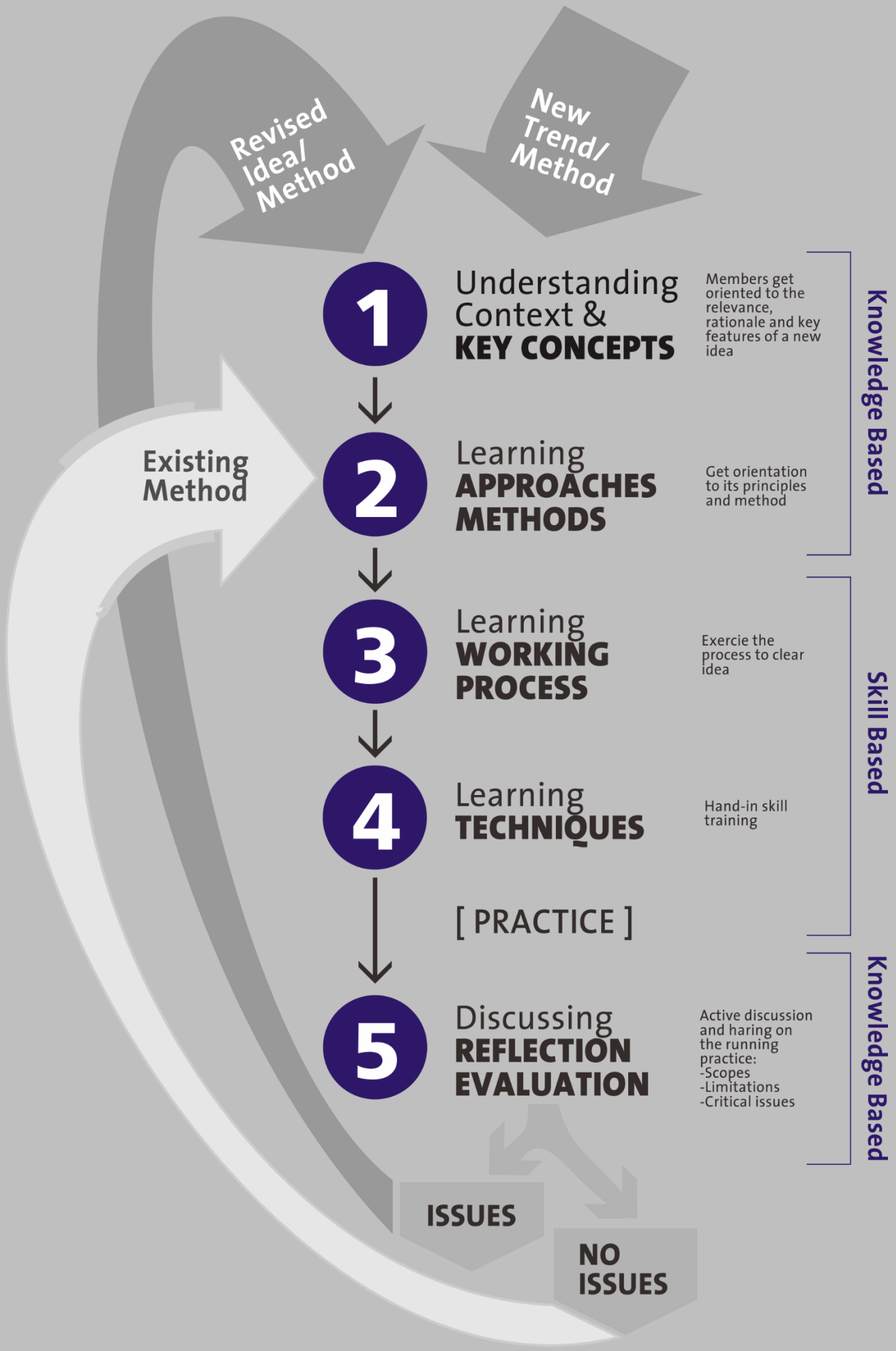
B. Learning about the Approach: The next level of learning involves getting familiar with the main principles and methods involved (e.g.: sourcing and energy-efficiency as principles of sustainable construction).

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


Revised Idea/ Method
New Trend/ Method
1
Understanding Context & KEY CONCEPTS
Members get oriented to the relevance, rationale and key features of a new idea
Knowledge Based
Existing Method
2
Learning APPROACHES METHODS
Get orientation to its principles and method
3
Learning WORKING PROCESS
Exercie the process to clear idea
Skill Based
4
Learning TECHNIQUES
Hand-in skill training
[PRACTICE]
5
Discussing REFLECTION EVALUATION
Active discussion and haring on the running practice:
-Scopes
-Limitations
-Critical issues
Knowledge Based
ISSUES
NO ISSUES

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	COLLABO-RATIVE	PARTNER INSTITUTES	3RD PARTY PROVIDED
Activities planned, arranged and managed entirely by HKIDA under CPD plan.	Activities arranged, managed by government agencies, institutional and industry partners, catered for HKIDA members. Affiliated and listed by HKIDA under CPD plan.	Activities arranged by partner professional institutes and relevant government-agencies open to HKIDA members Relevant to HKIDA's CC&R CPD practice. HKIDA acknowledges is as its CPD activity.	Members participates activities arranged by external parties, but relevant to the topic tracks. HKIDA reviews relevance and acknowledges the achievement of member as CPD point.
INTERNAL		EXTERNAL	

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*
A. Formal/ Structured:			
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. Informal/ Unstructured:			
1. Volunteering in HKIDA activities	*Case-specific*	*Case-specific*	*Case-specific*
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*
A. Formal/ Structured:			
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	*Case-specific*	*Case-specific*	
B. Formal/ Unstructured:			
5. Industrial Tours	2-3 Hours	2-3 Hours	
2. Participating Trade Shows	*Case-specific*	*Case-specific*	*Case-specific*

TYPE-III

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

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

TYPE-IV

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

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

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

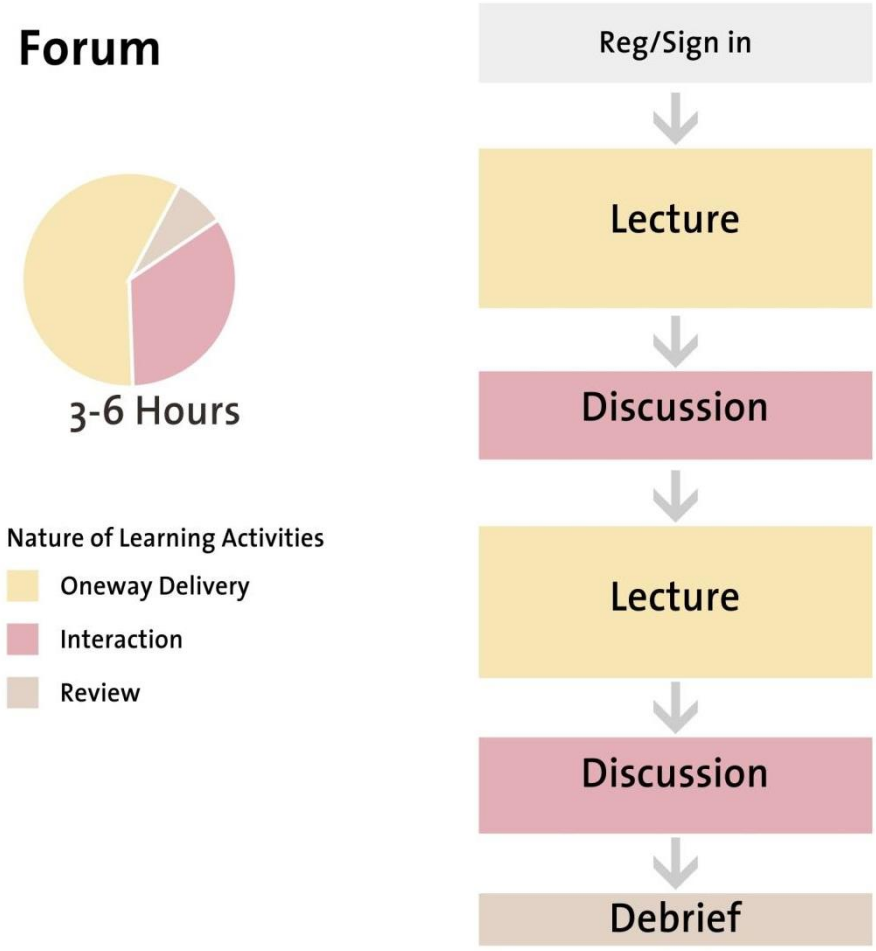


Table 8: Planning blocks for Workshops

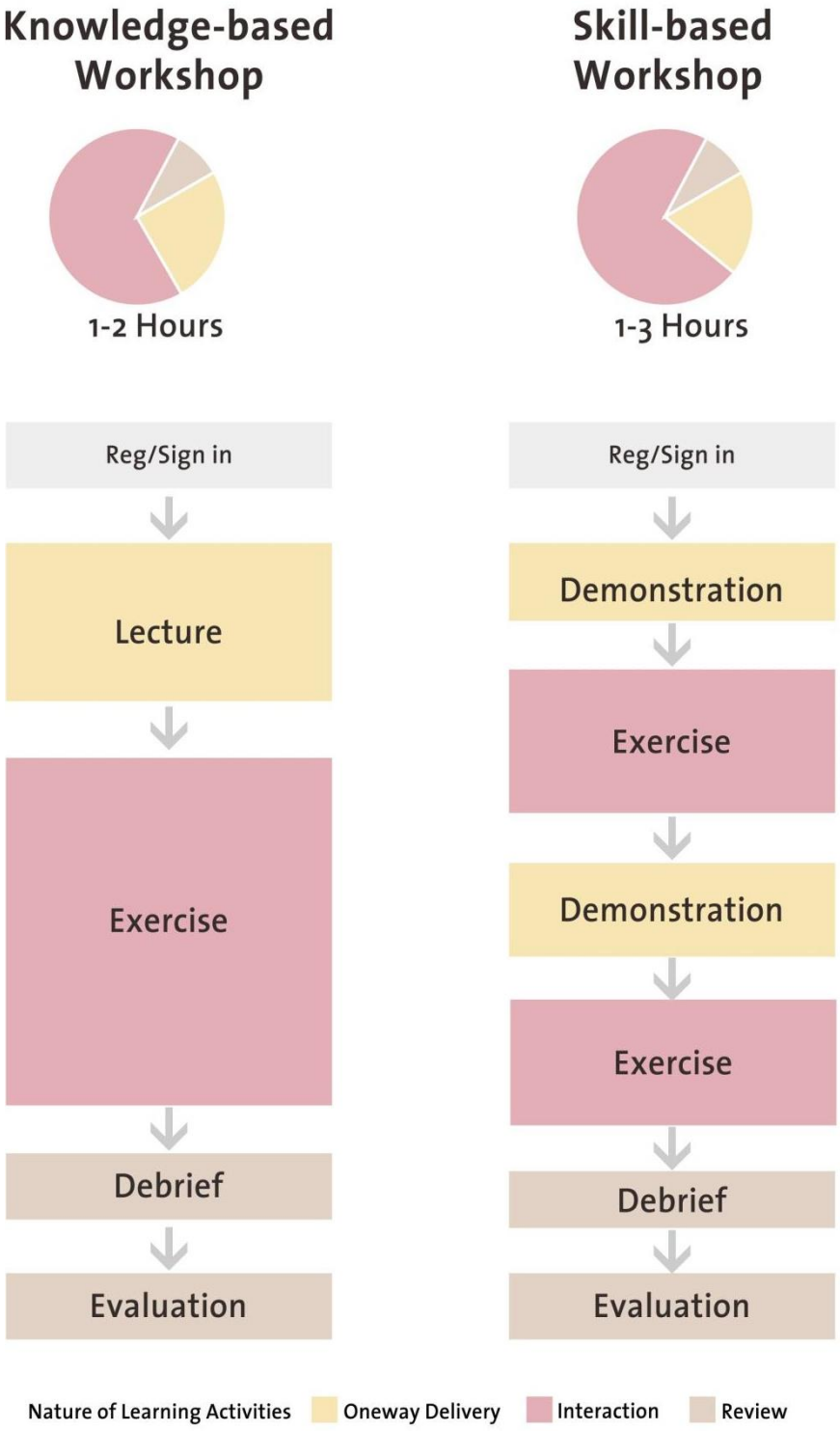


Table 9: Lecture and Seminar

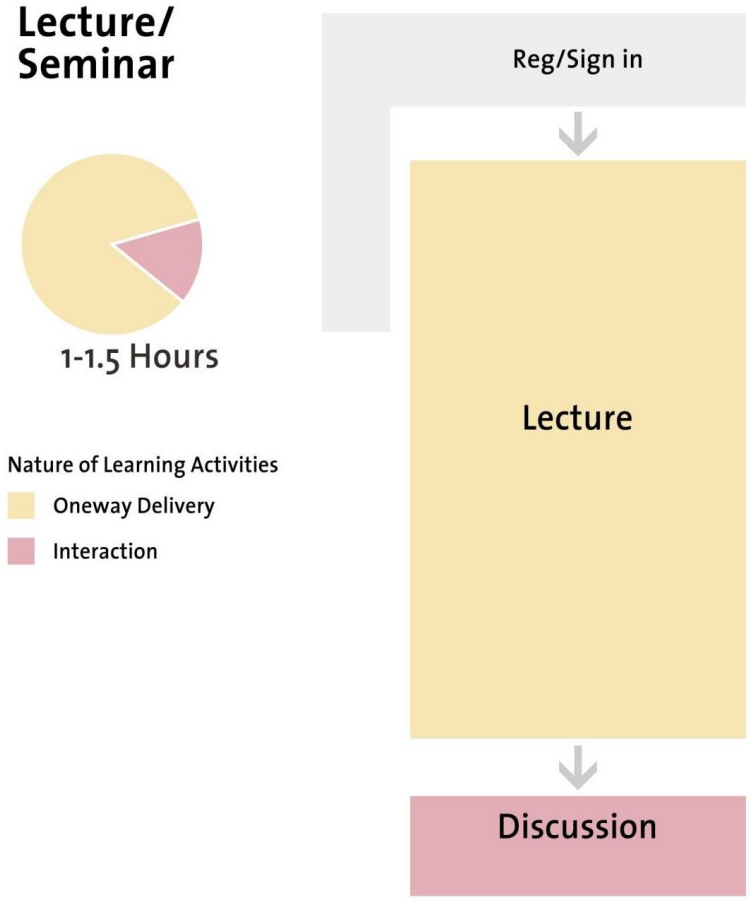


Table 10: Video Courses

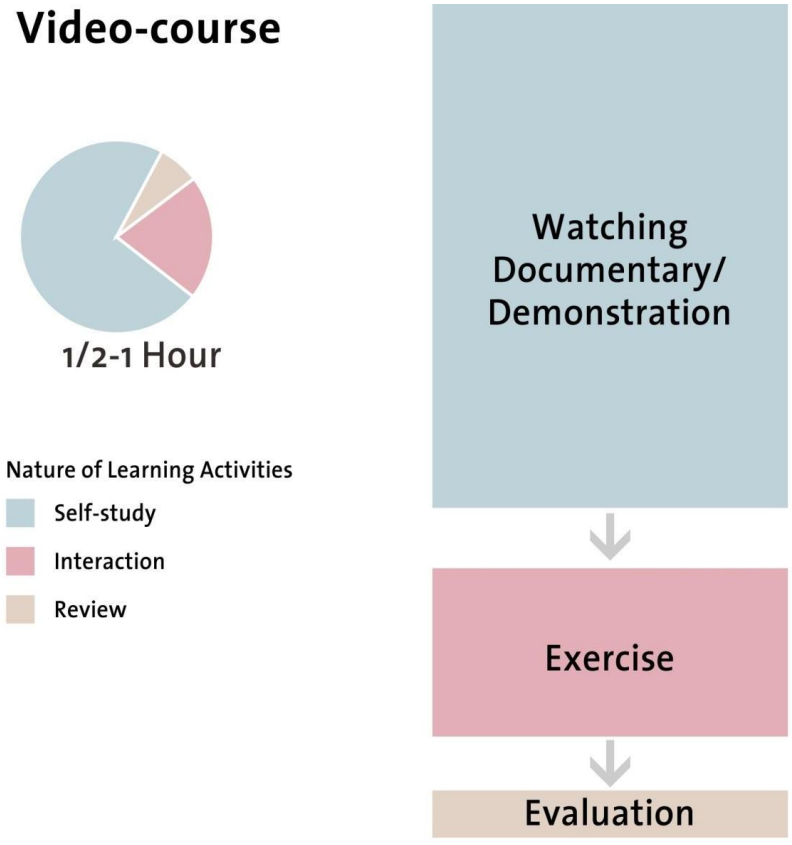
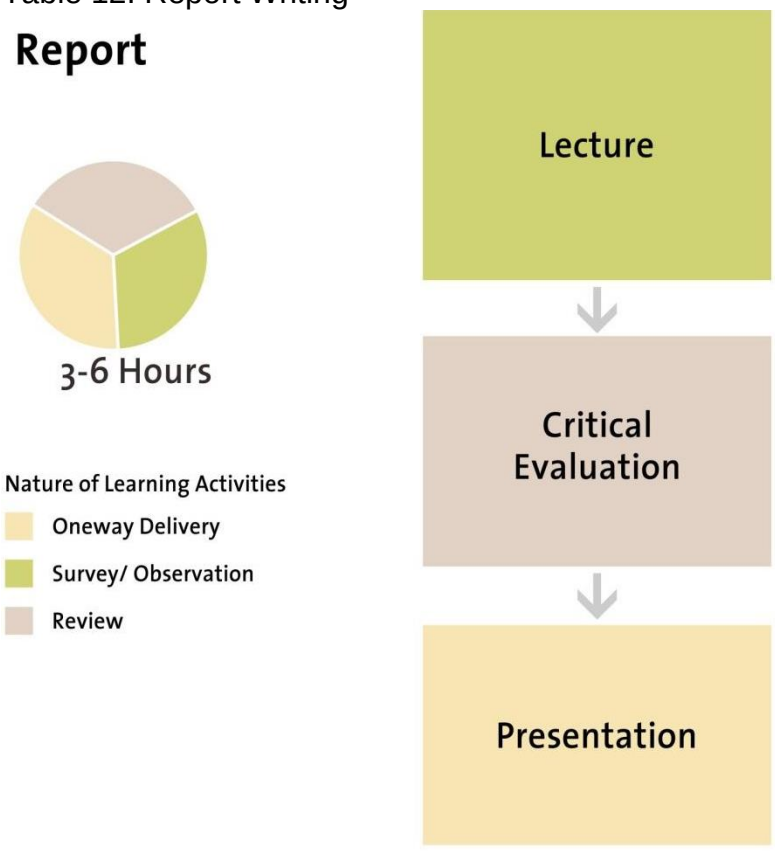


Table 11: Case Study and Tour Structure

Table 12: Report Writing



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.

	Track A: Conceptualizing Design Process	Track B: Visual Thinking in IDT	Track C: DT as Analytic Tool	Track D: DT as Creative Tool	Track E: DT as Strategic Tool
LO1 Acknowledge the role and significance of design thinking as core of design process and for interior design practice.	◆ Aware of DT's role in different phases of design process	◆ Identifies visual thinking as significant vehicle of DT	◆ Aware of the use of DT in analytic exploration	◆ Appreciates of the DT's role in creative interventions	◆ Aware of DT's role in strategic problem solving ◆ Aware of DT's role beyond design process in everyday situations
LO2 Attain workable understanding on design thinking's key concepts, theories, and methodologies.	◆ Gains concept on different theories and concepts in connection to design process ◆ Identifies inductive case studies from the practice of designers	◆ Understands different visual ideation and communication methods in connection to DT concepts and approaches	◆ Identifies different theories and methods used for analytic thinking in interior design	◆ Identifies different theories and methods used for creative thinking in interior design	◆ Understands different concept and approaches for strategic thinking ◆ Understands DT concepts as a life skill and attitude

	Track A: Conceptualizing Design Process	Track B: Visual Thinking in IDT	Track C: DT as Analytic Tool	Track D: DT as Creative Tool	Track E: DT as Strategic Tool
LO3 Acquire employable skills on the diverse range of design thinking applications related to interior design practice.	◆ Acquires work methodology to apply Dt in different phases of design process	◆ Attains workable skills in different visual thinking techniques and tools employable to interior design practice	◆ Acquires analytic thinking skills for interior design practice	◆ Acquires creative thinking skills for interior design practice	◆ Demonstrates strategic thinking skills in interior design practice
LO4 Extend and apply design thinking attitude in professional and everyday situation.	-	◆ Able to employs visual thinking for DT in everyday practice	◆ Applies analytic tools and techniques for interior design profession	◆ Applies creative tools and techniques for interior design profession	◆ Applies creative tools and techniques for interior design profession ◆ Able to apply DT in daily problem solving and exploration

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 different degree of learners' active and passive involvement and contribution:

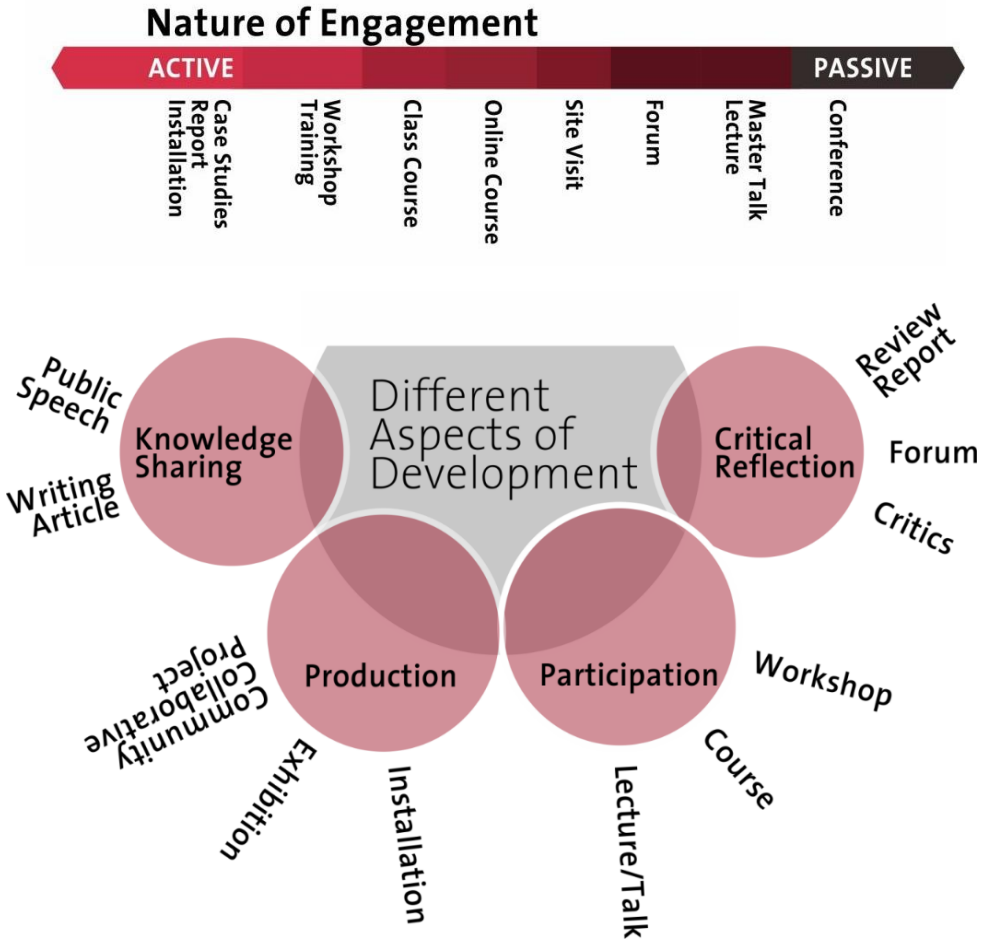


Figure: 6.1: Different aspects of CPD learning activities

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 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
香港室內設計協會

Hong Kong Interior Design Association
Continuing Professional Development Declaration Form 2024
(From 1 June 2024 to 31 May 2025)

CPD Activities

All Full Members and Associate Members are required to undertake minimum 20 CPD hours per year		**CPD Hour(s)**
1. Professional CPD Courses (Minimum 10 CPD hours per year)		
a	Take approved courses in interior design or related areas organized by HKIDA or collaborative parties	
2. Participation in CPD activities		
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	
3. Personal Enhancement and others		
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	
4. Other CPD activities (Please specify)		
	Total:	

Declaration (Please put a ✓ in the appropriate box)

☐ I declare that ***I have fulfilled*** the minimum CPD requirement for 2024. 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

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

CPD LOG SHEET

YEAR:
Total Hours:

Name: **Membership No**

	Track A: Conceptualizing Design Process	Track B: Visual Thinking in IDT	Track C: DT as Analytic Tool	Track D: DT as Creative Tool	Track E: DT as Strategic Tool
LO1 Acknowledge the role and significance of design thinking as core of design process and for interior design practice.	◆ Aware of DT's role in different phases of design process	◆ Identifies visual thinking as significant vehicle of DT	◆ Aware of the use of DT in analytic exploration	◆ Appreciates of the DT's role in creative interventions	◆ Aware of DT's role in strategic problem solving ◆ Aware of DT's role beyond design process in everyday situations
LO2 Attain workable understanding on design thinking's key concepts, theories, and methodologies.	◆ Gains concept on different theories and concepts in connection to design process ◆ Identifies inductive case studies from the practice of designers	◆ Understands different visual ideation and communication methods in connection to DT concepts and approaches	◆ Identifies different theories and methods used for analytic thinking in interior design	◆ Identifies different theories and methods used for creative thinking in interior design	◆ Understands different concept and approaches for strategic thinking ◆ Understands DT concepts as a life skill and attitude
LO3 Acquire employable skills on the diverse range of design thinking applications related to interior design practice.	◆ Acquires work methodology to apply Dt in different phases of design process	◆ Attains workable skills in different visual thinking techniques and tools employable to interior design practice	◆ Acquires analytic thinking skills for interior design practice	◆ Acquires creative thinking skills for interior design practice	◆ Demonstrates strategic thinking skills in interior design practice
LO4 Extend and apply design thinking attitude in professional and everyday situation.	-	◆ Able to employs visual thinking for DT in everyday practice	◆ Applies analytic tools and techniques for interior design profession	◆ Applies creative tools and techniques for interior design profession	◆ Applies creative tools and techniques for interior design profession ◆ Able to apply DT in daily problem solving and exploration

Appendix

Resources

Resources
For Further Reading

A. Design Process

- Adams, Sean. 2021. *How Design Makes Us Think: And Feel and Do Things*. Hudson, NY, UNITED STATES: Princeton Architectural Press.
- Cross, Nigel. 2023. *Design Thinking: Understanding How Designers Think and Work*. 2nd edition. London: Bloomsbury Visual Arts.
- Dohr, Joy H., and Margaret Portillo. 2011. *Design Thinking for Interiors: Inquiry, Experience, Impact*. John Wiley & Sons.
- Doorley, Scott, Sarah Holcomb, Perry Klebahn, Kathryn Segovia, and Jeremy Utley. 2018. "Stanford Design Thinking Bootleg." Academic Resource. Stanford: Hasso Plattner Institute of Design at Stanford University. https://dschool.stanford.edu/resources/design-thinking-bootleg.
- Jones, John Christopher. 1981. *Design Methods: Seeds of Human Futures*. J. Wiley.
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- Lawson, Bryan. 2005. *How Designers Think: The Design Process Demystified*. 4th edition. Amsterdam Heidelberg: Routledge.
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- Reekie, Ronald Fraser. 1972. *Design in the Built Environment*. Crane, Russak.
- Rowe, Peter G. G. 1991. *Design Thinking*. New edition. Cambridge, Mass. London: The MIT Press.
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B. Creativity

- Bono, Edward De. 2015. *Lateral Thinking: Creativity Step by Step*. Reissue edition. New York: Harper Colophon.
- Brown, Tim. 2008. "Design Thinking." *Harvard Business Review*, June 1, 2008. https://hbr.org/2008/06/design-thinking.

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- Drew, Chris. 2023. “25 Creative Thinking Examples.” August 31, 2023. https://helpfulprofessor.com/creative-thinking-examples/.
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- Gänshirt, Christian, and Christian Gänshirt. 2007. *Tools for Ideas: Introduction to Architectural Design*. Basel/Berlin/Boston, SWITZERLAND: Walter de Gruyter GmbH.
- Michalko, Michael. 2006. *Thinkertoys: A Handbook of Creative-Thinking Techniques*. NO-VALUE edition. Berkeley, Calif: Ten Speed Press.
- Mycoted. n.d. “Creativity Techniques.” Accessed October 15, 2023. https://www.mycoted.com/Category:Creativity_Techniques.

C. Analysis & Strategy

- Cross, Nigel. 2006. *Designerly Ways of Knowing*. Springer Science & Business Media.
- Lawson, Bryan. 2004. *What Designers Know*. 1st edition. Oxford: Routledge.
- Brown. 2009. *Change by Design: How Design Thinking Transforms Organizations and Inspires Innovation*. New York: HarperBusiness.
- Watanabe, Ken. 2009. *Problem Solving 101: A Simple Book for Smart People*. 1st edition. Portfolio.

D. Visual Thinking

- 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.
- Lupton, Ellen. 2017. *Design Is Storytelling*. 1st edition. New York, NY: Cooper Hewitt, Smithsonian Design Museum.
- Brown, Stephen A. 2001. *Communication in the Design Process*. London, UNITED KINGDOM: CRC Press LLC.
- McCarter, Robert. 2016. *The Space Within: Interior Experience as the Origin of Architecture*. London: Reaktion Books.

Interior Design Thinking

IDT

HKIDA
CPD
SERIES
CPD06

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