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CREATEHK

INTERIOR DESIGN BODY OF KNOWLEDGE

Book 4

THE FUNDAMENTALS OF INTERIOR DESIGN COMMUNICATIONS

JOINTLY RESEARCHED AND PUBLISHED
by Hong Kong Interior Design Association & The Hong Kong Polytechnic University

Contents

PREFACE

At present, there are no formal educational materials for Hong Kong interior design learning, and educators can only rely on ad hoc literature produced overseas (particularly in the West), or architectural-based materials to learn about interior design. Given that interior design has already established a unique and well-defined body of professional knowledge, and is firmly rooted in the cultural and social practices of a place, there is a need for interior design textbooks to reflect this context and allow interior design students to keep pace with rapid development of the industry. This series of interior design textbooks is aimed at satisfying the needs of Hong Kong interior design students at different academic levels from diploma, higher diploma to bachelor's degree. Filled with case studies of award winning works from across the Asia-Pacific region and beyond, as well as interviews and articles written by well-known professionals and academics from Hong Kong and around the world, these are the first interior design textbooks researched and written in Asia.

The series contains six books, related to the 6 body of knowledge areas well-defined in the Interior Design Professional Guideline, published by the Hong Kong Interior Design Association (HKIDA) in 2014. Based on research of reputable international standards and confirmed by surveys of local interior design educators and practitioners, this guideline sets out in a systematic way the knowledge and skills that Hong Kong interior designers should possess. The 6 body of knowledge areas covers and follows the typical process of any interior design project, which includes:

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

This book 4, **The Fundamentals of Interior Design Communication**, focuses on the key knowledge related to Interior Design Communication: topics cover Spatial Representations and Embodiments, Communication Methods throughout different stages of design (Inception, Preliminary Design, Schematic Design, Detail Design, Construction Documents, Construction Period), Archiving and Project Synopsis Writings.

Our greatest challenge in compiling this book series was deciding which key content to select from the vast pool that is relevant to not only global but also local context and turn them into useful teaching resources and materials for educators' future elaboration. For this reason, choosing examples to fit within the physical constraints of a book required a rigorous edit. We hope it will be of enormous benefit to interior design students, educators and practitioners and inspire everyone to look for more.

Horace Pan
Project Chief Investigator

INTRODUCTION

The Design Process
By Louisa Young

There is a method to the seeming madness of design. It is called the Design Process, and it can be categorized into 6 basic steps. The designer will go through each of these steps to complete a project. During each step, interior designers make use of different tools to communicate with members of the design team and clients to get across their ideas and to ensure that the project is run smoothly. These 6 steps include:

1. Programming
2. Schematic design (SD)
3. Design Development (DD)
4. Construction Documentation (CD)
5. Construction Administration (CA)
6. Post-occupancy Evaluation (PoE)

Each step has a series of tasks that occur and a series of end products. The design team completes these tasks with the help of consultants and with the cooperation of clients.

A typical interior design team is composed of the following personnel:

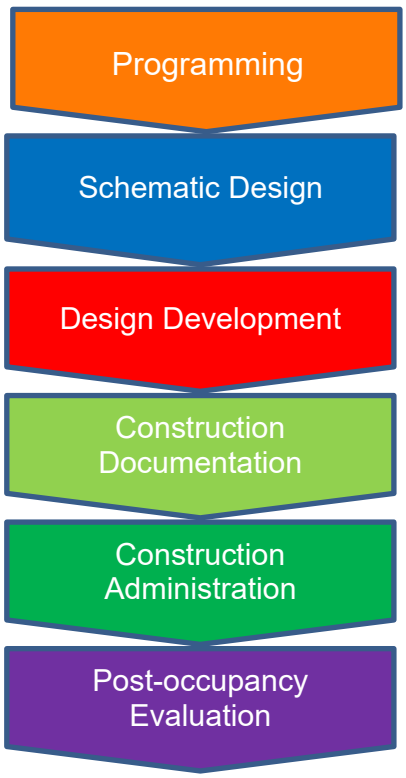
1. Designers – they are in charge of coming up with the design concept and to oversee the project during the construction stage;
2. Project Management – they are in charge of keeping the project on schedule and on budget, and dealing with financial issues such as specification;
3. Technical – they are in charge of documentation related to the execution of the project.

Fig. 1.1

Consultants are outside personnel that are required for various specialized aspects of a project, and different types of projects may require different combinations of consultants, which include the following:

1. Engineers – such as mechanical, electrical, plumbing, structural and acoustical engineers. They are in charge of overseeing and managing technical issues;
2. Specialist – they including lighting, kitchen, security, graphics, etc., and are assembled for the job depending on the project type.

The Interior Design Process



1. Programming (some may call this stage inception or preliminary design)

   This is the first step in the design process. It involves a great deal of discussion, research and information gathering, such as that relating to clients' needs and requirements, the existing condition of the site and future goals. The nature of the project, be it residence, office, retail, food and beverage, etc., must be identified and the objectives, requirements, feasibility, extent and constraints regarding the project must be set. At the end of this stage, a Design Brief that articulates the design problem and lists out the possible solutions should be submitted to the client for review and approval.

2. Schematic Design

   Once programming is approved, the design team then moves to the schematic design (SD) phase. In this stage, all options are explored. Discussions with the client will be held on a continual basis, with regular meetings to review information and design ideas. Communication with the client should take the form of Schematic Drawings: quick sketches and graphic visualizations of main design ideas, such as space usage and allocation, circulation and colour schemes. Preliminary coordination will also take place with any consultants and engineers at this stage.

3. Design Development

   The Design Development (DD) phase is all about refining and finalizing the design scheme. The various options explored in the Schematic Design phase will be made more specific. Details will be determined and confirmed for every aspects of the project. Communication with the client at this stage includes floor plans showing furniture placement, mood boards showing colour, materials and finishes. Depending on the scale of the project, perspective drawings, full colour renderings, 3-D models or computer simulations may also be needed.

4. Construction Documentation

   The Construction documentation (CD) phase is where the interior design team produces the legal construction documents, such as drawings and technical specifications. Both of these items must have project in-charge or architect's (AP) stamp and signature prior to submission for building permits. Any consultants to the project will also be added to the drawings and specification using their respective licensing stamps.

   Construction drawings include plans, elevations, sections, schedules and details, etc., which are needed to build the project. The specifications are a bound book containing all the contract and non-contract documents for a construction project except the drawings and agreements. This book outlines all the parties involved with the project and the technical information needed to supplement the drawings.

5. Construction Administration

   The Construction Administration (CA) phase of a project occurs during the actual building of the site. Contractors' bids are sought and appropriate contractors are selected. The design team will then prepare a detailed schedule of works, choreographing construction, installations and finishing in their proper sequence. The main focus is to ensure the project is being built to the level and specification that the design team envisions. Any changes to the documents in this phase are called change orders. Change orders may require additional materials, time and money. Any addendum must be numbered and catalogued.

6. Post-occupancy Evaluation

   The final phase of the design process includes accessing how successful the project is for all the parties involved. This is what is called post-occupancy evaluation (PoE), during which the design team should evaluate the internal success of the project. Evaluation can be done in the form of questionnaire, face-to-face interview or walk-through with the client. This evaluation may encompass the aesthetics and functionality of the space, how well the space meets clients' and users' needs as well as the working relationship between the client and the design firm. Post-occupancy evaluation helps the design team increase their professional knowledge and improve communication with clients and users.

CHAPTER 1

The Importance of communication in design
by Manfred Yuen

Communication is, arguably, the most important aspect of the work of interior designers.

One of the exercises that I would assign to my students went like this: imagine that you have just lost the ability to speak and you need to instruct a carpenter to build a chair, how could you pass on your instructions? The answers may not be as straightforward as we imagine; many students would say that they would provide detailed and meticulous technical drawings to the carpenter, while others think that is not sufficient and suggest producing a 3D animation instead. Some students would film the making process of a mock-up and some would even demonstrate how the assembly sequence should be.

With the absence of their speaking ability, the students became much more mindful and cautious not only about the effectiveness of drawings and the presentation methods, but their eventual designs were altered and were even made simpler so that they would not have to spend too much effort explaining them. The above hypothetical scenario made the student think deeper into the importance of effective communication for designers, which is ironically very much overlooked as a skill set by itself. Communications, therefore, influence designs and not the other way around.

Communications are vital to the realization of designs. This book will attempt to illustrate some of the more usual modes of communication methods that interior designers will come across over a design process.

CHAPTER 2

Spatial representations and its embodiments
by Manfred Yuen

If you are a product designer, it is very common to produce 1:1 mock-up/prototypes of your design before hitting the mass production button, but as an interior designer, it is very difficult to create a 1:1 space before committing to the design. That is why interior designers have to rely on spatial representation to represent an envisaged spatial experience in order for others to understand their design intents.

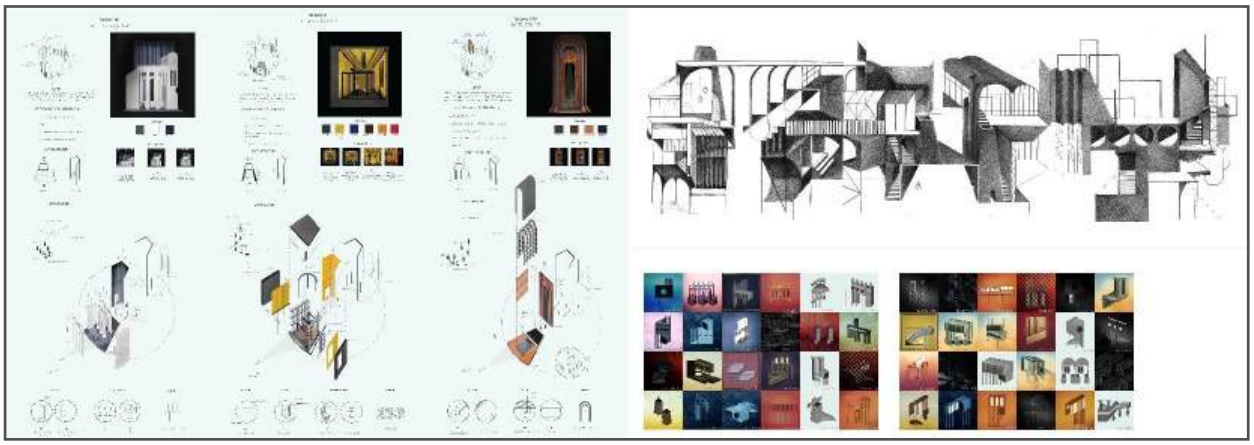


Fig. 2.1

Realism is not the only objective for spatial representations; good representation tends to seek resonances with the audiences and to convey the atmosphere and mood of the envisaged space.

There is another side on spatial representations, that is to communicate to yourself. Designers need to create sketch drawings and models throughout one's thinking process and to attain clarity internally.

The spectrums of representations

Communications for interior designers are not only limited by visual means (i.e., drawings, physical models, etc.). Let us not forget that interior designers can convey their ideas through dialogues and writings. Some novels offer the best depictions of spaces through writings; for example, Cao Xueqin's *The Dream of the Red Chamber* offers meticulous details of scenery, architecture, gourmet and fashion design of the Qing Dynasty. Writing is a powerful form of communication for designers because it offers room for the readers' imagination.

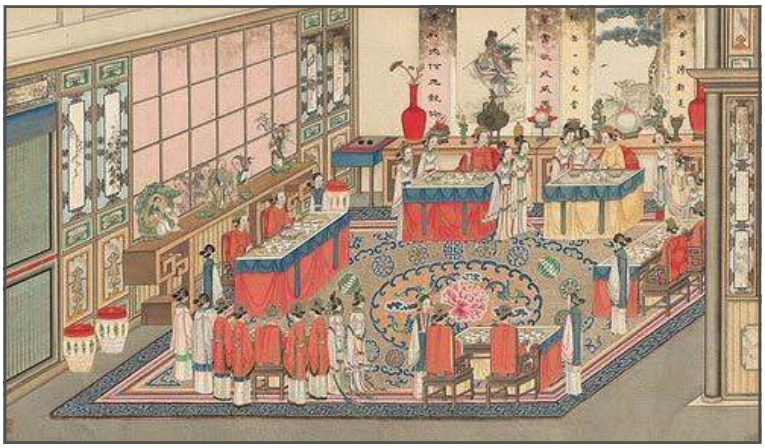


Fig. 2.2 A piece from a series of brush paintings by Qing Dynasty artist Sun Wen (1818–1904), depicting a scene from the novel, The Dream of the Red Chamber[1].

Nonetheless, most of the time, interior designers use visual means to represent their ideas, taking into account the scale and dimensions of spaces. Modelling is necessary not only because of its ability to convey accurate information of the design intents but also because it is capable of describing materiality. Models may also allow designers to animate lighting conditions with much greater accuracy.

At present, designers are beginning to explore the potential of virtual reality, which may allow them to envisage and even manipulate interior spaces three- dimensionally.

Below is a graph listing the most commonly known forms of representations in interior design, expressed as a spectrum which lies between two poles, from the most abstract forms on one end and the most "real" forms on the other. The following chapters will further elucidate each form and provide examples.

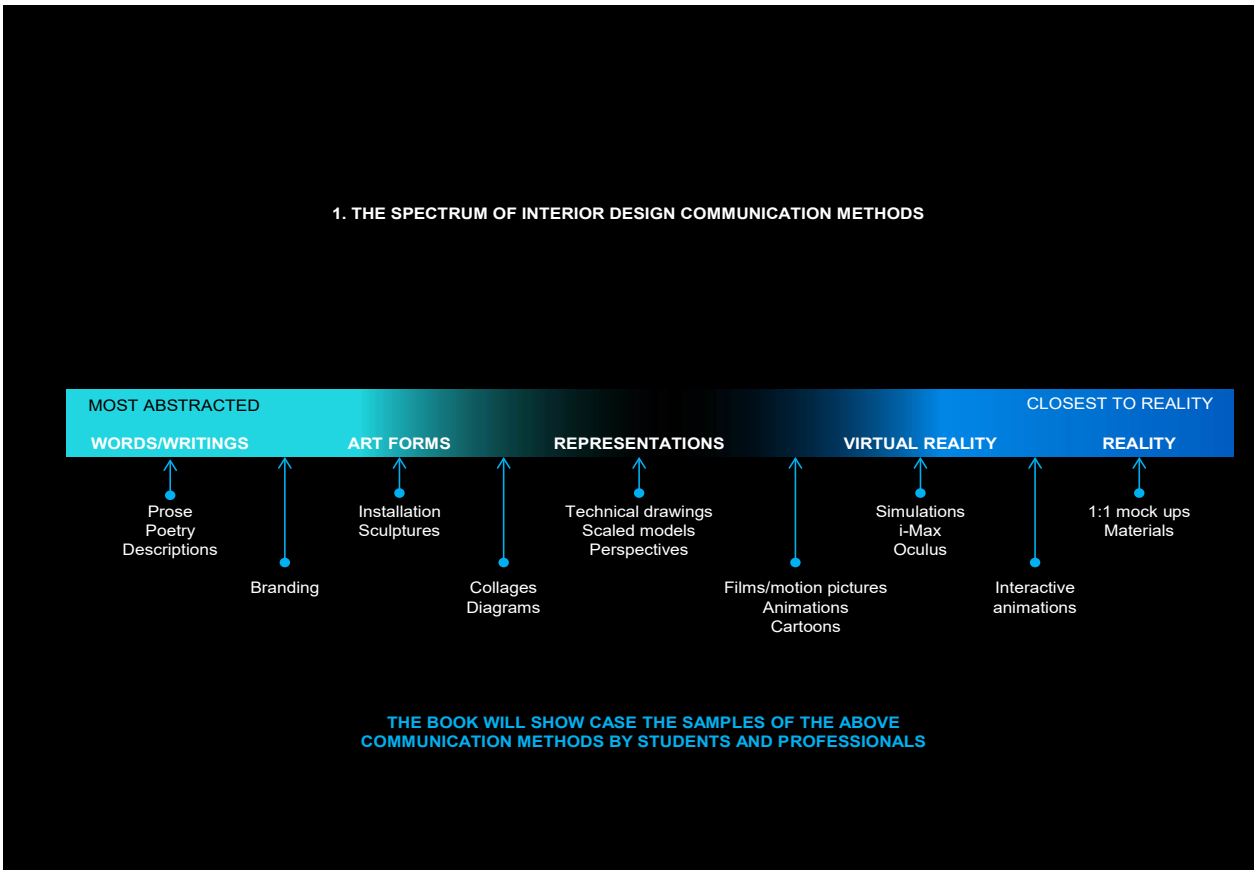


Fig. 2.3 The spectrum of interior design communication methods

CHAPTER 3

Communications methods at various stages of design

by Manfred Yuen and Sami Al Hasan

This chapter covers the different forms of representation and communication and describe how they may be employed at the different work stages of an interior design project.

3.1 Programming or Inception stage (the spirit of communication, contracts and making promises)

Interior design projects may be self-initiated or commissioned. Self-initiated works may be your own home, restaurant that you own, etc., where you are the client. Other self-initiated interior design projects can be design competitions that you have decided to enter.

The examples that we use in this section refers to the commissioned works; i.e., you are hired by a client to provide interior design services. At this work stage, you will be communicating with the client mostly on your works experiences and they will be telling you their needs.

You will very likely to be demonstrating to your potential client your portfolio and even site visits to the works that you have completed. Communication works are interactive and highly experiential for the future client.

Prior to accepting the commission, you should ask to visit the project site. Such visits are important because you will need to collect the information of the site in detail. You may wish to acquire drawings of the building prior to the site visit. While you are on-site, take pictures, make measurements, make sketches, interview the neighbours, other stake holders and the landlord. Do not forget to bring along essential equipment, because if the site is overseas, you may have very few chances to visit the premises before you make a judgement whether to accept the commission and to set the fee for your services.

Listening to your client's wishes is essential; you may be eager to impress them, but you may end up making promises that you are unable to keep! After deciding to take on a project, you should set down the relevant conditions in the form of an agreement or a contract. The contract should state your works scopes, time frame, fee, date of intend completions and termination clauses.

A design project starts with stating a problem or need, and designers propose solutions that promise certain resolutions to that problem or need. The act of stating a problem and intention for design-solutions connects two ends: the user and designer, thus the need for communication emerges from the very first point of design process. Involving two ends at this stage, the nature of communication shifts between two-way and one-way, and interchanging between the presenter and receiver (Figure 3.1). Interior design project, like other design processes, can be seen as transition from a 'known' domain (context) to an 'unknown' or unseen domain (idea) towards 'known' domain (programme, artifact). This inception stage is the most critical in formulating that 'unseen' part. Inception stage is probably the most mysterious part in designers' work process, requiring both analytic and creative aptitude in shaping an idea.

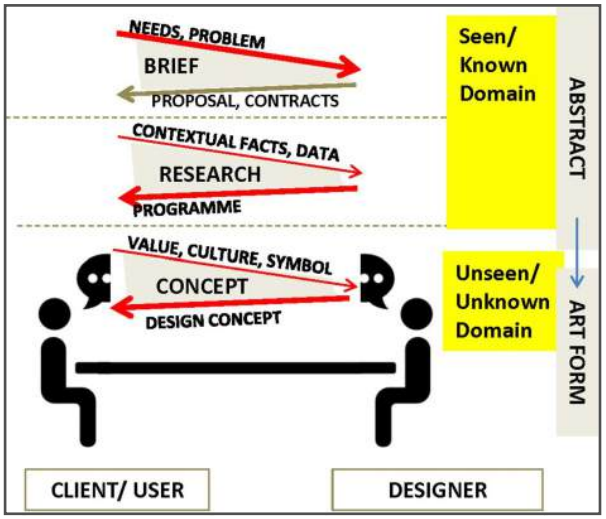


Fig. 3.1 Communications at Inception Stage

A design project often starts with a design brief, which expresses the need (from user/client end) and intention and promise (from designer's end) for solution. It is also an expression of agreement of role- setting in solving a problem, defining the project/work's scope and time-limit, and outlining the project's overall tone and goal.

A brief can be communicated in three different forms. The designer expresses his or her line of thoughts as an initial enquiry through conversational meeting with client/users. In many competitions or academic projects, a conversational briefing session will be held in which interested parties are invited. Finally, a formal written brief will be prepared. Written briefs resemble a formal agreement, defining role, scope, limit, responsibilities and expected outputs.

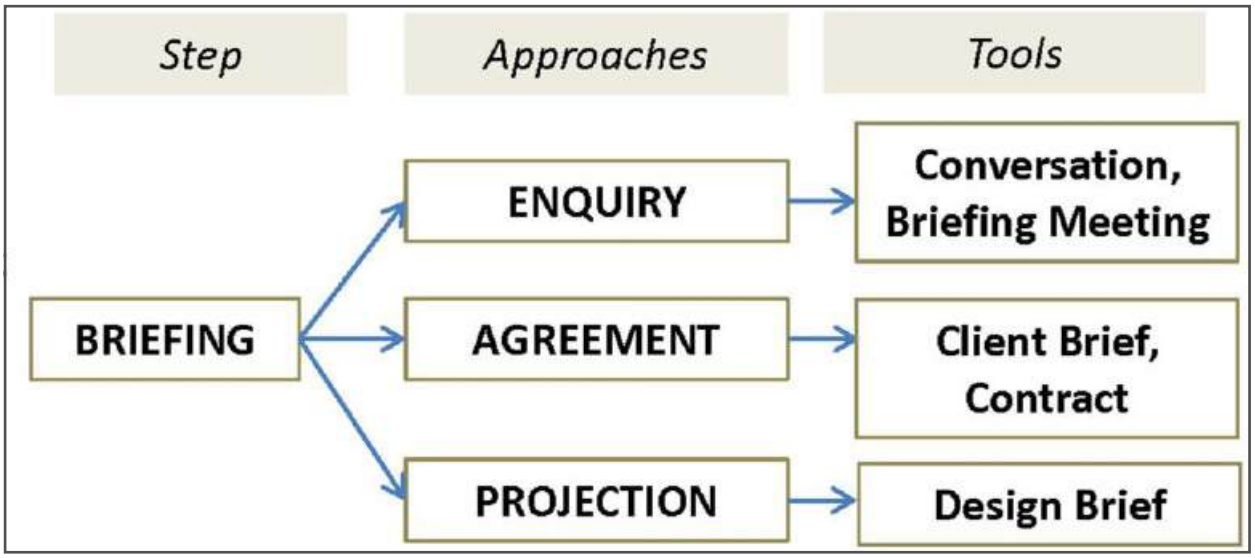


Fig. 3.2 Approaches in Brief Communcation

3.2 Preliminary design (diagrams, models, references, mood boards)

Once you have reached an agreement with the client, designers will start their work. At this stage, they are likely to be focusing on spatial organization, and may choose to explain it in diagrams that simplify spatial organizational ideas.

Fig. 3.3 Model

Interior design projects are by nature three dimensional, involving human interaction within created artifacts. Therefore, an abstract idea has to be transformed into the idea of tectonic embodiment involving volume and mood and skin and an intended program of human interaction within it.

Fig. 3.4

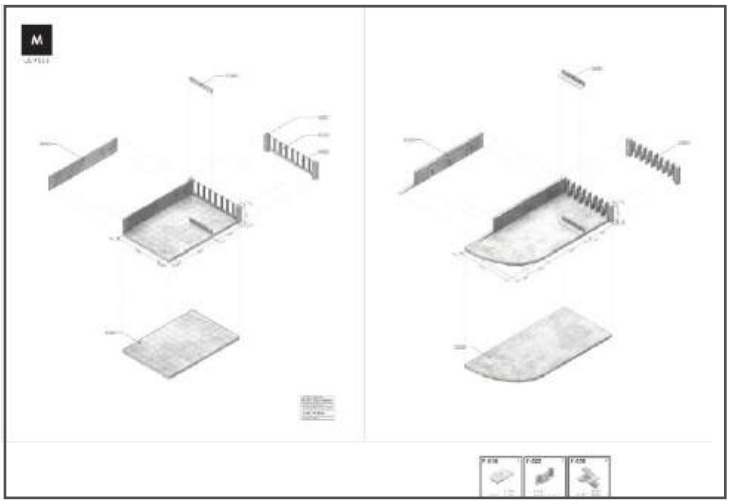


Fig. 3.5

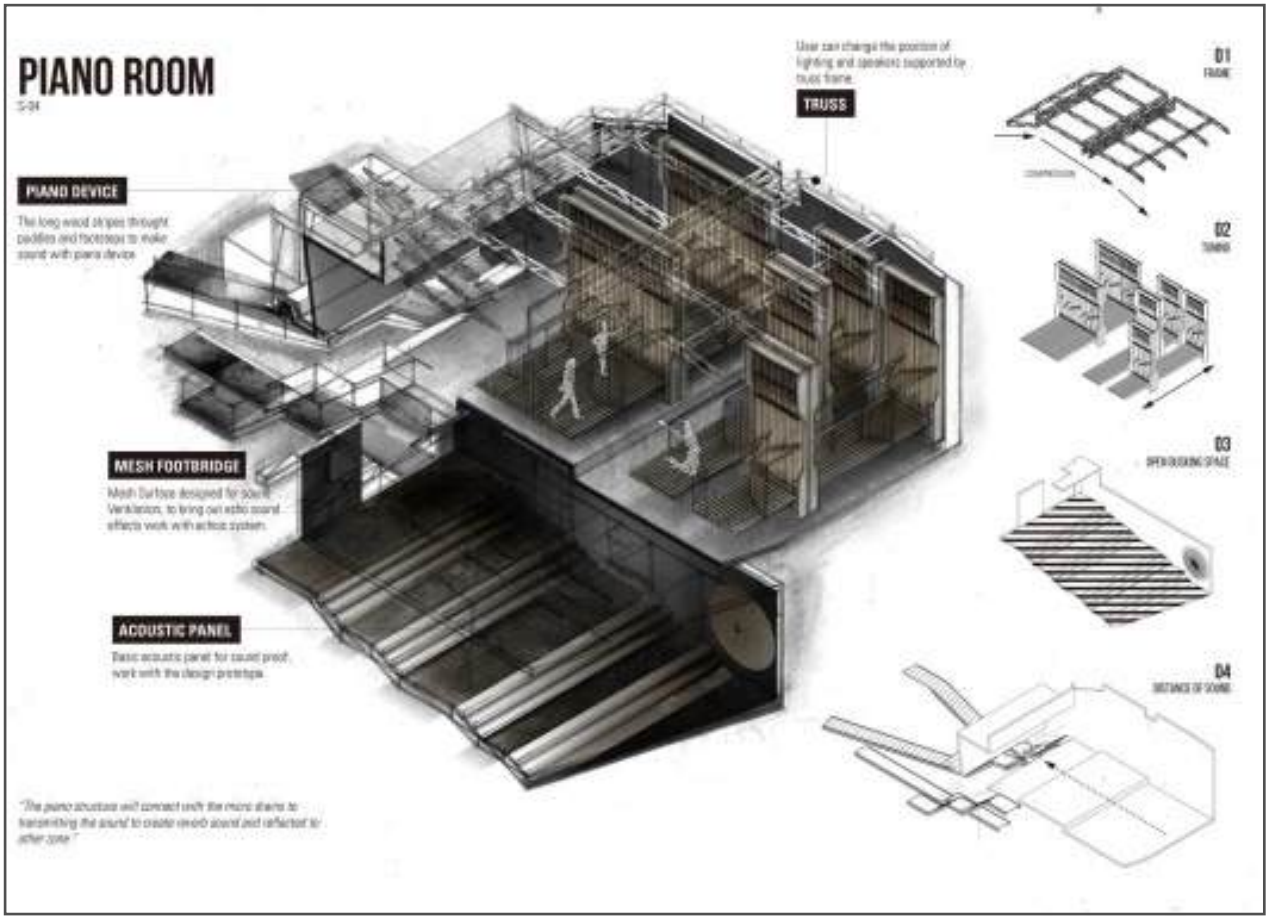


Fig. 3.6 A sectional perspective diagram for a student project

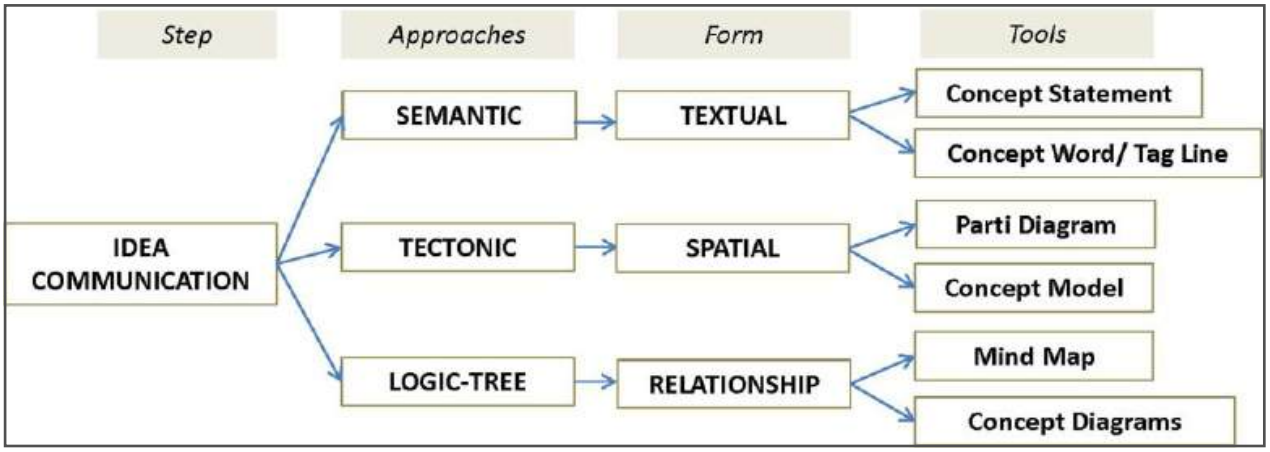


Fig 3.7 Idea communication

You should bear in mind that most clients cannot read technical drawings. Since the essence of diagrams is the abstraction of space, accurate scales and dimensions are not essential at this stage. Diagrams should be easily understood and presentation style may echo with your envisaged design tonality. For example, you may wish to choose to use hand-drawn cartoon diagrams for a kindergarten project.

Fig. 3.8

At this work stage, you may also demonstrate to your client of your understanding of the site, its historical contexts and origins of your concepts. Models that illustrate zonings are great tools for the client to understand the spatial organization; models are powerful because they may allow the client to interact with them. Good communication is a two-way dialogue. A successful project begins with good dialogue with the clients so that they are involved with the design process every step of the way.

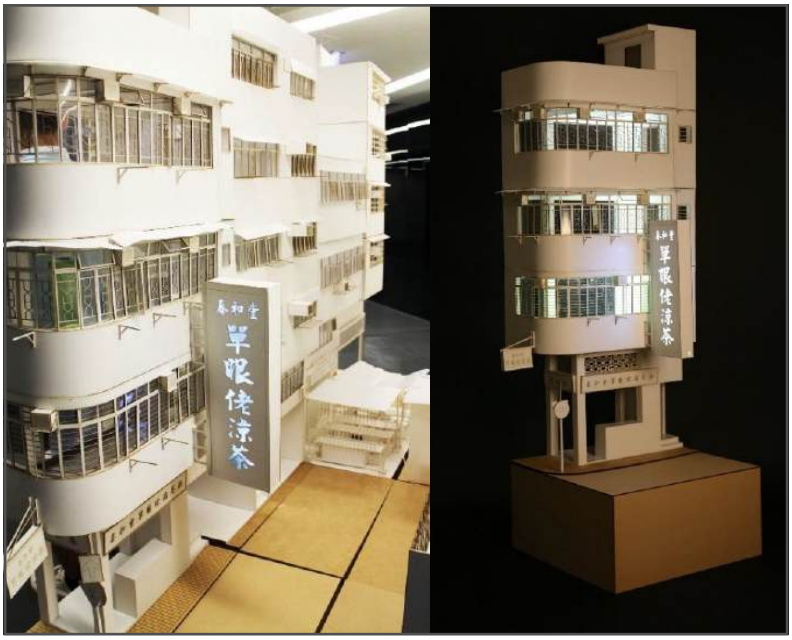
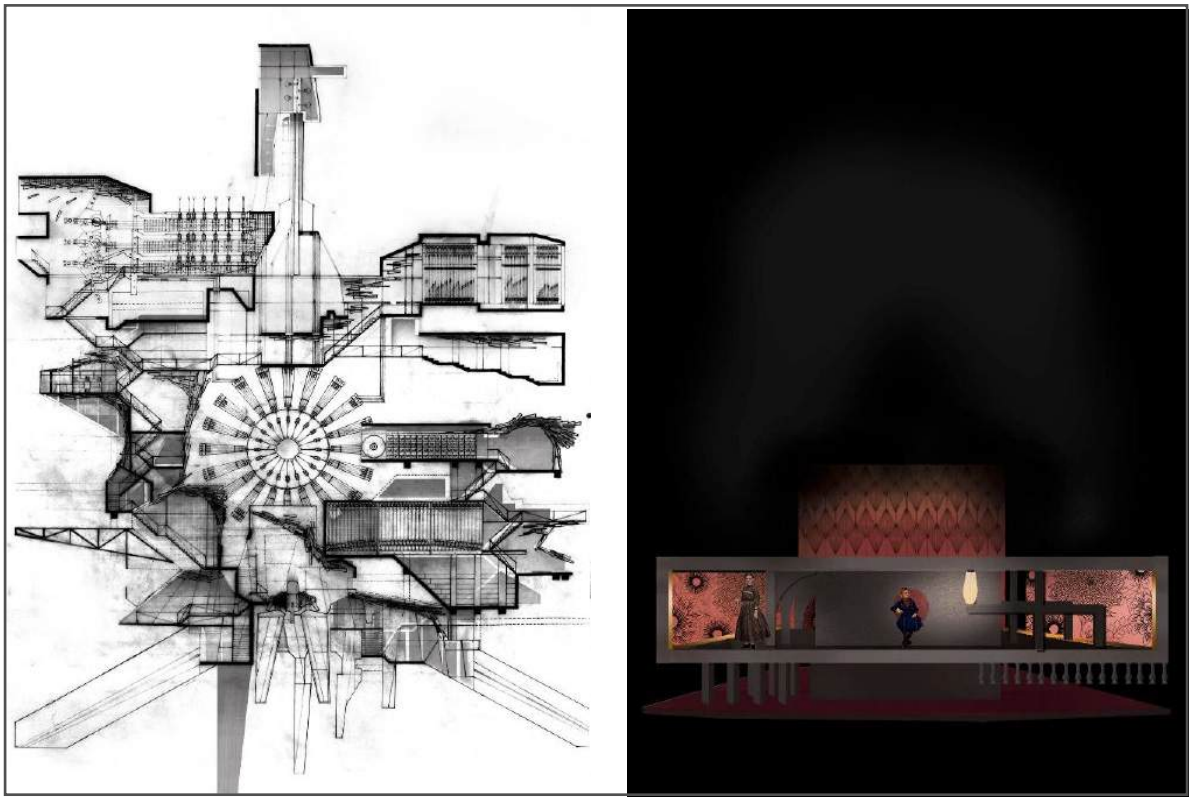


Fig. 3.9

Fig. 3.10

References to existing projects are useful: in an era when project precedents are widely available on the internet, you may get online references to show your client similar projects from other eras and locales to help them understand your design intent. Work references can be organized into different “mood” options so that clients can narrow down their choices by selecting from various “mood boards”, which allows the client to make a quicker decision on the overall design direction. This process is sometimes referred by interior designers as “mood search” or the “tone and manner” selection exercise. If you are also serving as the brand-building consultant for the project, matters related to brand identity, such as logo, uniforms, graphic design, etc., will also be identified at this stage.



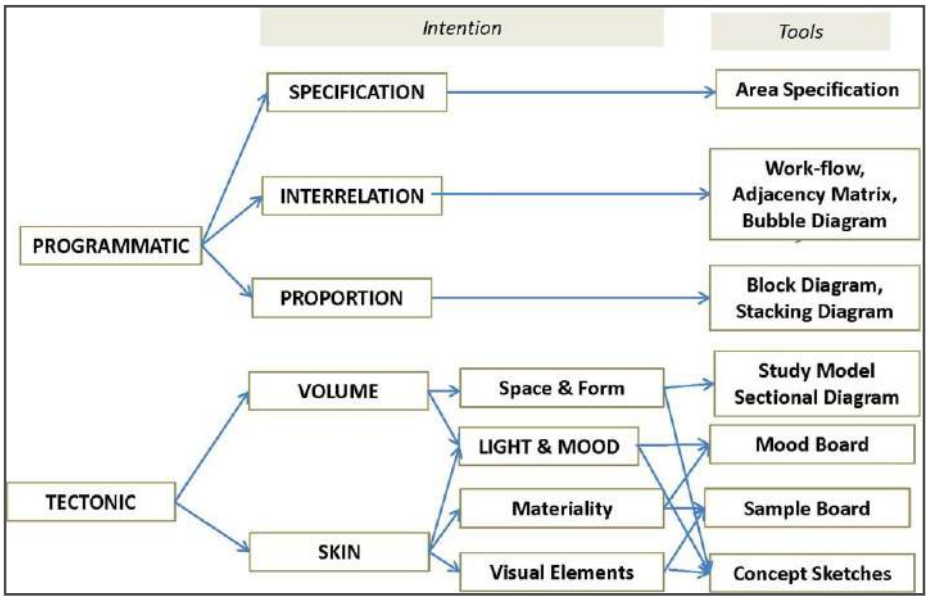


Fig. 3.12 Communication agenda in the Preliminary Design Stage

3.3 Schematic design stage (perspectives, virtual reality, videos walk through)

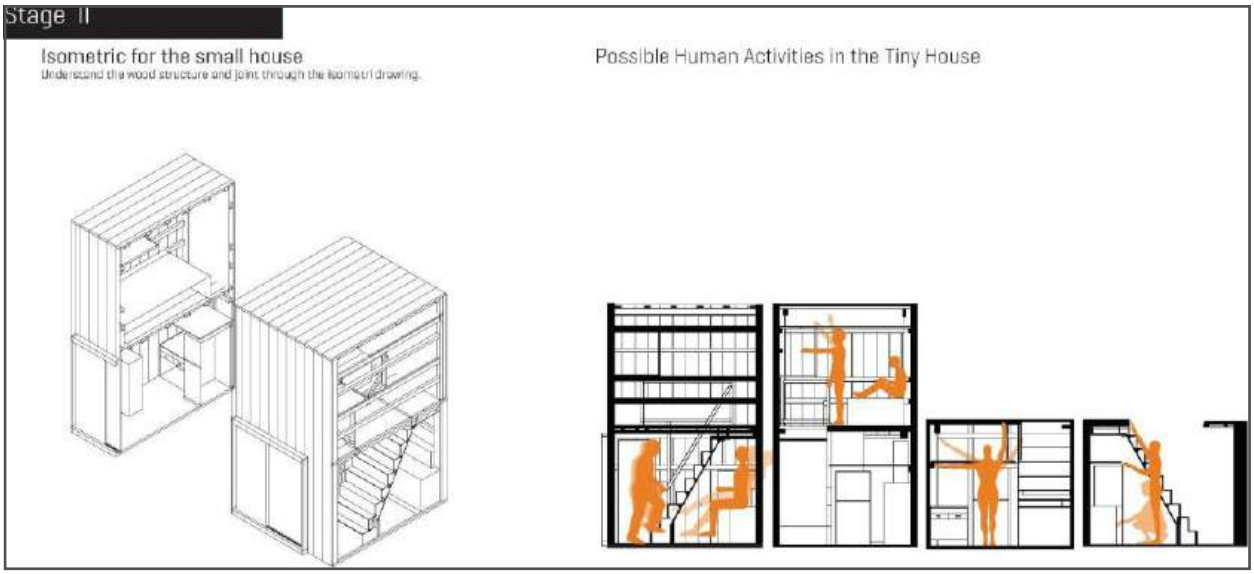


Fig. 3.13

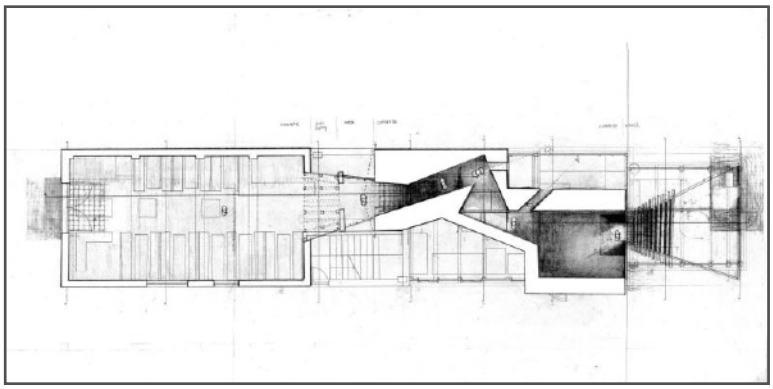


Fig. 3.14

Once that the overall mood is set and the basic organization of the envisage space have been agreed on, professional interior designers should deliver the relevant presented matters to the client as a record of their works, and both digital and physical printed copies are necessary as work records. Some designers may even ask the client to sign a dossier that signify the completion of one work stage and thus activate the first stage's work fee payment procedure. Such tedious paper works are not to be overlooked, as these are too, part of communication between the client and the interior designer.

Designers may use any forms of drawings, models and even videos to allow the design to engage with the client. The presentation may be realistic so that ambiguity is eliminated, but it may also be abstract, poetic or even be put in writing so as to leave room for the client's imagination. I suggest that both abstract and realistic methods to be used at the schematic design stage. Computer Generated Imagery (CGI) or renderings are often produced at this stage of works and they are perhaps the best forms of communication between designers and their audiences.

Fig. 3.15

Fig. 3.16

At the schematic design stage, drawings are made much more accurately with dimensions, appropriate scales and colours such that clients may understand the material choices. Furthermore, accuracy is needed so that some initial costing may be made at this stage. Designers may also wish to show real material samples to clients so that they may understand the textures and tactility. It is also important to demonstrate how the material will appear on-site under the right lighting conditions.

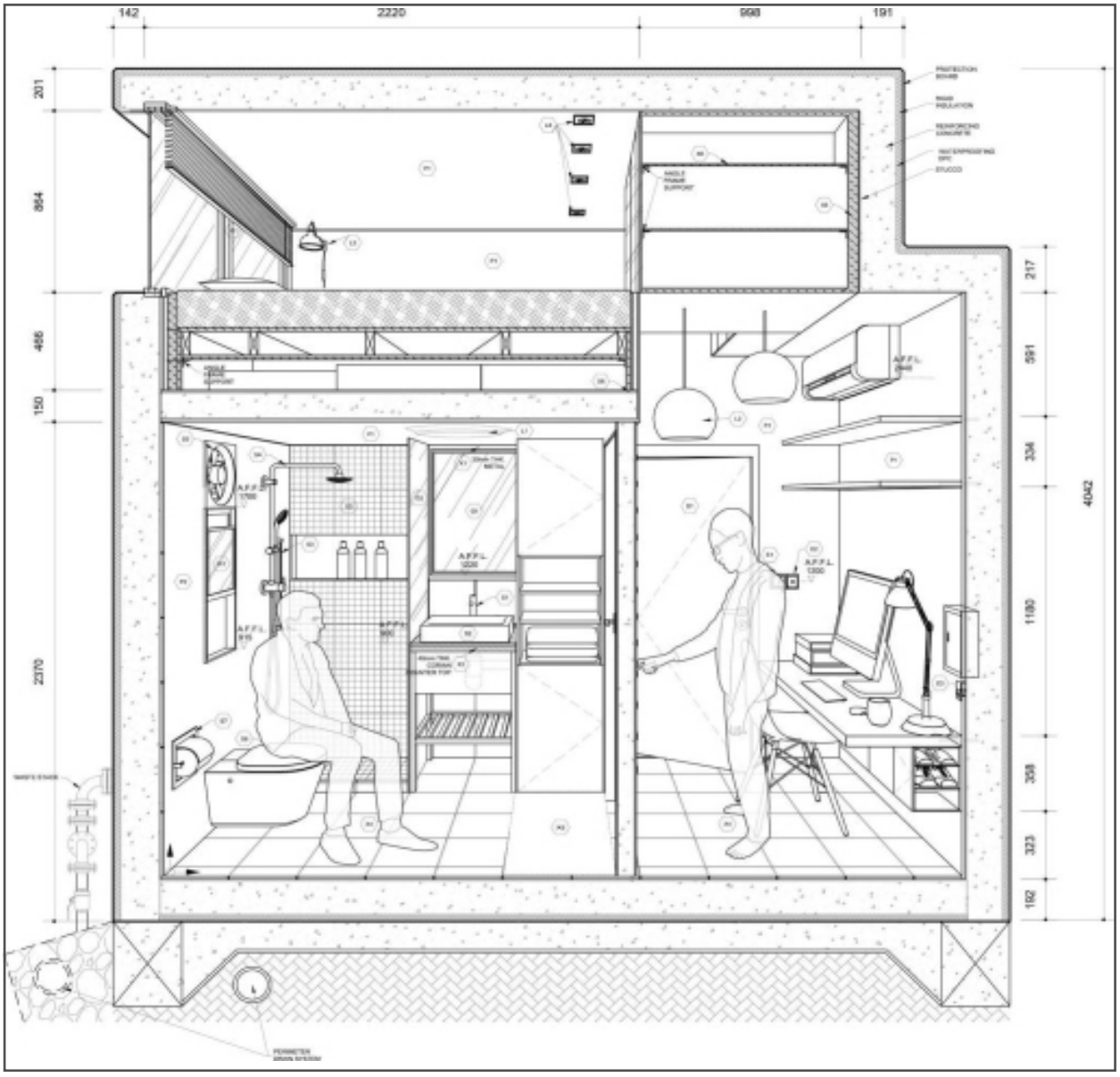


Fig. 3.17

Schematic design works are vast and difficult and this is often the longest work stage within the span of an interior design project. At this work stage, it is the interior designer's job to bring the client towards the reality of their design vision.

3.4 Design Development Stage (different types of detail drawings)

Detail design works should be a reiteration and refinement of the schematic design stage of works and they should bring the client one step closer to the reality. Material boards are now essential.

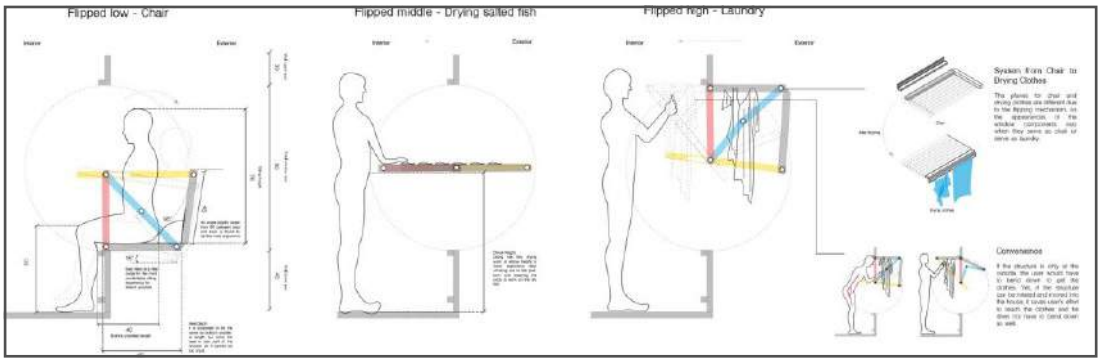


Fig. 3.18

The scales of the plan, sections and elevations are made larger so that the detailing and fixing methods may be conveyed.

Very often, designers will show their clients a Furnishing, Finishing and Equipment (F, F & E) schedule at this work stage. In addition, they may wish to include a lighting schedule too. It is also advantageous for the client to see the real furniture, real lightings or the design mock-ups so that the project can move ever closer to a completed design with the cooperation of the client.

3.5 Construction documentations

Construction documents help bring the project towards the construction stage. Once the detail design is confirmed, interior designers will proceed to produce the working drawings, which generally serve three purposes:

1) for tendering action: the drawings and information are intended for contractors/builders who are invited to make accurate cost estimates,
2) to make formal submission for approvals to statutory bodies, if necessary, and
3) for construction: thus, the information on the drawings and schedules must be accurate, sufficient, consistent and reproducible. Contractors will make important decisions such as purchasing orders based on this set of information, they are essentially part of the contract. Should there be disputes in the future, they can serve as legal documents for or against the designer.

A set of detail design drawings, or tender documents, may consist of the following components:

- General Arrangement plans at 1:50 or 1:100
- Reflected ceiling plans at 1:50 or 1:100
- Floor finishing plans at 1:50 or 1:100
- Wiring, mechanical and electricity plans at 1:50 or 1:100
- General Arrangement sections at 1:50 or 1:100
- Internal elevations with material references and coloured, at 1:50 or 1:100
- External elevations at 1:50 or 1:100, (If necessary)
- Details at 1:11, 1:5, 1:10, 1:25 or 1:50
- Bespoke furniture shop drawings at 1:11, 1:5, 1:10, 1:25 or 1:50
- Door schedule
- Window schedule (If necessary)
- Finishing schedule
- Ironmongery schedule
- Lighting schedule
- Furnishing, finishing and equipment schedule
- Sample boards
- Interior perspectives

A. General Arrangement plans

General arrangement plans are floor plans drawn to scale and detailed to show walls, doors, windows, plumbing fixtures, appliances, stairs, cabinetry, and any other built-in or free-standing interior feature, which are presented as being viewed from above. Figure 3.19 is the general arrangement plan for a restaurant project, showing the arrangement for kitchen, food-preparation area, dining areas with tables and chairs, toilets, store room and bar area. Other features such as air grille and lighting are also shown. Doors are drawn in the plan view in an open position showing the direction of their operation.

Fig. 3.19 General Arrangement plans at 1:75

B. Reflected ceiling plans

A reflected ceiling plan is a drawing of a room or space looking down from the interior ceiling as if there is a mirror on the floor, so that the spatial arrangement is identical to that of the general arrangement plan. A reflected ceiling plan shows the ceiling treatment, ceiling grid, and the placement of all light fixtures. The plan indicates the type of ceiling (acoustical tile, gypsum board, etc) and the ceiling heights. The locations of all light fixtures, speakers, special lighting, ceiling outlets, and switch locations are indicated and labeled. A ceiling-fixture legend is also normally included to provide a description for each symbol. For this restaurant, two reflected ceiling plans are included, one showing the arrangement of light fixtures and HVAC, while the second one shows the pattern of a light grille suspended from the ceiling.

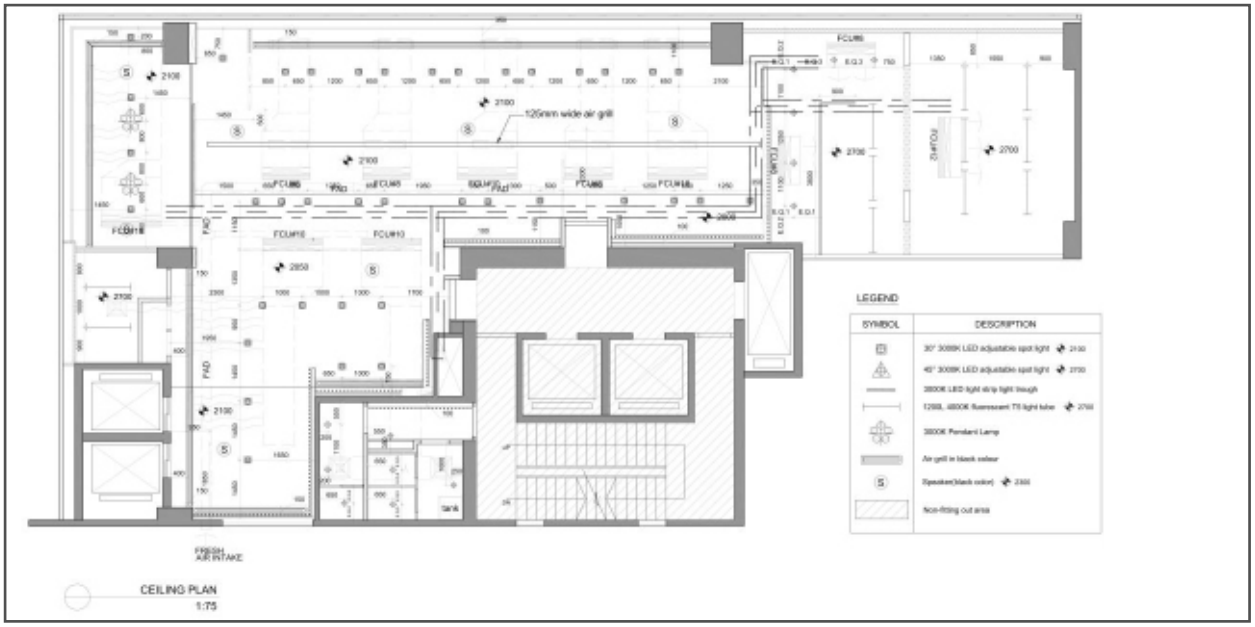


Fig. 3.20 Reflected ceiling Plan

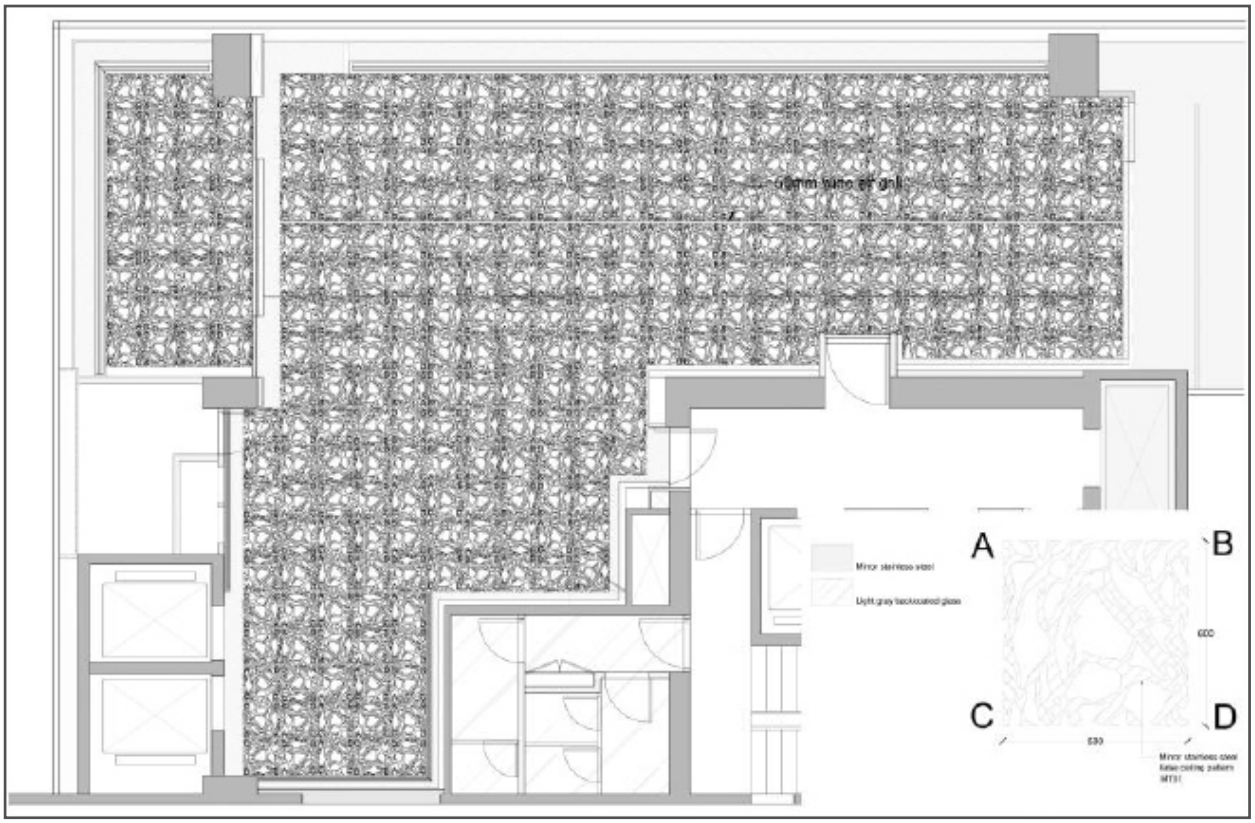


Fig. 3.21 Reflected ceiling plans at 1:50 or 1:100

C. Floor finishing plans

Floor finishing plans indicates the types of flooring to be used and the patterns and directions for the tiling. In the example below, different types of flooring are used in different areas. Such information is especially important in a restaurant project since restaurant license requirements stipulates that non-slippery and non- water absorbent materials be used for flooring in kitchens and food preparation areas.

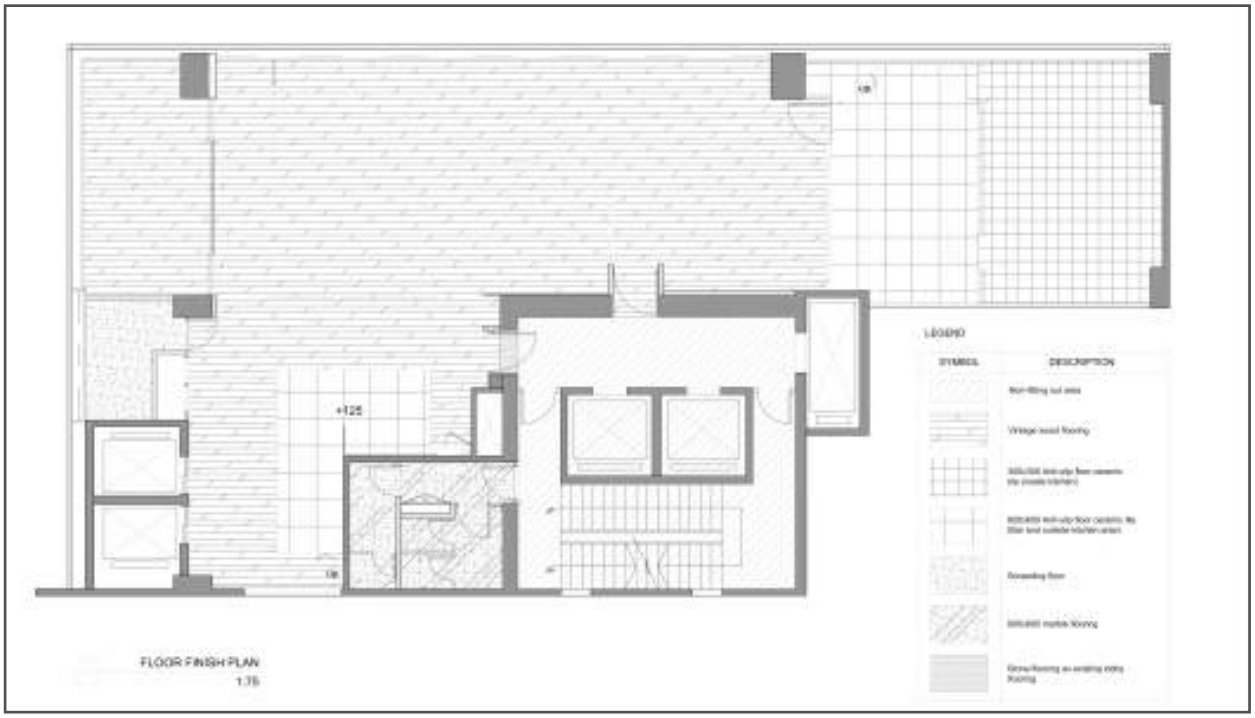


Fig. 3.22 Floor finishing plans at 1:50 or 1:100

D. Wiring, mechanical and electricity plans

A wiring, mechanical and electricity plans shows the physical connections and physical layout of an electrical system or circuit. It indicates how the electrical wires are interconnected and can also show where fixtures and components may be connected to the system.

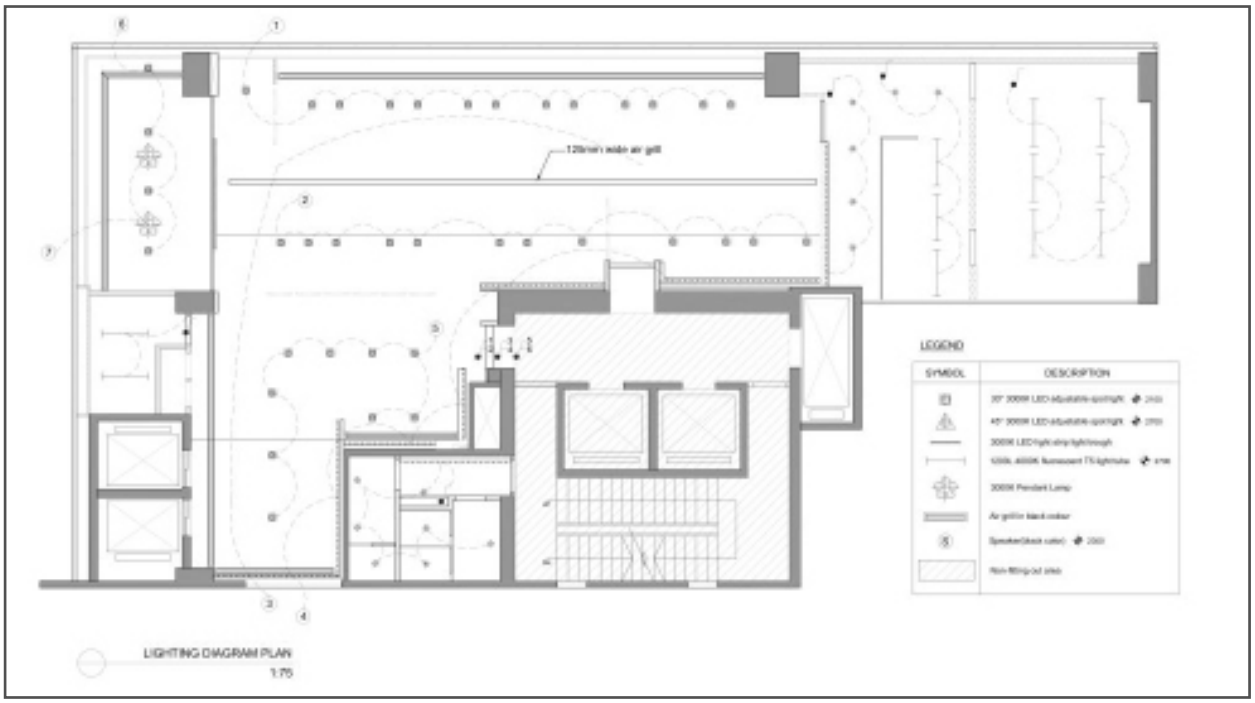


Fig. 3.23 Wiring, mechanical and electricity plans at 1:50 or 1:100

E. Internal elevations

An “elevation” is a drawing that shows a vertical surface or plane seen from a point of view perpendicular to the viewers’ picture plane, from floor to ceiling. Interior elevations are drafted to clearly indicate surfaces, edges, and the intersections of materials and forms that cannot be seen on a floor plan. There are two basic methods that can be used to draw interior elevations. The first method is to outline all the elements (such as cabinets, beams, soffits, etc.) that project toward the viewer. The other method depicts these items in cross-section, often showing construction details, materials, and other hidden items. The examples below show the internal elevations for different parts of the site, including treatment and materials for the walls, cabinets and counter tops.

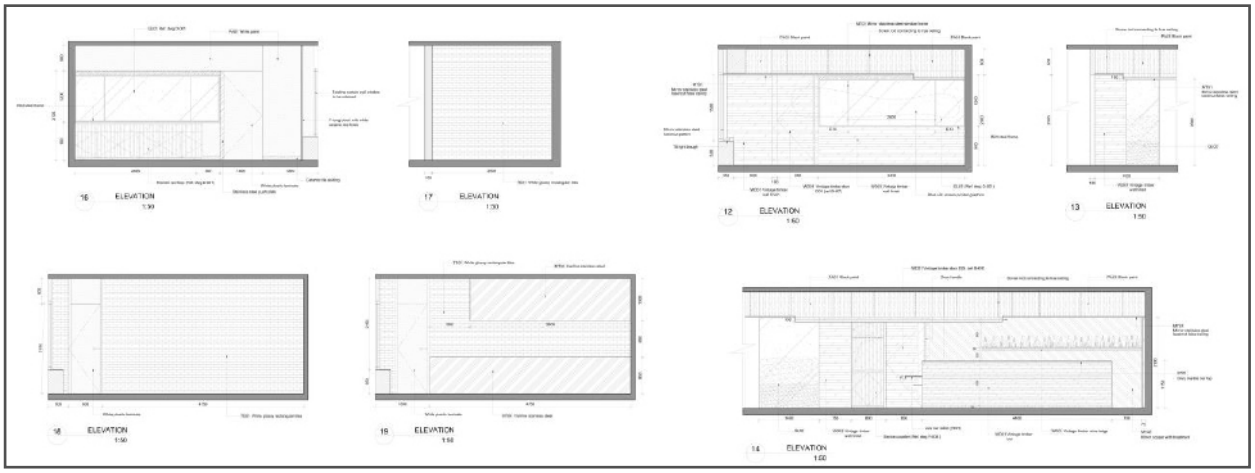


Fig. 3.24 Internal elevations at 1:50

F. Detail Drawings

Detail drawings provide a detailed description of the physical form of a part of the interior. They tend to be large-scale drawings that show in detail parts that may be included in less detail on general arrangement drawings. In the example below, the detail drawings show the dimensions and materials of the built-in furniture.

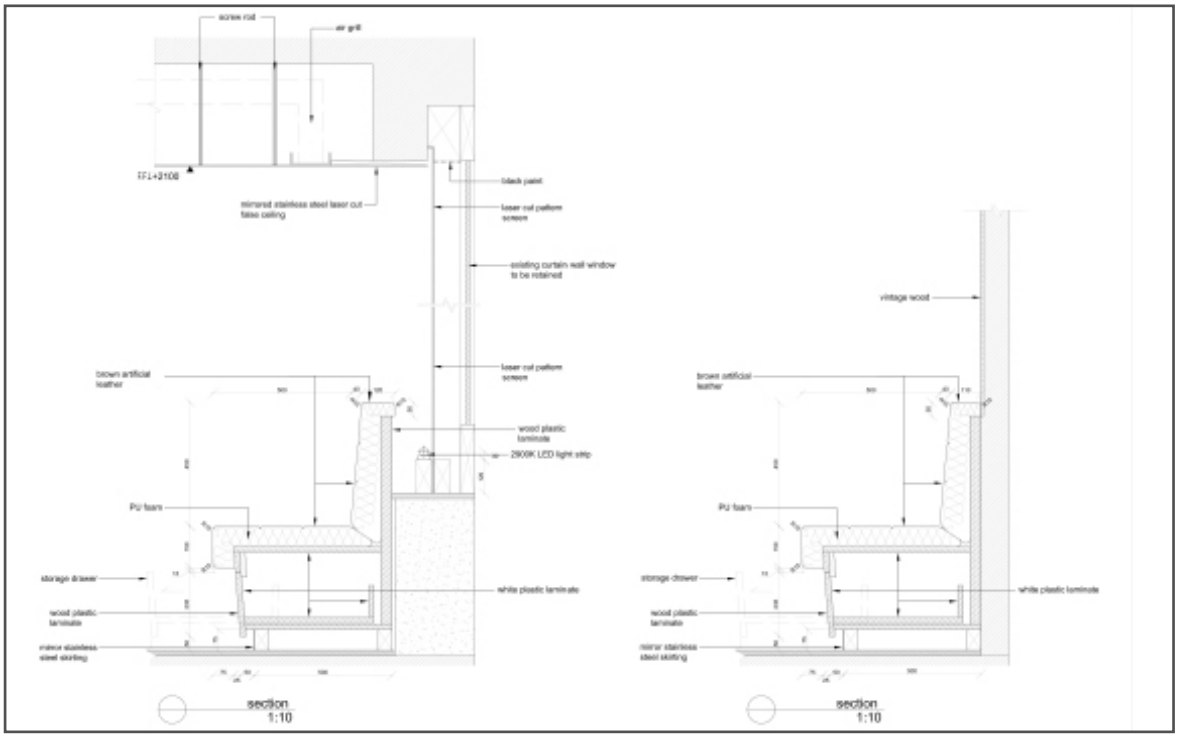


Fig. 3.25 Details drawings at 1:10

G. Bespoke furniture shop drawings

Interior designers are often called upon to custom make furniture that fits a particular space or purpose. In addition to providing detailed drawings of the furniture itself, they should also indicate how the pieces fit within the site. In the example below, the designer has made accommodations to house a particular piece of kitchen equipment, specifying the flooring, wall material, lighting and placement for the electric socket.

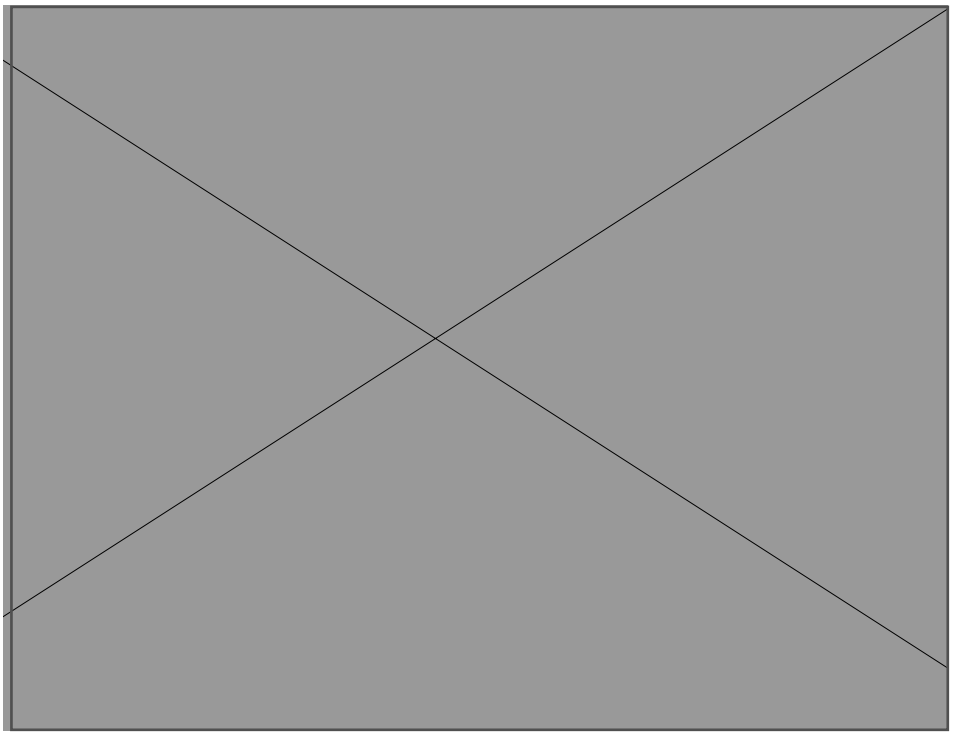
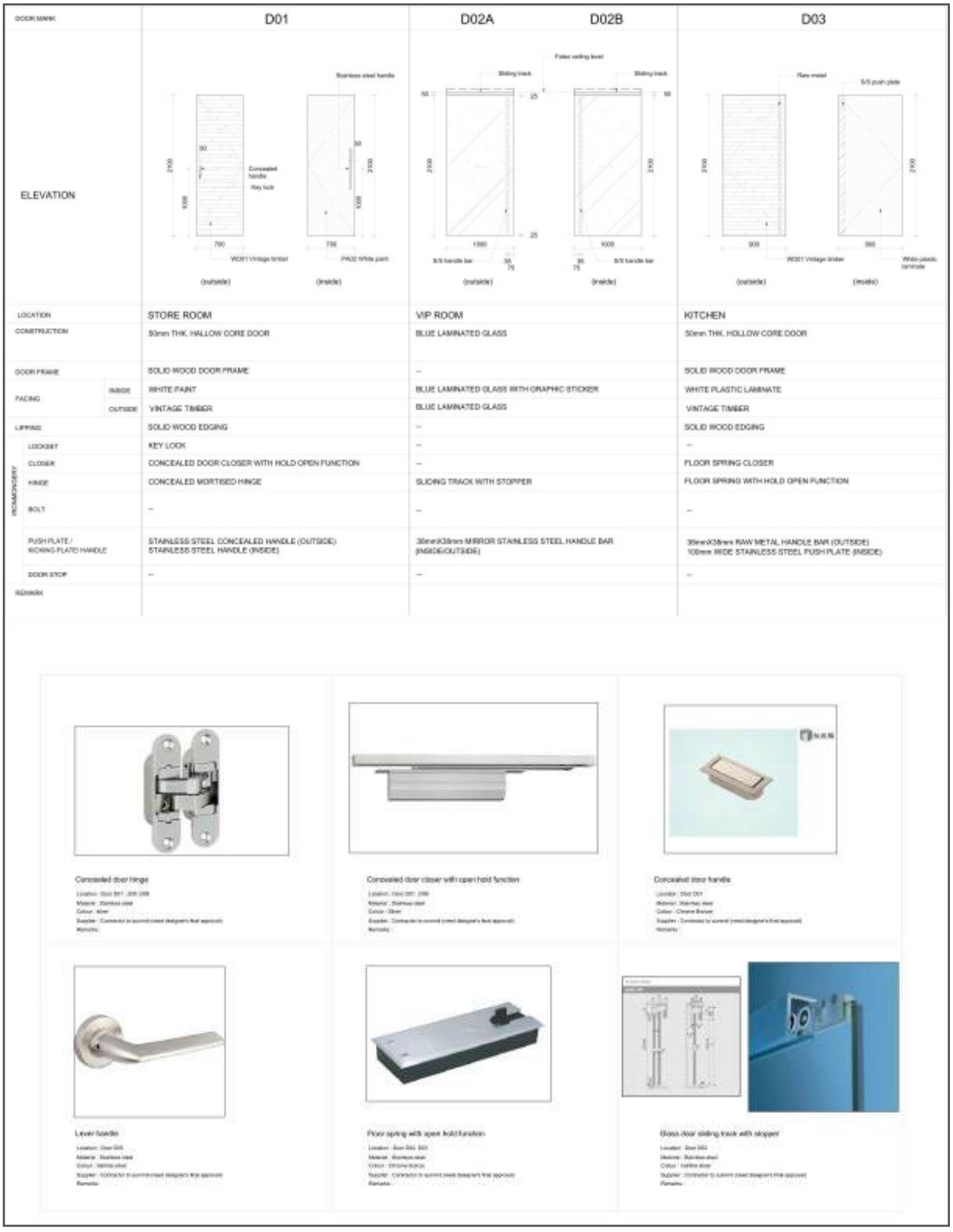


Fig. 3.26 Bespoke furniture shop drawings at 1:10,

H. Door schedule

A door schedule lists the information on all the doors required on a project, indicating sizes, materials, types, locations for installation and other special requirements. Even details such as door handles, hinges and floor springs need to be included.



DOOR MARK		D01	D02A / D02B	D03
ELEVATION				
LOCATION		STORE ROOM	VIP ROOM	KITCHEN
CONSTRUCTION		50mm THK. HALLOW CORE DOOR	BLUE LAMINATED GLASS	50mm THK. HOLLOW CORE DOOR
DOOR FRAME		SOLID WOOD DOOR FRAME	--	SOLID WOOD DOOR FRAME
FACING	INSIDE	WHITE PAINT	BLUE LAMINATED GLASS WITH GRAPHIC STICKER	WHITE PLASTIC LAMINATE
	OUTSIDE	VINTAGE TIMBER	BLUE LAMINATED GLASS	VINTAGE TIMBER
LIPPING		SOLID WOOD EDGING	--	SOLID WOOD EDGING
IRONMONGERY: LOCKSET		KEY LOCK	--	--
IRONMONGERY: CLOSER		CONCEALED DOOR CLOSER WITH HOLD OPEN FUNCTION	--	FLOOR SPRING CLOSER
IRONMONGERY: HINGE		CONCEALED MORTISED HINGE	SLIDING TRACK WITH STOPPER	FLOOR SPRING WITH HOLD OPEN FUNCTION
IRONMONGERY: BOLT		--	--	--
IRONMONGERY: PUSH PLATE / KICKING PLATE/ HANDLE		STAINLESS STEEL CONCEALED HANDLE (OUTSIDE) STAINLESS STEEL HANDLE (INSIDE)	38mmX38mm MIRROR STAINLESS STEEL HANDLE BAR (INSIDE/OUTSIDE)	38mmX38mm RAW METAL HANDLE BAR (OUTSIDE) 100mm WIDE STAINLESS STEEL PUSH PLATE (INSIDE)
IRONMONGERY: DOOR STOP		--	--	--
REMARK				

Concealed door hinge

Concealed door closer with open hold function

Concealed door handle

Lever handle

Floor spring with open hold function

Glass door sliding track with stopper

Fig. 3.27 Door schedule

I. Lighting Schedule

A lighting schedule details all the lighting fixtures to be used, such as the type of luminaires to be used and the locations they are being installed. Suppliers' information will usually be included as well.

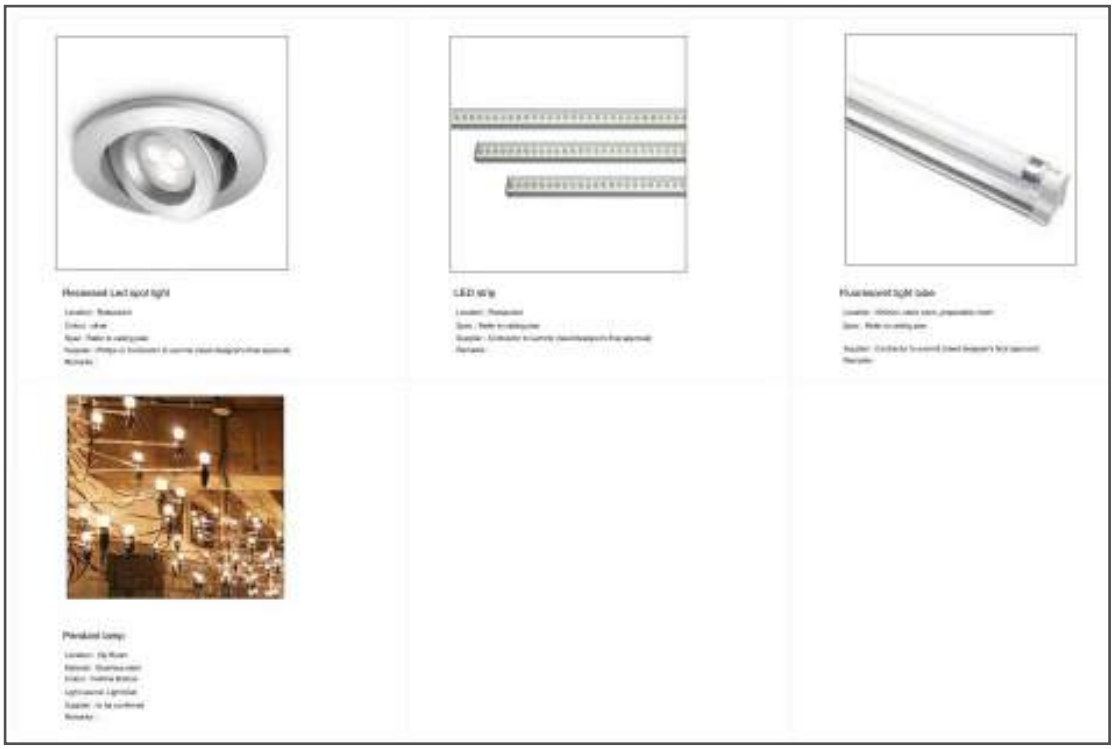


Fig. 3.28 Lighting schedule

J. Furnishing, finishing and equipment schedule

A furniture, fixtures and equipment schedule covers moveable items necessary for the furnishing of the project, and indicates the dimensions, style, material and quantity of each item. Furniture, fixtures and equipment required in the example below include a wine cabinet, dining chairs and tables, the placement of which are shown on the general arrangement plans. A finishing schedule details the finishes and treatment used on floors, walls and ceilings as well as furniture. In the example provided below, the design firm has arranged the finishing schedule according to the types of materials used, such as wood, glass, metal and tiles.

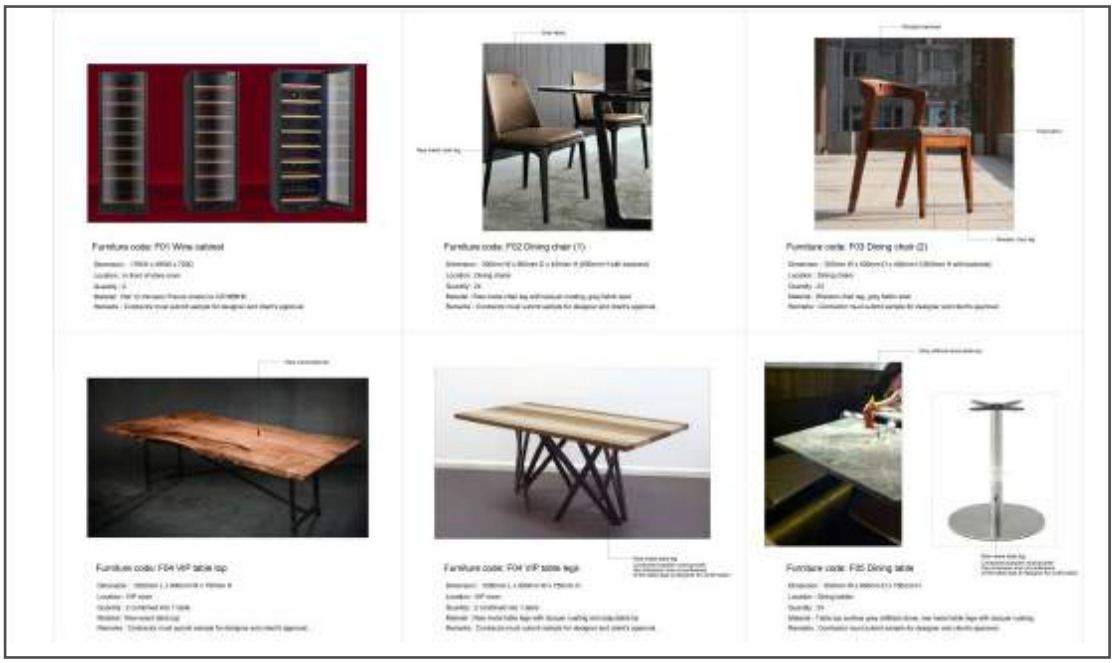


Fig. 3.29 Furnishing and equipment schedule

ITEM	CODE	DESCRIPTION	COLOUR	SUPPLIER/ MANUFACTURER	LOCATION	REMARK
Wood	WD01	Vintage timber	Reclaimed pine (sand blast, ASIS)	Vintage Timber Craft (Shanghai) Co. Ltd Contact person: William Chow Telephone: +86 21 3752 6562	Flooring / walls	Contractor must submit sample to designer and client for approval.
Stone	ST01	Marble	Classic grey	Sing Fai Marble Co. Ltd Contact person: Telephone:	Bar table top / dining table top	Contractor must submit sample to designer and client for approval.
	ST02	Marble	Glossy grey	Mazy Home Contact person: Telephone:	Toilet basin counter	Contractor must submit sample to designer and client for approval.
Glass	GL01	Blue transparent glass	Pantone 3135C (solid coated)	Orientop Limited Contact person: Carol Chan Telephone: 2796 8868	VIP room glass and door, kitchen half height glass	Contractor must submit sample to designer and client for approval.
	GL02	Grey faded transparent glass	Grey glass	Orientop Limited Contact person: Carol Chan Telephone: 2796 8868	Full height glass partitions	Contractor must submit sample to designer and client for approval.
Paint	PA01	Paint	Black paint	Supplied by contractor	Ceiling	Contractor must submit sample to designer and client for approval.
	PA02	Paint	White paint	Supplied by contractor	Kitchen, store room	Contractor must submit sample to designer and client for approval.
	PA03	Paint	Grey paint	Supplied by contractor	Toilet ceiling	Contractor must submit sample to designer and client for approval.
Metal	MT01	Stainless steel	Decorative stainless steel silver mirror KR-M-00	Master King Limited Contact person: Andy Chow Telephone: 2264 8166	Hanging false ceiling, window screen	Contractor must submit sample to designer and client for approval.
	MT02	Stainless steel	Mirror copper KR-M-01 (needs treatment)	Master King Limited Contact person: Andy Chow Telephone: 2264 8166	Entrance wall behind bar	Contractor must submit sample to designer and client for approval.
	MT03	Raw metal	Grey-black raw metal (need lacquer coating)	Supplied by contractor	Glass frame, table legs	Contractor must submit sample to designer and client for approval.
	MT04	Stainless steel	Hairline stainless steel	Master King Limited Contact person: Andy Chow Telephone: 2264 8166	Kitchen	Contractor must submit sample to designer and client for approval.

Fig. 3.30 Finishing schedule

ITEM	CODE	DESCRIPTION	COLOUR	SUPPLIER/ MANUFACTURER	LOCATION	REMARK
Fabric	FB01	Artificial leather	KMA-YXPC D.Brown	Kernel Interior Materials Limited Contact person: Cusson Ho Telephone: 3107 1661	Sofa	Contractor must submit sample to designer and client for approval.
Tile	TE01	White rectangular tiles	Glossy white 	Supplied by contractor	Kitchen walls	Contractor must submit sample to designer and client for approval.
	TE02	Grey non-slip tiles (kitchen use)	Matte grey 	Supplied by contractor	Kitchen flooring	Contractor must submit sample to designer and client for approval.
	TE03	Grey non-slip tiles (bar use)	SDGU 6017 (dark grey)	Global Link International (HK) Contact person: Silvia Telephone: 98666492	Bar flooring	Contractor must submit sample to designer and client for approval.

Fig. 3.31 Furnishing, finishing and equipment schedule

K. Sample boards

A sample board is a tool that interior designers use to show the materials and surfaces in a project and how they go together. The following example is a sample board of the furniture used in the project. Photos of the chair and table samples are displayed alongside the materials to be used.

Fig. 3.32 Sample boards

L. Interior perspectives

Perspective drawings presents a three-dimensional view of a space in a realistic-looking way, as if viewed by a person standing in front of the frame and looking in. In a perspective drawing, objects appear to diminish in size as they recede into the distance, and lines that are parallel in the actual object appear to converge at some distant point on the horizon. Perspective drawings can be line drawings but nowadays, computer renderings have become more common as they present the space in a more realistic and detailed manner.

Fig. 3.33 Interior perspectives

Fig. 3.34 Interior perspectives

Construction drawings are usually on A3 paper so that they can be handled conveniently on site and reproducible by most office photocopiers. Each page of the document package shall be properly labelled and annotated. The drawings should be bound into a booklet so that whoever received the information may acquire the full picture of the design intents rather than just fragments. The drawing set should have a drawing list or table of content. The revisions of the drawings and the date of issues should also be included so as to ensure that everyone is working with the same issue of drawings.

3.6 The construction stage

During the site construction period, designers should visit the site frequently and take photographs periodically to document the site progress. These photographs are necessary for communication works with clients, but it is also necessary to demonstrate to the contractor that interior designers are monitoring the works. Nowadays, time lapse cameras can be installed at specific locations in the site to capture the construction process.

If you are the lead designer or the contract administrator, it is your responsibility to chair the meeting and to prepare the meeting minutes at site meetings. Your notes may not necessary be limited to writing, and you may also make recordings with sketches. Minutes of site meetings can serve as legal documents in case of disputes, so it is important to record the time and date of the meeting and the names of the attendees.

Site instructions can be communicated with the contractor with sketches that are made on-site. You will need to be prepared and bring blank A4 papers so that the sketches can be left with the contractor after the meeting. If you issue drawings on-site, whether they were made on paper or on random pieces of plywood that were lying on the site, you should give your best effort to record the drawing as they do stand as on-site instructions. Your camera or your smart phone are useful tools to make photographs of the sketches that are issued.

After completion

Be equally prepared for the defect inspections and post completion site visits, as you will be required to record the defects and addition of work request with these site photos. The defects lists that will be issued should be properly formatted, as they may serve as legal documents in case of disputes.

Some interior designers may hire a professional photographer to take the pictures of the completed works in their best states, but many other designers also choose to do it themselves. Some people may even produce videos, VRML panoramas, and virtual reality tours of their completed designs.

3.7 Writing the project synopsis

You may wish to write about your design so as to promote the work and to enter design competitions. In the project synopsis, you should describe the design process, its hurdles, the reasons for making certain design decisions etc. Brevity is the key; keep the project synopsis short and highlight the key design concept. The project synopsis is not an advertisement; try to avoid hard selling, but instead try to convey your creative vision.

Design is a team effort and it is very important that you credit all of your team members at the end of the project synopsis, as well as the builders and consultants who have worked so hard for the project. The client should also be credited, and their intentions, ideas and contributions be properly acknowledged. Come up with a name for your projects; short, concise and witty names may make people remember your project more.

CHAPTER 4

The importance of hand drawings
by Manfred Yuen

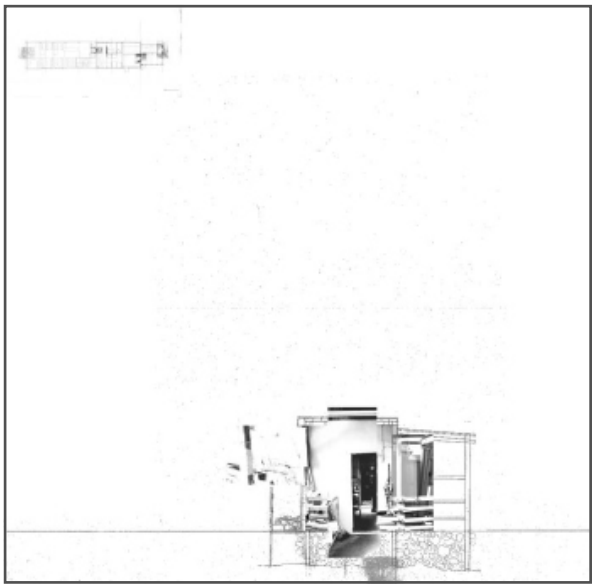


Fig. 4.1

Not all interior designers are good at drawing, but almost all of us can make sketches. We may not only use sketches to communicate our ideas to other people, but to help ourselves visualize our own concepts that were generated in our minds.

Cotton-based tracing papers such as Vellum are commonly used as sketching material for interior designers. They are translucent and allow illustrators to articulate their ideas by drawing over layers of sketches and refine their ideas in the process.

Pencils, ink pen and markers are common medium for sketching, as they have the ability to reflect different lines weights under different drawing pressure asserted by the illustrator. In this respect, designers seldom draw with ball point pens because of their inability to reflect

Designers should have sketch books that they carry around to meetings and travels. These sketch books are usually hard covered, handy size and have no writing lines on them so that designers may make sketches and record their findings freely. Sketch books papers are thick and thus more durable; some sketch book papers are suitable for water coloring too. These sketch books may serve as archives of the design process.

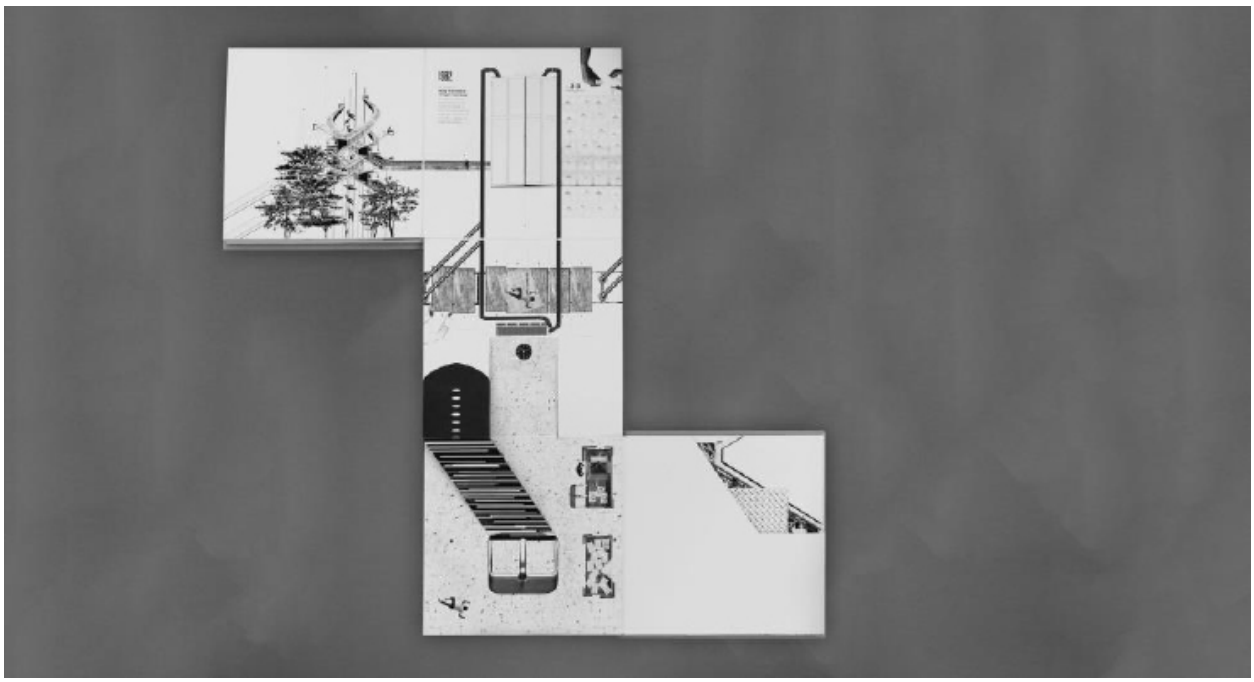


Fig. 4.2

CHAPTER 5

Formality of presentations and etiquettes
by Manfred Yuen

You may only gain respect if you respect others. Respect and recognition are earned. You may make good impressions by abiding by a few simple rules before, during and after business meetings.

When preparing drawings and writings for presentations:
Check spelling and grammar.
Credit your sources.

For drawings: make sure that images have high resolutions.
Booklets: bind them.
Paper: no wrinkles.
Drawing: line weights and leave ample negative spaces on drawings.
Do prepare hard and soft copies of the presentation material to be left with the other party after the meeting.
For models, use a carrying case.

For presentations:
Dress well, there is no such thing as over dressing: this means suits for men and dress and suits for women.
People wish to meet with people whom they can trust and work with, and they are not here to adore your
avant-garde fashion sense.
Punctuality: be 15 minutes early to all meetings.
Prepare name cards for greetings.
Never make promises that you do not intend to keep.

After presentations:
Ask for feedback.
Listen more, talk less.
Engage in dialogues.
Write back and express your gratitude for taking the time to meet you.
Suggest following up actions and to proceed to the next step.

If you have promised to send additional information over, do so immediately after the meeting, which will also make a good impression and increase your odds in getting what you want. If you are sending large files over the internet, please make sure that file sizes will not stifle the recipient's mail box.

Notes

Chapter 3

Citations and References

1. Source: https://en.wikipedia.org/wiki/Dream_of_the_Red_Chamber

About the Authors

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Manfred Yuen is the founder of Groundwork Architecture + Urbanism London in 2007 and Groundwork Architects + Associates Hong Kong in 2010. Manfred has been a visiting lecturer at the Hong Kong Polytechnic University School of Design and Hong Kong University SPACE architecture program: teaching architecture design and history. Prior to founding Groundwork, Manfred has received his architectural training from the University of Cambridge and the University of Hong Kong (with First Class Honour), and had worked with Coop-Himmelb(l)au, where he was responsible for construction projects in China.

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Sami Al Hasan was born in Bangladesh, and graduated in Architecture (B.Arch) from his country´s top ranked university BUET and obtained the prestigious ADB-Japan Scholarship awarded based on merit in academic and professional fields. Sami Al Hasan is a registered architect with the Institute of Architects Bangladesh, and has worked in number of architectural and interior projects in residential, institutional, office, retail, exhibition and industrial categories. He is also a Member (Graduate) of Hong Kong Institute of Urban Design (HKIUD), and is currently a lecturer at the Caritas Bianchi College of Careers. Before joining CBCC in 2009, Sami Al Hasan was involved in teaching in the Department of Architecture, North South University in Dhaka, Bangladesh. His obtained his Master's degree in Urban Design at the University of Hong Kong, and his dissertation was on spatial cognition in transportation facility space, titled: ´Role of Non-Signage Elements in the Image of Underground Stations: A Study of Hong Kong MTR Users´ Cognitive Image´ (2008).

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Louisa Young has been the Program Leader of Interior Architecture at the Faculty of Design of Caritas Bianchi College of Careers since 1995. Her extensive experience in the industry and her years-long service at the Hong Kong Interior Design Association (HKIDA) are a synergy to her teaching. Louisa has been actively involved in HKIDA since 2003 and is presently the Vice Chairman. Louisa holds a bachelor degree in Interior Design at Southern Illinois University at Carbondale, U.S.A. in 1985, a post graduate diploma in Education in The Chinese University of Hong Kong in 1997, and a master degree in Lighting in Queensland University of Technology, Australia in 2011. In 2019, she was appointed a Specialist by the Hong Kong Council for Accreditation of Academic & Vocational Qualification (HKCAAVQ).

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