PROFESSIONALISATION OF INTERIOR DESIGN:
A FRAMEWORK PROPOSAL FOR KENYA.

Submitted by:

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DECLARATION

This project is my original work and has not been presented in part or in full for an award of any degree in any other university or institution.

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DEDICATION

To all my members of staff at A PLUS INTERIORS L.T.D. Great brains challenge the status quo and revolutionise professions. We are at the right place at the right time; let's make history together!

ACKNOWLEDGEMENTS

ABSTRACT

Interior Design as a multifaceted profession in which creative, technical and business solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive. Professionalization is the process of developing an activity into a generally recognized profession, through the setting up of professional organisations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment, networking and gate-keeping

Interior design is important to Kenya's journey of actualising vision 2030. Chapter 4 of the vision document features Tourism whose to increase hotel beds from 40,000 to at least 65,000. The plan is to achieve this through creation of Three (3) resort cities – two new resorts cities at the coast and a third one in Isiolo. An expert in the use of interior spaces and space planning will be required to design the appropriate hotel room environments. Currently interior designers are not able to successfully lobby for these jobs because of lack of government recognition. A professional body called IDAK was set up in 2013 to professioanlise interior design but lack of a clear framework has led to a slow and unstructured progress in the professionalisation process. This research seeks to come up with an appropriate framework that could be used to professionalise interior design in Kenya.

The literature review of this research comprises of a study on the theory of professions, elements of professionalization and case studies of professionalisation frameworks followed by Britain, USA, Australia and Brazil. The nature of this research was both qualitative and quantitative. Both purposive and snowball sampling methods were used. Face to face interviews, questionnaires and telephone interviews were the data collection methods used. The sample was comprised of IDAK officials (4), Interior designers (20), Interior design educators (5, Interior design students (10) and clients (5).

According to 94.6 % and 94% of the interviewed respondents respectively, interior design in Kenya should be regulated and the regulation should be done by a professional body.

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ACRONYMNS

AAK- Architectural Association of Kenya

AIA - American Institute of Architects

AID - American Institute of Decorators

AID - American Interior Designers

ASID - American Society of Interior Designers

AUDAC - American Union of Decorative Artists and Craftsmen

BIDA- British Interior Design Association

BOCA - Building Officials & Code Administrators International

B.A – Bachelor of Arts

BSC – Bachelor of Science

CAA - Commonwealth Association of Architects

CACB - Canadian Architectural Certification Board

CADD - Computer-Aided Drawing and Design

CAI - Council for Arts and Industry - Australia

CIC - Construction Industry Council - Hong Kong

COID - Council of Industrial Design – U.K

CSD - Chartered Society of Designers - U.K

DSK - Design Kenya Society

DIK – Design Institute of Kenya

FIDER - Foundation for Interior Design Education and Research - U.S.A

IBD - Institute of Business Designers – U.K

IDAK - Interior Designers Association of Kenya

IDAN - Interior Designer's Association of Nigeria

IDCEC - Interior Design Continuing Education Council – U.S.A

IFI - International Federation of Interior Architects / Designers

IID - Institute of Interior Design profession – U.S.A

IIDA - International Interior Design Association – U.S.A

IQSK - Institute of Quantity Surveyors of Kenya

JIDER - Journal of Interior Design Education and Research

KABCEC - Kenya Association of Building and Civil Engineering Contractors

NAAB -National Architectural Association Board - U.S.A

NCIDQ- National Council for Interior Design Qualification - U.S.A

NOFA - National Office Furnishings Association - U.S.A

NSID- National Society of Interior Designers – U.S.A

U.K – United Kingdom

U.S.A – United States of America

CHAPTER 1 INTRODUCTION

1.0   Introduction

This chapter covers a background of the study which is a situational analysis of the current state the interior design profession in Kenya. It also highlights the problem statement, research questions, objectives of the study, significance of the study scope and limitations of the study plus definition of terms.

1.1   Background of the study

For Kenya to achieve its goals set out in the Vision 2030 it has to implement the flagship projects there in some of which are construction oriented. An example is chapter 4 of Kenya's Vision 2030, which features Tourism. Goal number one in this chapter is to increase hotel beds from 40,000 to at least 65,000. Kenya's vision 2030 document states that this will be achieved through creation of Three (3) resort cities – two new resorts cities at the coast (one in north and the other at south coast) and a third one in Isiolo. An expert in the use of interior spaces and space planning will be required to design the appropriate hotel room environments. Creation of resort cities will also require the services of a consultant who has skills in use of aesthetics to enhance resort spaces as well as skills in space planning.

Chapter 4 of Kenya's Vision 2030 also features Business Process Offshoring (BPO), which involves providing business services via the Internet to companies and organisations in the developed world e.g. Britain, USA, Canada, etc. The flagship BPO project is the design and establishment of one major BPO park in Nairobi that will has world class infrastructure developed by top international IT suppliers. This is in Progress; Konza Techno city was initiated and the ground breaking was done in 2012. During its construction, interior designers will be involved in making the spaces habitable taking into consideration all the aesthetic and human ergonomic needs.

Currently interior designers are not able to successfully lobby for these jobs because interior design itself is not a registered profession in Kenya. There is no clear difference between an Interior design consultant and an interior design contractor. In most cases the

industry has witnessed an overlap of roles between these professionals. There exists no clear guidelines on the qualifications that someone has to have before they can be authorised to use the title 'interior designer'. There are no set standards on the professional fees that an interior designer should charge for their services. A professional body called IDAK (Interior designers Association of Kenya) was set up in 2013. Its objective is to professionalise interior design, however, the association has been building its foundation on a legislation vacuum because there has not been any Act of Parliament giving it the mandate to regulate the practice. The association is not following any framework hence the reason for this research. Recently there has been development towards this end and in the second quarter of 2015 Interior designers pooled together with practicing designers from other arms of design and founded an institute called IDK (Institute of Designers of Kenya) whose mandate will be to bring together and regulate all the design sectors. This institute has since drafted a bill called The Design Bill 2015 that is set to be tabled in parliament. This research will seek to establish the best process that Kenyan Interior designers should follow to attain professional status.

One of the most powerful professional associations in Kenya that has made impact in the building industry is AAK (Architectural Association of Kenya). It was established in 1967 and registered under the Societies act. Currently the Association has 7 chapters. The Architect's Chapter, The Quantity Surveyor's Chapter, the Town Planners' Chapter, Engineer's Chapter, Landscape Architect's Chapter, Environmental Design Consultant's Chapter and Construction Manager's Chapter

Section 4 of the Architects and Quantity Surveyor's Act provides for the establishment of a board whose mandate is to conduct qualifying examinations, keep and maintain a register of architects and quantity surveyors being suitably qualified under the Act as well as to remove from and correct register. (The Republic of Kenya, 2012). This section of the act has since led to the creation of an examination / registration board called BORAQS (Board of registration of Architects and Quantity Surveyors of Kenya) which is a major step in the professionalisation process because only qualified individuals make it to the register.

The association has been of benefit to its chapters by acting as a link between professionals and stakeholders in the construction industry including policy makers, manufacturers, real estate developers, and financial institutions. So as to professionalise its disciplines, the association had to be involved influencing their curriculums. It assisted in the drawing up of the training curriculum at the local universities and polytechnics. In some cases like Architecture, the Association had to solicit the support of the Commonwealth Association of Architects (CAA) to accredit Kenya's schools of Architecture so as to give Kenya's degree courses international recognition (Architectural Association of Kenya, 2015).

In order to keep pace with changing technologies throughout the world, the association conducts seminars and workshops through which the members continually develop their professional skills. The association also takes interests and participates, as a public watchdog, in the setting up of building construction standards through local authority by-laws. It also makes periodical written submissions to the local authorities for adoption or amendment of construction standards. The association in collaboration with the Kenya Association of Building and Civil Engineering Contractors (KABCEC) has established the Joint Building Council to periodically review and publish recommended prices for building material and labour within the Building Construction Industry. The two Associations also publish the Standard Agreement and Conditions of Contract for Building Works. AAK takes particular interest in Town and County. This includes preparation of national, regional and local/Town development Plans. Town Planners are also included in development Control. Members of AAK sit on the respective Boards of Registration of the different building professional ethics (Architectural Association of Kenya, 2015).

The literature review of this research details the professionalisation process of Interior design in USA and England and Australia. It highlights the process of professionalisation in these countries. It also highlights the reasons for professionalisation. Some of the associations highlighted include: IFI (International Federation of Architects / Designers), IIDA (International Interior Design Association), BID (British Institute of Interior Designers), ASID (American Society of Interior Designers), NCIDQ (National Council of Interior Design Qualification), Design Institute of Australia (DIA), IDAN (Interior Designer's Association of Nigeria), IID (The South African Institute of Interior Design

Profession) AAK(Architectural association of Kenya) and IQSK (Institute of Quantity Surveyors of Kenya).

1.2 Problem Statement

Professionalisation is the process of developing an activity into a generally recognised profession, through the setting up of professional organisations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment and networking. It is whereby the organisation of, and control over work is done by the occupation instead of by the market.

Interior design is not a licensed profession in the republic of Kenya. The interior designers are working towards professionalization but they lack a scientific research that could act as a guide. Lack of this framework has led to slow and unstructured progress in the professionalisation process.

1.3 Research Questions

1.   What is the appropriate framework that could be used to professionalise interior design in Kenya?

2.   What views do interior design practitioners and clients have about the state of interior design in Kenya?

3.   What processes did other professional associations in Kenya follow before attaining professionalisation?

4.   What processes did interior design associations in the other parts of the world follow before attaining professionalisation?

1.4 Objectives of the Study

1. To propose a framework for the professionalisation of interior design in Kenya.
2. To get views on the current state of interior design in Kenya.
3. To establish the professionalisation process of other professions in Kenya.
4. To establish the professionalisation process of interior design.

1.5   Significance of the Study

This research was undertaken when interior designers in Kenya were working towards professionalisation. It therefore could contribute to this process by developing a framework that could be adopted. It is also a contribution to academics and to the existing literature on this topic. The findings of this research could countribute towards policy making at both industry and government level. It could also act as a guide and a reference point to interior designer clients as they seek services from the professionals.

1.6   Scope and limitations

The study was limited to Nairobi City County hence it does not represent accurately the landscape of the country at large. It targeted the practitioners of interior design i.e. Interior designers, interior design contractors and interior design clients and not other designers like graphic designers, fashion designers and product designers. However, it can be replicated to these other design disciplines.

1.7   Definition of terms

Professional – Is someone who applies their knowledge to their vocation with rigour and probity, usually within a professionally oriented community (Atkinson, 2001).

Profession - Is described as an occupation characterised by three features: specialized training in a field of codified knowledge usually acquired by formal education and apprenticeship, public recognition of a certain autonomy on the part of the community of practitioners to regulate their own standards of practice, and a commitment to provide service to the public that goes beyond the economic welfare of the practitioner (Sullivan, 2005).

Professionalism - Is whereby the organisation of, and control over work is realized by the occupation instead of by the market or by a hierarchy (Freidson E. , 2001).

Professionalisation - Is the process of developing an activity into a generally recognised profession, through the setting up of professional organisations, the articulation and monitoring of standards and codes of conduct, the institution of clear educational routes and means of assessment, networking and gate-keeping (Maffei, 2008).

Professional Recognition - Is the formal acknowledgement of an individual's professional status and the right to practice the profession in accordance with professional standards and subject to professional or regulatory controls. (Maffei, 2008).

De-professionalisation - This occurs when a profession disappears or its jurisdiction is subsumed under another profession. This happens to a profession when technology changes and the profession does not keep up with the changes (Whitney, 2008).

Licensure – It is a legislative process that establishes minimum criteria for the practice of a profession in order to protect the health, safety and welfare of the public. It allows the client who hires a registered professional to know they are hiring someone capable because of proven education, experience and examination (Whitney, 2008).

Interior design– It is a multifaceted profession in which creative and, technical and business solutions are applied within a structure to achieve a built interior environment. These solutions are functional, enhance the quality of life and culture of the occupants, and are aesthetically attractive. Designs must adhere to code and regulatory requirements, and encourage the principles of environmental sustainability (National Council for Interior Design Qualification, 2004)

Interior designers - Are professionals who work with clients and other design professionals to develop design solutions that are safe, functional, attractive, and meet the needs of the people using the space (New York school of Interior Design, 2013)

CHAPTER 2: LITERATURE REVIEW

2.0   Introduction

This chapter includes a study on the theory of professions and elements of professionalization. It highlights case studies of interior design professionalisation frameworks followed by Britain, United States of America (USA), Australia and Brazil. It highlights professional interior design associations from Britain, USA, Australia, China, Brazil, Nigeria and south Africa. This gives the research a global perspective. Some of the associations discussed include: International Federation of Architects/designers (IFI), International Interior Design Association (IIDA), British Institute of Interior Designers (BID), American Society of Interior Designers, (ASID), National Council of Interior Design Qualification (NCIDQ), Britain Institute of Interior Design (BIID), Design Institute of Australia (DIA), The Brazilian Association of Design (ABEDESIGN), Hong Kong Interior Design Association (HKIDA), Interior Designer's Association of Nigeria (IDAN), The South African institute of Interior design profession, (IID), Architectural association of Kenya

(AAK) and Institute of Quantity Surveyors of Kenya (IQSK).

2.1   The theory of professions

Before delving further into the research understanding the theory of professions is cruicial in setting the foundation. The term 'profession' was referred to a public statement or vow, and it is only in the sixteenth century that it was used to describe a range of upper class work, principally the practice of law, medicine and divinity. (Beegan, 2008). At this time, interior design was not a profession. However, by the nineteenth century, other forms of endeavours including interior design sought the social and economic status enjoyed by these elite professions. Nonetheless, the boundaries of the three established professions were hazy because as medicine, law and the Church were not closely regulated and had no systematic training. Professional status generally depended on a liberal university education followed by an apprenticeship that required economic support from family or a patron. Gradually these, and newer fields such as engineering and pharmacy, developed specialist graduate and professional schools and systems of licensing and legal regulation that controlled entry and limited competition. (Beegan, 2008).

According to Maffei, (2008) professionalization was done through setting up of professional organisations, articulation and monitoring of standards and codes of conduct, institution of clear educational routes and means of assessment, networking and gate keeping.

2.2   Elements of Professionalisation

As Abel (1979) and Carpenter, (2008) write, the first element of professionalisation is differentiation and standardization of services. Professions are often created from existing occupational practices when practitioners attempt to differentiate themselves from occupational peers (Abbott, 1988). This differentiation creates ''jurisdictions,'' or areas of knowledge and practice identified as the exclusive domain of those working in the new profession. Once so identified, knowledge and practice grow more standardized. Professional aspirants attempt to define jurisdictions to the larger public, commonly by emphasizing new, complex, or abstract knowledge as unique to its practitioners. (Abel , 1979; Abbott; 1988; Carpenter, 2008)

The second element is persuasion of the public that they need services that only professionals can provide. A particularly persuasive approach is when ''the aspiring profession claims unique responsibility for some aspect of the public good'' (Elliott, 1972; Carpenter, 2008). Protecting public health or safety is a common petition. For interior design a way of indicating public good would is done through trade shows, magazines, exhibitions, Television shows and radio talk shows. (Design Institute of Australia, 2015)

The third element is formalization of the conditions for entry into the profession. As associations work to define the aspiring profession, they also begin the process of formalizing conditions of entry through credentialing. Similarly, signaling, standardization, and formalization of entry occur through training institutions, usually colleges and universities (Larson, 1977). Practitioners in the aspiring profession must be adequately trained and socialized to provide recognizably differentiated and standardized services, and college and university programs validate to the public the profession's knowledge claims and socialise future practitioners. (Larson, 1984)

The fourth and last element is state protection of the market from those who lack required qualifications and from competing occupations. This is done through the formation of professional associations that grant credentials to practitioners who successfully demonstrate the required knowledge, skills, or education, (Freidson , 1986). It's also done through participation in official and government activities (Maffei, 2008).

2.3 The history of interior design professionalization

According to (Maffei, 2008) the year 1870 was the starting point of professionalisation of interior design across the world owing to the widening influence of the design reformers of the mid nineteenth century. Interior design was not the only profession that saw the importance of professionalisation. By the 1880s, doctors, lawyers, architects, and other practitioners of white-collar occupations had come together to organize nationwide professional associations, establish uniform standards, set qualifications for entry into their respective fields and coordinate training, (Robertson, 1997). Following the example set by medicine, law and architecture, interior design decided to become professionalised, (Maffei, 2008).After second world war, interior design profession broke away from the older, pre-modern, discipline of interior decoration, which had been tainted by links with amateurism, femininity and domesticity, and linked itself more strongly with architecture and the language of modernity. By that period, most interior designers were trained first as architects and, in the spirit of the modernist idea saw the interior as a natural extension of their work, (Maffei, 2008)

In her efforts to trace the history of the interior design profession, Whitney, (2008) says that in the 1950s, interior decoration evolved into interior design and in the process of licensure became a profession. After World War II, there was rapid expansion of projects in response to the building boom. Tracts of new homes arose during this period of unparalleled growth of suburban development. These new developments had a few basic models, which then needed to be personalised by their owners. Interior designers helped personalise these houses. The growth in commercial interior design was even more explosive with projects ranging from universities to hospitals, restaurants to hotels, and retail spaces to office spaces. This building explosion produced a need for a new service

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the design of the interior. These developments, coupled with an expanding educational system and women flooding into universities in the 1960s and 1970s, helped fill the need for university educated interior designers (ibid). By 1985, it was estimated that there were 200,000 people in the United States working in interior design firms (American Society of Interior Designers, 1887).

In the corporate arena interior design began when the advent of multistory, high-rise office buildings (skyscrapers) created a large quantity of unfinished interior space for multitenant uses. Opulent interiors prevailed during the peak building boom years of the 1980s. In the 1990s interior design responded to the needs of clients undergoing rapid transitions with an emphasis on flexible interiors that could easily accommodate growth or downsizing and increases in the cost of real estate, (The American institute of Architects, 2001).

International interior design associations like IFI (International Federation of Interior Architects/Designers) have since been formed to act as the global voice and authority for the profession. They also act as global forums for the exchange and development of knowledge and experience, in worldwide education, research and practice. They connect the international community in order to further the impact, influence and application of the design of interiors, promote global social responsibility, and raise the status of the profession worldwide. They also further public awareness of the influence and impact of Interior Design, connect the global Interior Architecture/Design profession and community to identify and provide design solutions to global problems. They also establish and implement world standards and guidelines for the profession, education and research by establishing and adopting best practices. They also offer a platform that the profession can be educated through programs, trade shows, magazines and various publications, They also create awards to recognize the industry's best individuals and to spur the various professionals (International Federation of Interior Architects / Designers, 2015).

Organizations play a key role in the development of a profession. By representing a profession with a critical mass, organizations lobby the development of the profession, maintain, control, provide insight of the legitimate practices of the profession, nurture a

body of knowledge, and monitor professional educational programs. A strong organization shapes the practice of the profession. Professional organizations play a vital part in creating visibility and addressing issues of the practice (Kanthasamy, 2008).

National interior design associations like IDAN (Interior Designer's Association of Nigeria) have since also been formed. These national associations offer a venue for discussion with professionals in similar fields. They also offer a platform for dissemination of information on trends, problem-solving strategies and perspectives on current or developing areas of design practice within national markets. National associations also develop standards of professionalism and set up codes of ethics and business practice that are used by the industry nationally. They promote awareness of public health and safety and the implementation of new technical knowledge and materials in the design and construction of the interior environment. They set exams for entry to the profession, assist in writing of curriculums and regulate pricing of services by member professionals.

Professionalisation of interior design in Britain, Australia USA, Brazil, and China happened at different times in history. However, the steps followed were similar. The process started with formation of preliminary design associations followed by publicity through exhibitions, magazines and festivals. The existing associations then renamed and more associations were formed. After this chapters were created to represent different parts of the countries and cities. This was closely followed by state recognition and accreditation. The final stage was merging of existing associations and membership in international design associations. Below are the detailed case studies of professionalsation frameworks adopted by Britain, USA, Australia and Brazil.

2.4 Professionalisation case studies

2.4.0 Case Study 1 - BRITAIN

2.4.0.0 Formation of preliminary design associations

This was the first stage in Britain's professionalisation framework for interior design. These associations were majorly aligned to art since interior design had not yet isolated itself from the other art and design disciplines. In 1884, The Art Workers' Guild was founded. Four years later in 1888the Arts and Crafts Exhibition Society was formed (Maffei, 2008).In 1915 the Design and Industries Association was formed to represent designers in the UK. In 1920 – 1923British Industrial Art was founded. In 1930 The Society of Industrial Artists was founded and in 1933 Council for Arts and Industry (CAI) was formed which campaigned for better pay for designers (Suga, 2003). In 1944 The Council of Industrial Design (COID) was founded. COID promoted design during a period of restrictions imposed by rationing, (J.M. Woodham, 1986)

The work of fostering a professional identity for designers was difficult and not entirely successful at this time, The widely felt uncertainty of terms commonly used in the interwar years such as ' commercial art ' or ' graphic design, ' ' industrial art ' or ' industrial design ' reflected the inability of designers to establish a clear cut professional identity or status (Maffei, 2008).From Britain's history, it is clear that formation of many preliminary associations is not dangerous because it helps bring together different groups of design practitioners trying to find and identity for themselves and it also starts the conversation that build up to ultimate professionalisation. It is also clear that identity was still an issue even in these years with the designers calling themselves different names like commercial artists, industrial artists or graphic artists.

2.4.0.1 Publicity through exhibitions, trade magazines and festivals.

The second stage in Britain's journey towards professionalization of interior design was publicity. This was done through exhibitions, magazines and organisation / participation in festivals. In 1946, COID (Council of Industrial Design) the first exhibition in Britain was done in. It was named 'Britain Can Make It'. It produced travelling displays and

contributed to the magazine 'Daily Herald Modern Homes Exhibition' of the same year. COID's *Design* magazine appeared in 1949, with showcases of good design making to the 'Design Index' displayed at the Design Centre in London. Contemporary design was further promoted at the 1951 Festival of Britain: The Festival represented the culmination of achievement; designers had achieved a public profile and recognition by the state. (J.M. Woodham, 1986) These publicity tools enabled interior designers to engage the public and display their work which was a major boost to the profession's visibility and development.

2.4.0.2   Renaming of existing associations and formation of new ones

The third stage in Britain's journey towards professionalisation of interior design was renaming of existing associations and formation of new ones. After publicity some existing associations rebranded and changed their names. In 1960 The Society of Industrial Artists changed its name to Society of Industrial Artists and Designers. (J.M. Woodham, 1986) It seems that at this point design was slowly gaining its own identity different from that of art. In 1966 Interior design had fully grown into a profession hence the formation of The Interior Decorators & Designers Association. In 1972 The Council of Industrial Design (COID) changed its name to the Design Council. It followed the trend that many organisations follow while rebranding after having been in the market for a couple years by settling for a shorter and more memorable name.

2.4.0.3 State recognition & accreditation

The fourth stage in Britain's journey towards professionalization of interior design was state recognition. In 1976 The Royal Charter was given to Society of Industrial Artists for work in establishing the profession of design. In 1986 Society of Industrial Artists changed its name to Chartered Society of Designers (CSD) Interior designers were represented in a CSD discipline group. State recognition always works to profession's advantage. It boosts the profile and status of the profession. What follows is award of government tenders and invitation to participate in government activities.

2.4.0.4 Merging of existing associations and membership in international design associations

The fifth stage in Britain's journey towards professionalization of interior design wasthe merging of existing associations and membership in international design associations. In In 2002, the Interior Decorators & Designers Association merged with the UK chapter of the International Interior Design Association to form the British Interior Design Association (BIID), an associate member of the International Federation of Interior Architects & Designers (IFI). Global networking and worldwide representation for interior designers is provided by the IIDA, which was the result of a merger between the Institute of Business Designers, the International Society of Interior Designers and the Council of Federal Interior Designers in 1994, (J.M. Woodham, 1986). The merger of associations shows similarity in vision. Joining international associations gives the national associations an ability to participate at a global platform.

2.4.0.5 Final state recognition and change of status from an association to an Institute

The sixth and final stage in Britain's journey towards professionalisation was a final state recognition and review of status. This happened later in 2009 when the Secretary of State recognized British Interior Design Association (BIDA) as the pre-eminent body in the field in and granted Institute status so it became the British Institute of Interior Design (BIID).

2.4.0.6 Summary

The process started with formation of preliminary design associations followed by publicity through exhibitions, trade magazines and festivals. This was followed by renaming of existing associations and formation of new ones which was closely followed by state recognition and accreditation. Mergers and membership in international design associations followed closely. The last stage was final state recognition and change of status to an Institute.

Formation of Preliminary Design Associations		Publicity through Exhibitions, magazines and festivals
1915 - Design and Industries Association. 1920 – 1933 - British Institute of Industrial Art. 1933 - Council for Arts and Industry. 1944 - Council of Industrial Design (COID).	⇨	1946 - COID organized its own exhibitions, notably 'Britain Can Make It' 1949 - COID's *Design* magazine 1951 - Festival of Britain
		⇩
State Recognition incorporation &accreditation		**Renaming of existing associations, formation of new ones**
1976 - Royal Charter was given to Society of Industrial Artists for work in establishing the profession of design. 1986 – Society of Industrial Artists changed its name to Chartered Society of Designers (CSD)	⇦	1960 - Society of Industrial Artists and Designers 1966 - The Interior Decorators & Designers Association 1972 - Council of Industrial Design (COID) is renamed the Design Council
⇩		
Mergers and Membership in international design associations		**Final state recognition and change of status to an Institute**
In 2002 Interior Decorators & Designers Association merged with the UK chapter of the International Interior Design Association(IIDA) to form the British Interior Design Association (BIDA), 2000 – It became an associate member of the International Federation of Interior Architects & Designers (IFI).	⇨	2009 - The Secretary of State recognized British Interior Design Association (BIDA) as the pre-eminent body in the field in and granted Institute status. It became the British Institute of Interior Design (BIID).

Figure 1 *Professionalisation of interior design in Britain. Source: Fieldwork*

2.4.1 Case Study 2 - USA (UNITED STATES OF AMERICA)

2.4.1.0 Formation of preliminary design associations

The first stage in USA's journey towards professionalization of interior design was formation of preliminary design associations. At the time the popular art discipline was industrial design so most of these early associations were aligned toward this discipline. Industrial design profession gained recognition in USA from the mid-1920s. During this period, the interior design industry was pretty young and its organizations were gender related. For example, "New York City had a Decorator's Club for Women and a Society of Interior Decorators for men only, Chicago had a Women Decorator's Association and Philadelphia: the Interior Decorators Club of Philadelphia" (Graves, 1994)

In 1928 the National Alliance of Art and Industry was established and the American Union of Decorative Artists and Craftsmen (AUDAC) was founded. However, these organizations and clubs were regionally limited and did not enjoy the same status as a national professional organization. Difficult market conditions can sometimes also contribute to professionalization as for the case of the case of the economic depression of 1930's in USA. The depression made furniture very expensive for middle-class people to afford, thereby creating a situation for the furniture manufacturers to close down their centres. The furniture manufacturers planned to form a professional organization, which would help to solve this problem. The manufacturers provided the money and furnishings for the decorators to design model room displays. The decorators were invited to the various manufacturing plants to see the furniture first hand (Piotrowski, 2002).This led to the formation of 'The American Institute of Interior Decorators (AIID) in 1931 (now known as the American Society of Interior Designers), the first consolidated organisation.

After World War II the domestic decorators were challenged by the commercial and office space designers. New design concepts related to space planning and design of office and commercial space created tension and arguments over admission and educational requirements. A debate even ensued over the terms decorator versus designers. A problem arose between the decorators and designers regarding qualifications, education standards, and testing. (Piotrowski, 2002)

2.4.1.1   Publicity through Exhibitions, magazines and festivals

The second stage in USA's journey towards professionalization of interior design was publicity through exhibitions, magazines and festivals. In 1925 USA designers attended The International Exposition of Modern Decorative and Industrial Arts in Paris and this influenced them a lot towards modern design. Next was Exposition of Art in Trade staged in New York by Macy's in 1927. This was one of a series of exhibitions of modern design staged by US department stores to stimulate the acceptance of contemporary design in the US market. (Piotrowski, 2002).

Trade magazines also played a very important role in the process of professionalization in this period. They included 'Home Furnishing' in 1929 and 'The Decorator's Digest' in 1932 (renamed Interior Design in 1950's). These magazines had articles regarding issues about the terms "decorators and designers. (Graves, 1994).

2.4.1.2 Renaming of existing associations, formation of new ones

The third stage in USA's journey towards professionalization of interior design was renaming / rebranding of existing associations and formation of new ones. In 1938 AIID changed its name to American Institute of Decorators (AID) and produced a code of ethics intended to protect both designers and consumers. In 1957, the US National Society of Interior Designers (NSID) was launched (Maffei, 2008)and became the second national professional interior design association. NSID wanted to restrict practice through licensing requirements whereas the AID selected candidates by an examination. (Graves, 1994). The Institute of Business Designers (IBD) was renamed in 1963 to the National Office Furnishings Association (NOFA). This organization was formed by interior designers who designed office furnishings. These numerous organizations operating in interior space design and their lack of a unified national body led to numerous disagreements and diverse attitudes. This has been a great obstacle for interior designers to achieving their goal for national professionalization. (Kanthasamy, 2008)

With the expansion of interior design practice, contract work, the use of new materials and technology, specialists in lighting, acoustics and systems analysts, the Interior Design Education Council (IDEC) was formed in 1962. IDEC has been concerned with standards

of knowledge, of educational requirements, and professional skill areas. It has been responsible for publishing the only scholarly journal of the profession: the Journal of Interior Design Education and Research (JIDER). (Graves, 1994). In 1967 National Office Furnishings Association (NOFA) transformed to National Office Products Association (NOPA).

2.4.1.3 Initial mergers between existing associations

The fourth stage in USA's journey towards professionalisation of interior design was mergers of existing professional associations. Most of the design organizations convened in 1973 to form the Foundation for Interior Design Education and Research (FIDER). FIDER's (renamed now as the Council for Interior Design Accreditation or (CIDA). CIDA's work was to publish the list of qualifying schools yearly and to accredit interior design educational programs. To test the competency of interior designers, the American Interior Designers (AID) and the National Society of Interior Designers (NSID) came together in 1972 to create the National Council for Interior Design Qualification (NCIDQ). NCIDQ was responsible for developing a common qualifying exam and to investigate licensing. The exam is now given twice a year. The goal of NCIDQ was to establish minimum standards of interior design knowledge required to practice as a professional interior designer. In 1974 NCIDQ made their first step to licensing by conducting the first exam. (Graves, 1994).

As there were too many organizations and societies established in the interior design profession, the NSID and AID merged to form a large professional interior design organization in 1975; The American Society of Interior Designers (ASID). There were 33,000 members in this society, which made it the first step to the unification of the professional organization. As the promoters believe that one unified professional voice would provide a much stronger and effective force in establishing, through licensing, the professionalism of interior design.

Today, ASID members must have a combination of accredited design education and/or full-time work experience and pass a two-day accreditation examination administered by

the NCIDQ 'Interior design education is also monitored by the Interior Design Educators Council, which makes available the Interior Design Body of Knowledge. The US interior design organizations have sought legal protection for American interior design expertise. Estimates put the number of design practitioners in the US at anywhere from 20,000 to 75,000 (ASID - American Society of Interior Designers, 2004)

2.4.1.4 State recognition, incorporation & accreditation

The fifth stage in USA's journey towards professionalisation of interior design was state recognition and passing of state title legislations. The first state to pass title registration legislation for interior design practice was Alabama. This was done in1982. Other states like New york, Washington, Connecticut, Missouri and Oklahoma followed closely after.

2.4.1.5 More mergers and foundation of an international design association

The sixth and last stage in USA's journey towards professionalisation of interior design saw more mergers between existing professional associations and foundation of an international design association.I n 1993 The United State Green Building Council (USGBC) was founded. Its sole mandate is to promote research and design of environmentally responsible buildings and interiors. The International Interior Design Association (IIDA) was founded in 1994 by the merger of, the Institute of Business Designers (IBD) and the institute of Store Planners. (Piotrowski, 2002) IIDA became an international association.

2.4.1.6 Other factors that led to professionalization of interior design in USA

According to (Maffei, 2008) there are other factors that catalysed USA's journey to professionalisation. One of them was   maturation of manufacturing industries and processes of industrialization. Another one was division of labour and the rise of the USA as a leading manufacturing nation. The legacy and spreading influences of the nineteenth-century design reformers in promoting design also played a critical role in influencing USA's journey towards professionalisation of interior design. Another factor was the establishment and international impact of design education initiatives such as the South

Kensington system and, later, the Bauhaus. The continuity of some Arts and Crafts movement philosophies within modernist design practice and theory also played a major role. Lastly was the development of psycho-analysis and its influence on marketing and advertising.

2.4.1.7 Summary

The process started with formation of preliminary design associations followed by publicity through exhibitions, trade magazines and festivals. This was followed closely by renaming of existing associations and formation of new ones. Initial mergers between existing associations happened and it was followed by state recognition and accreditation. More mergers happened before the last stage which was foundation of an international design association.

Formation of Preliminary Design Associations		Publicity through Exhibitions, magazines and festivals
1928 - The American Union of Decorative Artists and Craftsmen (AUDAC) 1931 - The American Institute of Interior Decorators (AIID)		1929 - 'Home Furnishing, 1932 - The Decorator's Digest'.
Initial Mergers between existing associations		**Renaming of existing associations and formation of new ones.**
1973 - Most of the organizations convened to form the Foundation for Interior Design Education and Research (FIDER). 1972 - Interior Designers (AID) and the National Society of Interior Designers (NSID) came together to create the National Council for Interior Design Qualification (NCIDQ). 1975 - NSID and AID merged to form The American Society of Interior Designers (ASID).		1938 - AIID changed its name to American Institute of Decorators (AID) 1957 - The US National Society of Interior Designers (NSID) 1961 - American Institute of Decorators changed its name to the American Institute of Interior Designers (AID). 1962 - Interior Design Education Council (IDEC) 1963 - Interior Design Educators Council (IDEC) organized to advance the needs of Interior design educators.
State recognition, incorporation & accreditation		**More Mergers and foundation of an international interior design association**
1982 - Alabama became the first state to pass title registration legislation for interior design practice. Other states like New york, Washington, Connecticut, Missouri and Oklahoma followed closely after.		1993 - United State Green Building Council (USGBC) founded. 1994 - The International Interior Design Association (IIDA) was founded in 1994 by the merger of IBD, the (Institute of Business Designers) and the institute of Store Planners.

Figure 2 *Professionalisation of interior design in USA. Source: Fieldwork*

2.4.2 Case Study 3 - AUSTRALIA

2.4.2.0 Formation of Preliminary Design Associations

The first stage in Australia's journey towards professionalisation of interior design was formation of preliminary design associations. The first gatherings of interested designers were held towards the middle of 1947. The initial intention was to establish a 'Council of Industrial Design'. However, it became clear that it would be better to establish a professional body of designers that could in time become the springboard for the future development and establishment of an Australian Design Council supported by governments and industry. It was agreed that the name would be The Society of Designers for Industry (SDI)

In 1948 a constitution was prepared for the Society and R Haughton James was elected as its first President. The basis of the constitution was that it should govern the designer's professional behaviour within the Society and the relationship between the member and his client. In the wider sphere, it was to concern itself with public lectures, meetings and discussions. It was to work towards improving the professional standards and the public acceptance of the designer. It was also to create in the mind of the buying public the desire to understand and possess well-designed products.

Around 1948 a group of students attending, the Interior Decoration course at the Melbourne Technical College approached the then Head of Architecture suggesting that the course should be called Interior Design. Thethree-year decorator course was changed into a four year diploma Interior Design course. In the same year, the students decided to form an organisation which they called the Interior Design Association of Australia (IDAA). The Association held monthly meetings. They wrote letters to schools promoting the new discipline. (Design Institute of Australia, 2015).

In 1951 practising Interior designers formed their own association. It was named the Society of Interior Designers of Australia (SIDA). It was the earliest Australian association of Interior Designers and Interior Decorators, Designers. (Stewardson, 2002)In 1958 some of those who were engaged in product design believed that the membership was being opened too widely under the IDIA title. It was considered that the word 'industrial' was essential to the relevance of the product designer in industry and should not be confused

by the addition of other disciplines. This gave rise to the creation of a breakaway group in Sydney under the title of The Society of Industrial Designers of Australia in late 1958, (Design Institute of Australia, 2015).

2.4.2.1 Publicity through media, exhibitions, magazines and festivals

Stage two in Australia's journey towards professionalisation of interior design was publicity. In 1953, The Society of Designers for Industry had good support from sections of the media. Articles appeared in the daily press and national magazines, some of which were written by members of the SDI. They were published in *the Herald*, *Sun, Argus, Home Beautiful*, and several trade journals such as *Rydges, Industrial Victoria, and The Furniture Trade Journal*. Radio and later television were used to illustrate the advantages and the use of good industrial design. The talks were given by members of the Society through the ABC and the commercial stations. Time was made available because of their belief in the news value of the subject. The Institute was also assisted by two Public Relations professionals.

The design society endeavoured to participate in exhibitions whenever possible. It designed and prepared a display of members' work, which were shown at the Australian Industries Fair 1955. On another occasion an exhibition of well-designed products was prepared by Grant Featherston for the Teachers Training Extension Course. In conjunction with Home Beautiful and the Victorian Furniture Trades Confederation the Society helped to organise the "Talking House" at the 1955 Ideal Homes Exhibition in Melbourne. Another interesting project at this show was the display of well-designed contemporary furniture and fittings alongside those classified as "most bought". The public was invited to state their views in writing and the best entries received prizes. This proved to be a very popular scheme and profitable to the sponsors. Details of this project were publicised by the media. Photographs and stories were also published in the Council of Industrial Design (CoID) magazine Design in the UK, (Design Institute of Australia, 2015).

In 1976 the first International Design Forum was held in Sydney at the Opera House and Hyatt Kingsgate Hotel. In 1979 the First issue of "Design in Australia" magazine was

published by the Institute. In 1979 a Commemorative Forum was presented at The Sydney Opera House and Hilton Hotel. In 1981 Arthur Pulos and Kenji Ekuan visited Australia on a lecture tour arranged by the Design Institute. In 1985 there was an Inauguration of the Institute's Designer Awards, first presentation made at Awards Dinner by the then Federal President, Desmond Freeman. In 1988 the First off-shore meeting of the Federal Council of the DIA held at Westin Stamford Hotel, Singapore (to coincide with the International Design Forum). In 1998 the first issue of the DIA newsletter "Artichoke" launched to the unified membership and in1999 a Combined ICSID, IFI and ICOGRADA Congress held in Sydney – Sydney Design 99. (Design Institute of Australia, 2015).

2.4.2.2 State recognition and formation of chapters

This was stage three in Australia's journey towards professionalisation of interior design. In 1958 the Society of Designers for Industry became the Industrial Design Institute of Australia and was incorporated in Melbourne as a Company Limited by Guarantee. In 1964 another of the preliminary associations received state recognition. This was the Society of Interior Designers of Australia (SIDA). It was incorporated under the Companies Act as a not for profit company limited by guarantee on September 4th1964. (Stewardson, 2002). Another one followed in 1966; the Federal Council ratified the New South Wales Chapters amalgamation with the society of industrial designers of Australia.

In 1983 the Industrial Design Institute of Australia was made an accredited society of the Ian Clunies Ross Memorial Foundation and in 1984 registered in the northern territory. It is now registered in all States and Territories of Australia. In 1996 the amalgamation of SIDA (Society of Interior Designers of Australia) and IDIA &was ratified by Federal Council on 20 November 1966 (Design Institute of Australia, 2015).

2.4.2.3   Renaming of existing associations and creation of chapters.

This was stage four in Australia's journey towards professionalisation of interior design. In 1958, the name of Society of Designers for Industry was changed to Design Institute of Australia (DIA).Between 1955 and 1959, it was through the media and personal contacts that designers in other states became aware of DIA. With the result, several became

members and ultimately established state chapters. Derek Wrigley was the first designer from Sydney to join the Society in the early 50s and in due course he discussed the idea of establishing a Chapter of the Society in New South Wales

Inquiries came from Hugh Whisson in South Australia. Hugh joined the Society in 1957 and was ultimately instrumental in forming the SA (South Australia) Chapter. Lew Sutton Jones, Bill Rufus and Don Beavis were also early members from that state. In 1971 the Federal Council granted ACT members Chapter status and in 1974 a Chapter was constituted in West Australia. (Stewardson, 2002)

2.4.2.4 Mergers and membership in international design associations

Stage five in Australia's journey towards professionalisation of interior design was mergers between existing associations and membership in international interior design associations. During an SDI (society of Designers for Industry) dinner, in 1958, to which several members of the Interior Design Association of Australia (IDAA) were invited, it was suggested that they might care to join the SDI as its members were considering the possibility of developing an Institute. Following the incorporation of the Institute on the 15 August 1958 members of the IDAA joined the IDIA which after 1958 became the dominant design organisation in Australia," (Stewardson, 2002). In 1965 the SIDA (The society of Industrial Designers) eventually became amalgamated with the IDIA NSW (New South Wales) Chapter.

In 1967 the Society of Industrial Designers of Australia had its first official representation at an ICSID Conference. In 1980 the Design Institute of Australia was accepted as member society of ICOGRADA, International Council of Graphic Design Associations and in 1982 it was granted membership of IFI, International Federation of Interior Designers, (Design Institute of Australia, 2015).

By the beginning of the 1990s some of the directors realised that to capitalize on their strength and to remain relevant in the coming 21st century, they needed to consider joining forces with similar bodies, specifically The Design Institute of Australia (DIA). Talks with the DIA and later the Australian Textile Designers Association (ATDA), progressed and

finally on July 1st, 1998 the three bodies unified under the name of the Design Institute of Australia (DIA, (Stewardson, 2002).

In 1998 unification occurred between the Design Institute of Australia, the Society of Interior Designers of Australia and the Australian Textile Design Association. Amendments were made to the memorandum and Articles of Association to cater for the amalgamated body. The DIA is now a national body instead of a Federal body and State Councils instead of Chapters. In 1996 the amalgamation of SIDA (Society of Interior Designers of Australia) and IDIA &was ratified by Federal Council on 20 November 1966 (Design Institute of Australia, 2015). In 1999 the National and State Discipline Practice Groups were formed. In the same year arrangements to establish consolidation of financial accounts and centralisation of banking through the National Office to assist the State Councils with their finances was commenced, (Design Institute of Australia, 2015).

2.4.2.5 Summary

The process of professionalisation started with formation of preliminary design associations followed by state recognition and formation of chapters. This was followed closely by publicity through media, exhibitions, magazines and festivals. Renaming of existing associations, formation of new ones was the other stage followed by and creation of chapters. Mergers & Membership in International design associations was the last stage.

Formation of Preliminary Design Associations		State Recognition & formation of Chapters
1947 - The Society of Designers for Industry. 1948 - Interior Design Association of Australia (IDAA) 1951 - Society of Interior Designers of Australia (SIDA) 1958 - The Society of Industrial Designers of	→	1958 - Incorporation of the Industrial Design Institute of Australia (IDIA) By 1964 - incorporated under the Companies Act 1966 - New South Wales Chapters amalgamation with the Society of Industrial Designers of Australia (SIDA). 1984 - Reegistration in all States and Territories of Australia 1983 - The Institute was made an accredited society of the Ian Clunies Ross Memorial Foundation
Renaming of existing associations, formation of new ones and creation of chapters.		⇓ **Publicity through Media, Exhibitions, magazines and festivals**
1958 - Name of organisation changed to Design Institute of Australia 1971 - ACT members were granted Chapter status by the Federal Council 1974 - A Chapter was constituted in WA (West Australia)..	←	In 1953- *the Herald*, *Sun, Argus, Home Beautiful*, and several trade journals such as *Rydges, Industrial Victoria, and The Furniture Trade Journal*. Radio & television. 1955 – Organisation of an Exhibition called The Australian Industries Fair. 1955 - Ideal Homes Exhibition in Melbourne. 1976 - First International Design Forum organised by the Institute in Sydney at the Opera House and Hyatt Kingsgate Hotel. 1979 - First issue of "DESIGN IN AUSTRALIA" magazine 1979 - Commemorative Forum presented at Sydney Opera House and Hilton Hotel. 1985 - First presentation made at Awards Dinner by the then Federal President, Desmond Freeman 1988 - First off-shore meeting of the Federal Council. 1998 - First issue of the DIA newsletter. 1999 - Combined ICSID, IFI and ICOGRADA Congress held in Sydney – Sydney Design 99. 2001 - ACT branch Council formally constituted.
⇓		
Mergers & Membership in International design associations		
1966 - New South Wales Chapters amalgamation with the Society of Industrial Designers of Australia In 1965 the SIDA (The society of Industrial Designers) amalgamated with the IDIA NSW Chapter. 1967 - The Institute was already a member of ICSID, 1980 - Institute accepted as member society of ICOGRADA, 1982 - ACT Chapter combined with the NSW Chapter. 1982 - Institute granted membership of IFI, 1998 - Unification occurred between the Design Institute of Australia, the Society of Interior Designers of Australia and the Australian Textile Design Association. The DIA is now a National body instead of a Federal body and State Councils instead of Chapters 1999 - National and State Discipline Practice Groups formed.		

Figure 3: *Professionalisation of interior design in Australia. Source: Fieldwork*

2.4.3 Case Study 4 - BRAZIL

2.4.3.0 Formation of preliminary design associations.

Stage one in Brazil's journey towards professionalisation of interior design was formation of preliminary associations. In 1882 the visionary Brazilian politician Ruy Barbosa delivered a speech entitled "Design and Industrial Design" Industrial design education started to be taught in the country in 1850, as part of the evening course at the Imperial Academy of Fine Arts in Rio de Janeiro. The opening of the Contemporary Art Institute (IAC), the Art Museum in 1950 and the launch of the Superior School of Industrial Design (ESDI) in 1963 were the early steps of the development of design activity in Brazil.

In 1963 the Brazilian Association of Industrial Design (ABDI) was established. In 1975 the Federation of Industries in Sao Paulo established the first design Centre in this state with the objective to disseminate design to companies in this area. This initiative was called Industrial Design Centre NID until 1982 when it became part of the Department of Technology (DETEC). The centre developed quality design work in the field of orthopaedic and hospital equipment, (Gisele, 2008).

2.4.3.1 Publicity through media, exhibitions, magazines and festivals

Just like it was for the case of Britain, USA and Australia, Brazil's second step in its journey towards professionalisation of interior design was publicity. In the 1950s Brazilian design was starting to be internationally recognized through awards e.g. Armchair Mole by Sergio Rodrigues. In 1970's the Industrial Design Centre (NID) and was effective in the creation of the "Museu da Casa Brasileira" its award in 1986 in partnership with the State Secretary of Culture. This remains until today as one of the most respected awards in the country (Gisele, 2008)

The first Brazilian Design Biennial took place in 2006 in Sao Paulo and was an important event for the promotion of design in Brazil. It was organised in cooperation between the Ministry of Development, Industry and Foreign Trade with the Programme Competitive Brazil (MBC). A special government-aided programme called Design & Excellence Brazil is dedicated to supporting Brazilian products on international competitions in particular the

iF award. PBD, the Brazilian program for Design is the Federal government design initiative since 1995. However, its operation is limited by budget constrains, (Gisele, 2008).

The Brazil Design Award is a project created in 2009 by ABEDESIGN - Brazilian Association of Design Companies - and curated by André Poppovic in order to reward the best of what was done in the Brazilian design and show all the creative capacity of the recognized Country nationally and internationally. ABEDESIGN also started Brasil Design Week. The biggest event of innovation and business in Brazil for more than four years. Brazil Design Week is held within the HSM Expo management event, the largest event management in Latin America. It's a large exposition event for associated companies and provides a great deal of content generation for the promotion and business generation of design firms in Brazil, (ABEDESIGN, 2015).

2.4.3.2 State recognition, partnership & formation of chapters

The third step in Brazil's journey towards professionalistion of interior design was state recognition and partnership. The government partnered with design association to set up institutes and to promote design. In the 80s important design centres were also opened in Brazil by the federal government research institution CNP. Three 'Associated Laboratory of Product Development/Industrial Design' (LBDI) were established in South, Southeast and Northeast. Associated to the university's technological centre, this LBDI became one of the most important research institutes in product design of Latin America. The main activities were services to the industry, training and research in design. It was closed in 1997, (Gisele, 2008).

In 1995 The Brazilian Programme for Design (PBD) emerged was created by the Ministry of Industry, Commerce and Tourism based in the Federal capital Brasilia but regional programmes were also established in some federation states in the following years. Brasil Faz Design and Objeto Brasil were two of the initiatives for the promotion of Brazilian design both in the country and abroad. A design policy for the State of Sao Paulo was launched in 1995 under the title "Programa Sao Paulo Design". This policy was establishing a base for co-operation between various stakeholders in the state and also included the establishment of the Sao Paulo Design Centre, (Gisele, 2008).

Many other states in Brazil launched their own design policies in the same period. The policies evolved in different ways, depending mainly on the support available from local government, professional associations and leadership. In some states the policy resulted in the creation of regional design centres. In 1997 Design Centre Parana created with full support from the State government. The centre was established under the umbrella of the State's Institute of Technology. This association was key for the initial focus on product development and innovation. Its main activity was services to the industry, as a bridge between designers and companies. (Gisele, 2008).

In 2000 this organisation launched the Criação Paraná programme, which was an important design support programme in Brazil, providing a tailored advice programme for manufacturing industries, taking them from the initial stage of the design process to the prototype stage. The programme had two editions which were closed with exhibitions (in 2002 and 2005) More than 40 products were developed during each programme.

In 2001, the Brazilian Service of Support for Micro and Small Enterprises (SEBRAE)launched a programme that became maybe the most audacious investment in adesign programme in Brazil ever. "Via Design" had three streams: assisting SMEs on the use of design, promoting design among SEBRAE, and strengthening the Brazilian infrastructure of design services for SMEs. The third stream was responsible for the establishment of about 100 design centres and /or units around the country, (Gisele, 2008).

Foundation of an additional design association

The Brazilian Association of Design (ABEDESIGN) was founded. Currently the association has 7 regional chapters which serve as centers of dissemination for ABEDESIGN National. It is represented in the following states: Bahia, Ceará, Minas Gerais, Paraná, Pernambuco, Santa Catarina and Rio Grande do Sul, (ABEDESIGN, 2015).

2.4.3.3   Mergers and membership in international design associations

The fifth and last stage in Brazil's journey towards professionalization of interior design was mergers and membership in international design associations. In May 2006 the Ministry of Industry and Trade partnered with ABEDESIGN (The Brazilian Association of Design). In 2007 ABEDESIGN (The Brazilian Association of Design) participated in important international events such as the Luxe Pack in France, Designer Management, in the U.S., the World Design Congress, in addition to contacts with the Design Council and Design Association, (ABEDESIGN, 2015).

ABEDESIGN is currently a member of International Council of Societies of Industrial Design (ICSID), Design Management Institute (DMI) and International Council of Communication Design, (ICOGRADA) (ABEDESIGN, 2015).

2.4.3.4   Summary

The process started with formation of preliminary design associations followed by publicity through exhibitions, trade magazines and festivals. This was followed by state recognition and accreditation. More associations were formed. More mergers happened before the last stage which was membership in international design associations.

Formation of Preliminary Design Associations		Publicity through Media, Exhibitions, magazines and festivals
1963 - The Brazilian Association of Industrial Design (ABDI) was established. 1975 - Federation of Industries in Sao Paulo started Industrial Design Centre NID		1950s - Armchair Mole by Sergio Rodrigues won an international award 1970's - the Industrial Design Centre (NID) created an award called "Museu da Casa Brasileira" The first Brazilian Design Biennial took place in 2006 in Sao Paulo 1995 - Design & Excellence Brazil and iF award. 2009 - The Brazil Design Award is a project created by ABEDESIGN. 2009 - ABEDESIGN started Brasil Design Week.
Foundation of an additional design association		State Recognition, partnership and formation of Chapters
2004 - ABEDESIGN (The Brazilian Association of Design)		1980s - Three 'Associated Laboratory of Product Development/Industrial Design' (LBDI) were established in South, Southeast and Northeast. 1995 - Brazilian Programme for Design (PBD) 1995 - BrasilFaz Design and ObjetoBrasil 1995 - "Programa Sao Paulo Design". 1997 Design Centre Parana created with I2000 - Criação Paraná 2001, (SEBRAE)
Mergers & Membership in International design associations		
In May 2006 the Ministry of Industry and Trade partnered with ABEDESIGN (The Brazilian Association of Design) ABEDESIGN is a member of ICSID (International Council of Societies of Industrial Design) DMI (Design Management Institute) and ICOGRADA (International Council of Communication Design).		

Figure 4: Professionalisation of interior design in Brazil. Source: Fieldwork

2.5 Similarities and differences in professionalization case studies

Professionalisation in all the four countries began with formation of preliminary design associations. However in Britain these early associations were more aligned to art unlike in USA and Australia where they were aligned to industrial design. In Brazil these early associations were initiated by the government unlike in the Britain, USA and Australia where they were initiated by the industry. It's only in USA that these preliminary interior design organizations were gender related. New York City had a Decorator's Club for Women and a Society of Interior Decorators for men only. USA and Britain encountered problems in establishment a clear cut professional identity or status.

It was only in USA that difficult market conditions contributed to professionalisation in USA. The economic depression of 1930's in USA. The depression made furniture very expensive for middle-class people to afford, thereby creating a situation for the furniture manufacturers to close down their centres. The furniture manufacturers planned to form a professional organisation that would help to solve this problem 'The American Institute of Interior Decorators (AIID) was born.

The second stage in the journey towards professionalisation of interior design in Britain, USA, Australia and Brazil was publicity through media, exhibitions, magazines and festivals. In Britain, USA & Australia the third stage in professionalization process was renaming of existing associations and formation of new ones while in Brazil the third stage was state recognition, partnership with the state and formation of chapters.

Renaming of existing design associations after publicity happened in all the USA, Australia and Brazil. However in Britain a name change was triggered by a change of status. The British Interior Design Association (BIDA) was granted Institute status by the Secretary of State and its name changed to the British Institute of Interior Design (BIID).

Britain and USA had six stages in their professionalisation journey while Australia and Brazil had five. Partnership between the government and design associations in setting up

design institutes was unique to Brazil. Foundation of a new design association after state recognition happened was also unique to Brazil.

Foundation of an international interior design association happened only in USA. IIDA (International Interior Design Association) was founded to bring together all the other organisations while the other countries joined as members. The last stage in the professionalization process in Britain, USA, Australia and Brazil were characterized by mergers and membership in international design associations.

2.6 International interior design associations

2.6.0 The International Federation of Interior Architects/Designers (IFI)

This was one of the international interior design associations that were founded as a result of professionalization was. This federation was formed to act as the global voice and authority for professional Interior Architects/Designers. IFI is the sole international federating body for Interior Architecture/Design organizations, and acts as a global forum for the exchange and development of knowledge and experience, in worldwide education, research and practice. Often considered as the "*United Nations*" of the Interior Architecture/Design field, IFI connects the international community in order to further the impact, influence and application of the design of interiors, promote global social responsibility, and raise the status of the profession worldwide

IFI's core values are to lead the Interior Design discipline into the future, further public awareness of the influence and impact of Interior Design, connect the global Interior Architecture/Design profession and community to identify and provide design solutions to global problems. Other values include to establish and implement world standards and guidelines for the profession, education and research by establishing and adopting best practices and to educate the profession through actionable programs, events and publications, (International Federation of Interior Architects / Designers, 2015)

2.6.0.0   Membership

The main membership category is professional Members**.** They form the core of membership of IFI. This category of membership is what IFI stands for and determines the actions undertaken by IFI through their voting status as the only IFI Members with voting rights. Professional Members are National Professional associations of Interior Architects/Designers representing their territory/country. Professional members hold voting rights.

Another membership category is a provisional Member. Formerly called the associate Member, Provisional members are professional associations and organisations comprised of Interior Architects/Designers representing their country/territory who are not yet eligible to become Full Members.

Another membership category is an Educational Member**.** These are educational institutions, academic departments/schools and/or research groups who are involved in teaching and researching Interior Architecture and Interior Design. Educational members do not hold voting rights.

Another membership category is the corporate member**.** These are Multi-national, regional and local Interior Architecture/Design practices/firms and/or related firms with a dedicated Interior Architecture/Design division, such as commercial, hospitality, transportation, institutional, healthcare and retail. Corporate members do not hold voting rights.

Another membership category is the Promotional Member. These are Associations/Organisations whose primary objectives is the promotion of design such as design centres, museums, trade shows, exhibition venues, expositions and award programs. Promotional members do not hold voting rights.

Another membership category is a Governmental Member. This category is for Multi-national, regional and local government bodies including educational, scientific, economic and cultural divisions involved in design-related or built environment issues; design advocacy councils and trade commissions. Government members are uniquely positioned

to work with IFI in the development and implementation of design policy. Governmental members do not hold voting rights.

The last membership category is an Institutional Member. This is for established Associations/Organisations/Institutions committed to design that do not fit into other categories of membership. Institutional members do not hold voting rights. (International Federation of Interior Architects / Designers, 2015)

2.6.1 IIDA (International Interior Design Association)

The other international interior design association that was founded because of professionalization was IIDA. It was founded in 1994 as the result of a merger of the Institute of Business Designers (IBD); the International Society of Interior Designers (ISID); and the Council of Federal Interior Designers (CFID). The goal of the merger was to create an international association with a united mission that would represent Interior Designers worldwide. Since that date, IIDA has worked to convene communities of Interior Designers across regions and specialties representing the interests for the entire community.

IIDA Forums offer a venue for discussion with professionals in similar fields and dissemination of information on trends, problem-solving strategies and perspectives on current or developing areas of design practice within specific markets. It does this through education, research and knowledge to benefit Members and the Interior Design profession.

The Association provides a forum to demonstrate design professionals' impact on the health, safety, well-being and virtual soul of the public, balancing passion for good design and strategy for best business practices. IIDA provides Members with the sources to attain expertise, knowledge and contacts. Chapters and City Centres are the visible strength of the Association, and their networking events allow professionals to connect on more personal levels that encourage trust, collaboration, and innovation. (International Interior Design Association, 2015)

2.6.1.0 Membership

Interior designers who have passed the NCIDQ exam qualify to become IIDA registered professional interior designers while those who have a minimum of 2 years formal Interior Design education, and are not NCIDQ-certified become associate members. For one to qualify as a professional architect they have to be actively engaged in the profession of Interior Design and must have successfully completed the ARE exam. Full-time instructors, department chairs, or adjunct professor in a post-secondary program of interior design at any university or accredited school of interior design qualify to become design educators.

Student Members are students enrolled in a post-secondary program of interior design at any university or accredited school of interior design while affiliate membership is accorded to people who are actively engaged in a field other than Interior Design such as landscape architecture, lighting design, or architectural photography.

International members are active Interior Designers located outside of an area covered by an IIDA chapter. While the Industry Individual category is for individuals who work for a manufacturer or dealer/distributor of interior design products. Corporate Membership is accorded to manufacturers or dealers/distributors of interior design products. (International Interior Design Association, 2015)

2.6.2 Summary

International interior design associations are crucial to professionalization of interior design because they act as the global voice and authority for professional Interior designers. They act as global forums for exchange and development of knowledge and experience. They also raise the status of the profession worldwide. They identify and provide design solutions to global problems. They also establish and implement world standards and guidelines for the profession, education and research by establishing and adopting best practices and to educate the profession through actionable programs, events and publications. Their Forums also offer a venue for discussion with professionals in similar

fields and dissemination of information on trends, problem-solving strategies and perspectives on current or developing areas of design practice within specific markets.

2.7 National interior design associations

2.7.0 BIID (Britain Institute of Interior Design)

As earlier stated interior design evolved from interior decoration. This is confirmed by the founding of The British Institute of Interior Design in 1965. It was first named the Interior Decorators and Designers Association (IDDA). A merger happened in 2001 between the IDDA and International Interior Design Association UK Chapter (IIDA) and British Interior Design Association (BIDA) was born. The Secretary of State recognised the BIDA as the pre-eminent body in the field in 2009 and granted Institute status so it became the British Institute of Interior Design.

The institute is the pre-eminent professional organisation for interior designers in the UK. Their national and international membership represents both the commercial and residential sectors, from heritage to cutting edge. In addition to rigorous entry requirements which assess training, experience and professionalism, the institute requires their members to continue their professional development throughout their career to ensure their continued expertise in design process, practice and regulatory matters. The British Institute of Interior Design is the only professional organisation for interior designers, which has been granted the prestigious and rare accolade of Institute status by the Minister of State as the pre-eminent body in its field. The term Institute is government regulated and only awarded to organisations that undertake research at the highest level or are professional bodies of the highest standing.

The responsibility of a professional Institute is to set the highest standards of practice for its particular profession. The BIID undertakes various activities to support our role as the national standard-bearer for interior design. The British Institute of Interior Design is committed to encouraging and supporting creativity and competence in the field of interior design through facilitating best practice, practical professional support, development opportunities and education. (British Institute of Interior Design, 2014)

The BIID is a full member of the Construction Industry Council (CIC), representing the interior design profession. The CIC is the representative forum for the professional bodies, research organisations and specialist business associations in the construction industry. It provides a single voice for professionals in all sectors of the built environment through its collective membership of 500,000 individual professionals and more than 25,000 firms of construction consultants. The CIC is the only single body able to speak with authority on the diverse issues connected with construction without being constrained by the self-interest of any particular sector of the industry.

It has a mutually supportive relationship with government, particularly through the Chief Construction Advisor; the Government Construction Strategy and its sub-groups; the Construction Sector Unit of BIS; Building Regulations & Standards Division of CLG; the Green Construction Board and Infrastructure-UK. (British Institute of Interior Design, 2014)

The BIID is also an active member of the All-Party Parliamentary Design and Innovation Group. (APDIG) which is a cross-party coalition of Parliamentarians and design sector organisations that works to develop new design policy ideas, critique existing government decision-making around design, communicate within Parliament the enormous potential value of design, and help the design community better engage with the policy process.

APDIG holds regular events and seminars in Parliament, publishes newsletters summarising design policy stories, industry news, and other political developments, and produces short briefing papers to present different perspectives on particular policy issues. Common subjects of discussion include education, intellectual property protection, procurement, international competitiveness and public service reform. The group conducts longer term research into more complex or emerging design policy topics through a separate research commission: the Design Commission.

The BIID is also the UK's representative for professional interior designers on the International Federation of Interior Designers/Architects (IFI). The BIID supports the IFI's

work in furthering the global interior design profession and has adopted both its definition of an interior designer and course content standards.

The BIID is governed by a Council of Directors, nominated by BIID members and elected at the Annual General Meeting (British Institute of Interior Design, 2014)

2.7.0.0 Membership

For someone to qualify as a professional interior design member they have to pass through the Professional Pathway. It is a rigorous national professional standard for interior designers. A candidate must complete the Pathway (or relevant portions of it) to become a full BIID Member. Membership is the only way for interior designers to demonstrate they have met these standards for competence and thus distinguish themselves from amateurs and hobbyists.

The Pathway is designed to bridge the gap between education and achieving full professional standing and enables the use of knowledge and skills gained in everyday working practice to evidence professional competence. The Pathway is comprised of 5 modules that candidates study for and submit at their own pace, whilst in full time work as an interior designer. The modules include Design Process, Communication and Presentation, Construction Materials, Professional Practice and Final Project.

BIID Membership requires 6 years of combined education and experience and the Pathway. Once candidates have been assessed and begun their journey on the Professional Pathway, the modules enable them to build on their existing experience as they work towards full membership status. The Pathway underpins the Institute's role as the only government-recognised professional body and supports its aim to set standards, training and support for interior designers. It is the cornerstone of our drive towards inspiring great talent and ensuring design excellence. (British Institute of Interior Design, 2014)

Qualified interior designer Members are members who have at least 6 years of experience and education as interior designers and are considered fully qualified, having passed the strict criteria of the Professional Pathway to qualify for membership while associate

Members are interior designers who have not yet completed the Professional Pathway and who hold between two and five years of experience in the industry. They upgrade to Members after completion of the Pathway. Other members include Industry Partners, Educators, Affiliates and International Dual Members (British Institute of Interior Design, 2014)

2.7.1 ASID (American Society of Interior Designers)

Founded in 1975, ASID is the oldest, largest and leading professional organization for interior designers. The rich, vibrant history of the organization goes back much further, to the founding of its predecessor organizations, the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID).

ASID inspires and enriches our members by promoting the value of interior design, while providing indispensable knowledge and experiences that build relationships. The Society's nearly 13,500 practicing interior designers work in all areas of commercial and residential design. (American Society of Interior Designers, 2015)

2.7.1.0 Membership

Professional members of ASID must pass rigorous acceptance standards, including a combination of accredited design education and/or full-time work experience and passage of a two-day accreditation examination administered by the National Council for Interior Design Qualification (NCIDQ).

Allied Membership is granted to people who have completed at least 40 semester (or 60 quarter) credit hours in interior design or architecture courses while associate Membership is granted to people who have been practicing interior design for at least six years and have a degree in another subject (other than interior design).

Educator Membership consists of people who are currently full-time or part-time instructors in a post-secondary program of interior design education while Student Membership consists of students who are currently enrolled in an interior design or interior

architecture program that requires at least 40 semester (or 60 quarter) credit hours to graduate.

Industry partners are companies that manufacture or supply products and/or services to the interior design industry. ASID Industry Partners include more than 2,000 Industry Partner member companies with 6,000 individual representatives, uniting the professional designer with manufacturers of design-related products and services. The Society's membership also includes nearly 5,000 students of interior design. ASID has more than 280 student chapters at colleges, universities and design schools with 2-year and 4-year programs throughout the U.S. as well as several "virtual" chapters through online institutions (American Society of Interior Designers, 2015)

2.7.2 NCIDQ (National Council for Interior Design Qualification)

NCIDQ is an organization of regulatory boards and provincial associations in the United States and Canada whose core purpose is to protect the health, life safety and welfare of the public by establishing standards of competence in the practice of interior design. Conceived in the late 1960s to serve as a basis for issuing credentials to today's professional interior design practitioner, the Council has been in effect since 1972. It was formalized as a not-for-profit organization when it was incorporated in 1974. NCIDQ's founders were the American Institute of Interior Designers (AID) and the National Society of Interior Designers (NSID), two national organizations that were then preparing to merge into what became the American Society of Interior Designers (ASID). All national design organizations, whose membership was made up in total or in part of interior designers, were asked to join. The parent organizations decided that a separate council was needed to develop, administer and certify, through a qualifying examination, the interior design practitioner competent to practice; and study and present plans, programs and guidelines for the statutory licensing of interior design practitioners.

The NCIDQ Certification is earned from a minimum of 6 years specialized education and experience and after successfully passing a rigorous three-part exam based on CIDQ's independent, comprehensive analysis of the profession and the daily practice of interior designers in a range of settings.

The NCIDQ Certification is the standard for professional interior designers. The certification meets the interior design profession's legal and regulatory standards established by over half of the U.S. states and Canadian provinces. That makes it the highest qualification in the industry. (National Council for Interior Design Qualification, 2015)

2.7.2.0 Membership

Formal interior design education is an essential foundation for a successful practice. Because of this, one must have completed most or all of necessary education before starting to accrue qualified work experience. The NCIDQ Exam evaluates education based on a review of college or university transcripts. Individuals with B. Arch and M. Arch degrees accredited by NAAB (National Architectural Association Board) or CACB (Canadian Architectural Certification Board) meet the educational requirements. Individuals with B.S. or B.A. in architecture; or a B.S, B.A., certification, degree or diploma in architectural studies, architectural technology, architectural history, environmental design or similar fields must also complete a formal program in interior design that includes at least 40 semester hours of interior-design-related coursework.

All of the work experience used to satisfy the eligibility requirements must be related to interior design and must be done under supervision of a NCIDQ registered Interior designer. Work experience can be full-time or part-time. Teaching in interior design does not count. (National Council for Interior Design Qualification, 2015)

2.7.3 DIA (Design Institute of Australia)

The DIA acts as networking support for the design communities in each state and nationally. It also acts as a training ground for design champions for the betterment of the professions and as a corporate contact point between the design professions, government and industry to facilitate industry wide initiatives

It maintains and delivers information about the industry to the general community and also develops and delivers information about the industry to its members to improve their

professional practice. It provides a pool of organised volunteers for design industry events and for the support of government initiatives. It also acts as a formal contact point between the Australian design professions and the international design organisations. Lastly it maintains a documented standard of professional practice and ethics to enhance designers' status as professionals in the community.

2.7.3.0 Membership

Members of the Institute are both designers and design businesses including educational bodies and industry suppliers. The core membership of the DIA is practicing designers.

Members are drawn from all these design disciplines: Industrial design, product design, interior design, interior architecture, graphic design, visual communication, web design, multimedia design, digital animation design, digital game design, textile design, interior decoration, exhibition and display design, furniture design, fashion design, jewellery design, TV, Film and Theatre Set Design, design Management, design education and Architecture (practicing in Interior Architecture/Design). The DIA Constitution also allows for the inclusion of other design disciplines not specifically listed.

2.7.4 Hong Kong Interior Design Association (HKIDA)

Hong Kong Interior Design Association (HKIDA) is a non-governmental and non-profit organisation founded in 1991. It consists of designers, contractors, suppliers and other related bodies in interior architecture. HKIDA is committed to serve the needs of practitioners, students, industry partners and the general public. HKIDA's major undertaking is to foster professionalism and design excellence. It develops codes of conduct, advocates creativity, technical innovation and craftsmanship. HKIDA actively engages in research and education; initiates regional competitions, and carries out activities at community level. (Hong Kong Interior Design Association, 2011)The Association conducts APIDA (Asia Pacific Design Awards)

The association brings together all the skilled people involved with creating an interior environment in order to benefit both business and the consumer. It also promotes and

encourages improvement in design, construction, quality of materials and the education and training of designers. It develops and improves professional standards of designers, contractors and suppliers to include codes of conduct, standards of creativity, workmanship and technical innovation.

It also promotes awareness of public health and safety and the implementation of new technical knowledge and materials in the design and construction of the interior environment. It develops standards of professionalism and set up a universal code of ethics and business practice that can be used by the industry. Clients will then know what to expect from a company that is a member of the association.

It sets up a database network of information on members, exhibitions, seminars and other supporting activities. It facilitates the exchange of ideas and information amongst designers, contractors, suppliers and the public both in Hong Kong and internationally, paying attention to their different needs. It also engages in research and development projects relating to the use of environmentally-friendly materials and to promote the use of these products.

It co-operates and seeks affiliation with other international organisations. It also strives to gain recognition from the governing authorities and from the public as to the importance of employing qualified professionals when working with interior design project (Hong Kong Interior Design Association, 2011)

2.7.4.0 Membership

Professional members must be holders of Hong Kong Permanent Identity Card together with an Undergraduate degree in interior design/interior architecture/architecture recognized by the Association, plus two years of practical professional experience in interior design/interior architecture, or a diploma or equivalent in interior design/interior architecture recognized by the Association, plus three years of practical professional experience in interior design/interior architecture, or Certification or equivalent in interior design/interior architecture recognized by the Association, plus four years of practical

professional experience in interior design/interior architecture, or ten years of practical professional experience in interior design/interior architecture. This category may also include individuals who are educators in interior design/interior architecture/architecture departments at universities, colleges, technical and design schools , and they possess professional qualifications to teach degree and diploma courses in interior design/interior architecture/architecture and are currently employed in that position. (Hong Kong Interior Design Association, 2011)

Ordinary Members are people practicing interior design/interior architecture but do not qualify as professional members. Those in good standing have full voting rights at General Meetings. They also have the right to use the abbreviation "HKIDA (Ordinary)" after their names.

Corporate Members are corporations or firms carrying on an interior design practice in Hong Kong. A Corporate Member may nominate and register up to two nominees to participate in the Association's activities. Nominees should possess the qualifications as a Professional Member. Corporate Members have no voting rights at General Meetings and may not be elected to any office of the Association. They receive HKIDA membership certificates and have the right to use the abbreviation "HKIDA (Corporate)" after their names.

Affiliate Personal Members may be, but is not limited to interior designers, suppliers, contractors and persons engaged in other works related to interior design. They have no voting rights at General Meetings and may not be elected to any office of the Association. They have the right to use the abbreviation "HKIDA (Affiliate Personal)" after their names.

Affiliate Corporate Members are corporations or firms carrying business of interior design, suppliers, contractors and any other business related to interior design. An Affiliate Corporate Member may nominate and register up to two nominees to participate in the Association's activities. They have no voting rights at General Meetings and may not be elected to any office of the Association. They have the right to use the abbreviation "HKIDA (Affiliate Corporate)" after their names.

Student Members are persons who are registered students in Hong Kong, studying full time in a recognized institution with a major in interior design/interior architecture. Membership as a Student Member automatically expires upon graduation and his/her name will be removed from the members register. They have no voting rights at General Meetings. They have the right to use the abbreviation "HKIDA (Student)" after their names. (Hong Kong Interior Design Association, 2011)

2.7.5 ABEDESIGN (The Brazilian Association of Design)

It is a business association of Design Companies founded in 2004 with the main objective of the promotion, development and market expansion of design in Brazil as well as internationally and which works in diverse segments: Branding, Graphic Design, Digital Design, Product Design, Packaging Design and Environmental Design. It operates in the promotion of Brazilian and foreign companies and contributes to the continual perfection and growth of the market by providing the exchange of economic and professional activities on a national and international scale.

The reasoning which led to a group of companies forming the organization was the perception that all the companies experienced the same obstacles: "a hostile and difficult market, unaccustomed clients, heavy tax loads, and a lack of regulation and business representation." Abedesign was formed exclusively for legal entities which have Design projects as their main objective, across all forms of manifestation, including Graphic Design, Product Design, Packaging Design, Web Design, and Digital Design - all areas of contemporaneous Design. The organization also aimed to be a forum for discussion of issues such as copyright, patents, training young professionals, labor and tax laws, sector regulation, international representation and technical quality. (ABEDESIGN, 2015)

2.7.6 IDAN (Interior Designer's Association of Nigeria)

IDAN was established in 2009to address the major problems that existed in the interior design industry in Nigeria. One of them was the absence of any voluntary association to stimulate and promote professionalism in the practice. Another was the absence of a legal regime, statute or regulation governing the interior design industry and the absence of an institution offering comprehensive professional training in interior design. IDAN strives to advance the interior design profession and, in the process, to demonstrate and celebrate the power of design to positively change people's lives.

IDAN's mission is to promote excellence in interior design through education, training and continuing professional development of practitioners. To register all practicing interior designers in Nigeria. To provide the platform from which all interior designers may lend a collective voice to government and industry initiatives. To increase public awareness and promote the relevance of professional interior design in building the economic and cultural wealth of the Nigerian society. To maintain the highest professional and ethical standards of interior design through the education and training of practitioners. To establish a training institute to deliver high-value business tools and address issues that affect practitioners. To provide networking support and forge strategic partnerships within the interior design community in Nigeria and internationally (Interior Designer's Association of Nigeria, 2014)

2.7.6.0 Membership

In Nigeria all membership applications are assessed by the Membership Committee. The Membership Committee reserves the right to refuse applications that are deemed inappropriate to the aims and values of the professional body. (Interior Designer's Association of Nigeria, 2014)

2.7.7 IID (The South African Institute of Interior Design Profession)

The South African Institute of the Interior Design Professions (IID) is the only professional body representing the Interior Design industry in South Africa. It operates nationally with representation in Gauteng, KwaZulu-Natal and the Eastern and Western Cape. The

Institute is dedicated to establishing, promoting and maintaining expertise, professionalism, sound business practice and high standards throughout the industry. Membership of the IID indicates your status as a qualified, experienced and ethical practicing professional. The IID is a Member of IFI, the International Federation of Interior Architects &Designers and a Voluntary Association Member of SACAP, the South African Council for the Architectural Profession. (The South African Institute of Design Professions, 2015)

2.7.7.0 Membership

The IID advises that for a formal education in interior architecture, design or decoration. It is best to attend an accredited College or University to ensure that the learner obtains a thorough educational grounding as well as a recognized qualification ensuring the correct credentials to practice in the interior design industry. It recognizes that, every provider of higher education must be registered with the Department of Higher Education and Training (DHET). It also acknowledges that all higher education programs must be accredited by the Higher Education Quality Committee (HEQC) for quality assurance, accountability and improvements in program quality. IID recognises that every qualification offered by private higher education institutions must be registered by the South African Qualification Authority (SAQA) on the National Qualification Framework (NQF).

As per the IID application process, in order to be registered as an interior architect the applicant must be in possession of a Masters Degree in Interior Design from a registered Educational Institute. In order to be registered as an interior designer the applicant must be in possession of a minimum 3-year full-time Degree in Interior Design from a registered Educational Institute.

2.7.8 Summary

National interior design associations are crucial to professionalization of interior design because they promote excellence in interior design through education, training and continuing professional development of practitioners. They also keep a register of all practicing interior designers in their respective countries. They are also the only platform from which all interior designers may lend a collective voice to government and industry

initiatives. They increase public awareness and promote the relevance of professional interior design. They also foster professionalism and design excellence. They develop codes of conduct, advocates creativity, technical innovation and craftsmanship. They also actively engage in research and education. They initiate regional competitions and give awards. Lastly they seek affiliation with other international organisations.

2.8   Other professional associations in Kenya

2.8.0 Architectural Association of Kenya (AAK)

Established in 1967, the Architectural Association of Kenya (AAK) is Kenya's leading Association for professionals in the built and natural environment in Kenya incorporating Architects, Quantity Surveyors, Town Planners, Engineers, Landscape Architects and Environmental Design Consultants and Construction Project Managers. The Association is registered under the Societies Act and brings together professionals from the Private Sector, Public Sector and Academia. The Association also acts as a link between professionals and stakeholders in the construction industry. (Architectural Association of Kenya, 2015)The

The association was formed to co-ordinate the activities of professionals concerned with Built and Natural environment in Kenya and promote professionals integrity and to direct the members of Association in all matters of professional practice. It was also formed to advance the science and art of planning and building by developing the standards of professional education, training and practice, and facilitate matters of mutual interest of the member professions. It also creates public awareness by marketing the services of member professions and provide professional opinions on the matters pertaining to violation of the statutes provided for good maintenance of the Built and Natural environment.

It was also formed to establish and accredit Continuing Professional Development programmes for the members of the Association and encourage collaboration of professionals and societies engaged in the Built and Natural environment. It also offers community services by participation in the enhancement of Built and Natural environment, maintain building information services, and monitor quality assurance on materials.

Liaison with the government and regulatory agencies on the matters affecting Registration and licensing of the professional engaged in the built and natural environment is also one of its mandates. The association also fosters National, Regional and International co-operation in matters dealing with the professions related to built and natural environment. It maintains and protects heritage of the Built and Natural environment. To facilitate research and dissemination of information for advancement of professional education, training, and practice. To publish documents and publications for the benefit of the members of the Association and the general public in matters of the built and natural environment and; To create revenue generating activities for the Association. (Architectural Association of Kenya, 2015)

The Association participates in the drawing up of the Training Curricula at the local Universities and Polytechnics. In some cases like Architecture, the Association has solicited the support of the Commonwealth Association of Architects (CAA) to accredit our schools of Architecture to give our degree courses international recognition. In order to keep pace with changing technologies throughout the world, the association conducts seminars and workshops through which the members continually develop their professional skills. Kenya is one of the few countries in Africa, that conducts continuous professional development exercises. The Association takes interests and participates, as a public watchdog, in the setting up of building construction standards through local authority by-laws. The Association makes periodical written submissions to the local authorities for adoption or amendment of construction standards. The Association in collaboration with the Kenya Association of Building and Civil Engineering Contractors (KABCEC) have established the Joint Building Council to periodically review and publish recommended prices for building material and labour within the Building Construction Industry. The two Associations also publish the Standard Agreement and Conditions of Contract for Building Works. AAK takes particular interest in Town and County. This includes preparation of national, regional and local/Town development Plans. Town Planners are also included in development Control. Members of AAK sit on the respective

Boards of Registration of the different building professional ethics. (Architectural Association of Kenya, 2015)

2.8.0.0   Membership

Section 8 of the architects and the quantity surveyor's act states that no person shall be registered as an architect unless he has attained the age of twenty-one years; and either has had a minimum of five years of approved training followed by at least one year of practical experience in the work of an architect to the satisfaction of the Board, and has passed a prescribed examination or has been admitted as a corporate member of an approved professional institution whose qualifications for such admission are not less than those set out in subparagraph (i) of this paragraph; and has had a minimum of one year of professional experience in Kenya to the satisfaction of the Board or has satisfied the Board that he has otherwise acquired an adequate knowledge of Kenya building contract procedures and has paid the prescribed registration fee. Section 9 of the acts states that the examinations may be conducted either by the Board or by such other authority as the Board with the approval of the Minister may select. (The Republic of Kenya, 2012)

2.8.1 The Institute of Quantity Surveyors of Kenya (IQSK)

In 1994 Quantity surveyors found their chapter within ASK. They named it The Institute of Quantity Surveyors of Kenya (IQSK). This institute is a non-political and non-profit making organization which was founded with the objective of promoting the general advancement of the practice of Quantity Surveying and its application in Kenya including facilitating the exchange of information of the Institute and otherwise; Doing all things which the council of the Institute may deem proper, including advising Government, public bodies and other individuals on matters concerning quantity surveying; Cooperating with universities and other educational institutions and public education authorities for furtherance of education and training in quantity surveying and practice; Printing, publishing, selling, lending or distributing the proceedings or reports of the Institute or any papers, communications, works or treaties of Quantity Surveying or its application or subjects connected herewith and; Cooperating with the Board of Registration of Architects and Quantity Surveyors, and other relevant societies on matters concerning Quantity

Surveying education, training, examinations and practice. (Institute of Quantity Surveyors of Kenya, 2015)

2.8.1.0 Membership

Section 8 of the architects and the quantity surveyor's act states that no person shall be registered as a quantity surveyor unless he has attained the age of twenty-one years; and either has passed a prescribed examination; or has been admitted as a corporate member of an approved professional institution whose qualifications for such admission include the equivalent of such prescribed examination; and has had a minimum of one year of professional experience in Kenya to the satisfaction of the Board or has satisfied the Board that he has otherwise acquired an adequate knowledge of Kenya building contract procedures; and has paid the prescribed registration fee.

Section 9 of the act states that the examinations may be conducted either by the Board or by such other authority as the Board with the approval of the Minister may select. (The Republic of Kenya, 2012)

In IQSK honorary Members are persons who have rendered conspicuous service to the Institute or profession of Quantity Surveying or associated Professions. Membership to this category is only by invitation and has to be approved by the Institute's AGM.

Fellow Members are persons who have attained the age of 40 years have been a corporate member of the Institute for a period of at least 15 continuous years, etc. A college of fellows must approve the application.

Corporate Members are persons who are at least 25 years of age, have had at least two years adequate practical experience as a graduate Quantity Surveyor and for this period, at least two years in position involving responsibility as a Quantity Surveyor. The person must have passed or been exempted from the corporate membership examination of Quantity Surveying Institute, Association or society approved for the purpose by the council or has been registered or eligible for registration by the Board of Registration of Architects and Quantity Surveyors in Kenya.

Licentiate Member is a person who is at least 35 years of age and has been technician Member of the Institute for a period of at least ten continuous years, has held a position of Quantity Surveyor Assistant/Technician at least 5 years, be a holder of a Higher National Diploma in Building Economics from a recognized Polytechnic.

Visiting Members are persons who are resident in Kenya for not more than one year and have fulfilled such conditions as the By-Laws prescribe. Graduate Members are persons, who are at least 21 years of age, hold the final degree after a four year course of study in Building Economics in the University of Nairobi and have been an employee of Professional firm or department engaged in Quantity Surveying.

Technician Members are persons who are at least 21 years of age, have passed Technician Certificate Part II or Ordinary Diploma in Building and Civil Engineering and are an employee of a firm of Quantity Surveyors or department engaged in Quantity Surveying.

Student Members are persons who are at least 18 years of age, have attained a minimum Kenya Certificate of Secondary Education (KCSE) or O-Level and are receiving adequate instruction in the theory of Quantity Surveying at an approved University. (Institute of Quantity Surveyors of Kenya, 2015)

2.8.2 Summary

The existing Kenyan professional associations are a living proof that professionalization entails formation of a professional association. Their professionalisation frameworks should act as a guide to Kenya's interior design industry.

2.9   Lessons that Kenya could learn from Britain, USA, Australia & Brazil

One of the lessons that Kenya could learn from Britain, USA, Australia and Brazil is that preliminary design associations play a key role in the development of a profession. They can either be initiated by the government or by the industry. Another lesson is that it does not matter which discipline of design that the preliminary associations are aligned to in the beginning because in the end it benefits design at the larger spectrum. It also does not matter if at the beginning the preliminary associations are many because at the end they

can merge and form a national association and seek representation in continental and international interior design associations. Learning from USA, difficult market conditions can also lead to development of a profession.

Another lesson that Kenya should learn is that publicity through media, magazines and exhibitions play a key role in the professionalization framework. Government recognition / endorsement is also critical to the development of a profession. Lastly, membership and representation in international interior design associations is the final stage and is the ultimate vision shared by all national interior design associations.

CHAPTER 3 - RESEARCH METHODOLOGY

3.0 Introduction

Research methodology forms an integral part of any research that is undertaken. Methodology therefore assists in explaining the nature of the data and highlights the methods employed that will lead to the generation of appropriate conclusions through applicable data processing. The nature of this research is both qualitative and quantitative. (Leedy & Ormond, 2005)

This is an applied research. According to (Leedy & Ormond, 2005) applied researches are intended to address issues that may have immediate relevance to current practices, procedures and policies. This research will address the current situation of the interior design profession in Kenya. It will propose an ideal process that may be adopted and put into use.

This chapter will cover topics like research design, research approach and method, sampling method, data collection tools, the population, the sample, data analysis techniques, and data presentation techniques.

3.1 Research Design

This research used survey research design. According to (Leedy & Ormond, 2005) survey research involves acquiring information about one or more groups of people – perhaps about their characteristics, opinions, attitudes or previous experiences by asking them questions and tabulating their answers. The ultimate goal of survey research is to learn about a large population by surveying a sample of that population. This research will survey a sample population from interior design clients, interior design firms, interior design educators and professional interior designers.

Survey researcher poses a series of questions to willing participants; summarises their responses with percentages, frequency counts or more sophisticated statistical indexes; and then draws inferences a particular population from the response of the sample. By drawing

conclusions from one transitory collection of data, we may extrapolate about the state of affairs over a longer period. (Leedy & Ormond, 2005)

3.2 Research Approach and method

The researcher used both quantitative and qualitative research approaches. According to (Leedy & Ormond, 2005) qualitative researches focus on natural phenomena that occur in natural settings in the real world. They involve studying phenomena in all complexity. Qualitative researchers rarely try to simplify what they observe. Instead, they realise that the issue they are studying has many dimensions and layers and so they try to portray the issue in its multifaceted form.

Qualitative researchers believe that the researchers ability to interpret and make sense of what he / she is critical for understanding any social phenomenon. They also believe that there is not necessarily a single truth to be discovered. Instead, there may be multiple perspectives held by different individuals with each of these perspectives having equal validity of truth.(Leedy & Ormond, 2005)

On the other hand, a quantitative research is used to answer questions about relationships among measured variables with the purpose of explaining, predicting and controlling phenomena. Quantitative researchers seek explanations and predictions that will generalise to other persons and places.

They isolate the variables they want to study, control for extraneous variables, use standardized procedure to collect some form of numerical data and use statistical procedures to analyse and draw conclusions from the data. Because quantitative studies represent the mainstream approach to research, carefully structured guidelines exist for conducting them. Concepts, variables, hypotheses and methods of measurement tend to be defined before the study begins and remain the same throughout. Quantitative researchers choose methods that allow them to objectively measure the variables of interest. They also try to remain detached from the research participants so that they can draw unbiased conclusions.(Leedy & Ormond, 2005)

3.3 Sampling Method

Both **purposive** and **snowball** sampling methods were used. In purposive sampling people and units are chosen for a particular purpose.(Leedy & Ormond, 2005) Being a practicing interior designer, this sampling method worked for the researcher because he selected his sample from individuals involved in the interior design industry. Specific clients were selected from a large pool of clients because the researcher has a rapport with them and also because they are frequent consumers of interior design services. Professional interior designers who have practiced for not less than 2 years were also selected because they understand the profession better. Interior design educators in institutions of higher learning were also selected purposively.

3.4 Data Collection tools

As mentioned earlier this is partly a qualitative research and according to (Leedy & Ormond, 2005) qualitative researchers identify one or a few variables that they intend to study and then collect data specifically related to those variables. Data are collected from a population or from one or larger sample that represent the population in form that is easily converted to numeric indices. This also being a survey research design will employ face-to-face interviews using interview guides, telephone interviews and written questionnaires.(Leedy & Ormond, 2005)

3.4.0 Face to face interviews

In survey, either research interviews are structured or semis structured. In a structured interview, the researcher asks a standard set of questions and nothing more. However, in semi-structured interviews the researcher follows a standard set of questions with one or more individually tailored questions to get clarification or probe the person's reasoning. The general feel in a qualitative study is formal and emotionally neutral (Leedy & Ormond, 2005)

For corporate organisations i.e. interior design clients and interior design firms the researcher conducted structured interviews while for interior design educators and practising interior designers the researcher conducted semi structured interviews.

Face to face, interviews have the distinct advantage of enabling the researcher to establish rapport with potential participants and therefore gain their cooperation thus interviews yield highest response rates (Leedy & Ormond, 2005)

3.4.1 Questionnaires

The researcher also used structured questionnaires. This was done mainly to practising interior designers who are his colleagues and former classmates.

3.4.2 Telephone interviews

Respondents who were not in a position to fill the questionnaires were given the option of a telephone interview. According to (Leedy & Ormond, 2005) telephone interviews are less time consuming and less expensive and the researcher has ready access to virtually anyone on the planet who has a telephone. Although the response rate is not as high as face to face interviews it's considerably higher than that of a mailed questionnaire. The researcher cannot establish the same kind of rapport in a face to face conversation and the sample will only be limited to people with telephones. These interviews allow the researcher to seek clarification for ambiguous answers and where appropriate seek follow up information and because of such the interviews take time and may not be practical for large sample sizes, (Leedy & Ormond, 2005).

3.5 Population

The population for this research consisted of interior design firms, Professional Interior designers who work in these firms or practice solo, interior design educators and interior design students

3.6 Sample

The sample for this research is as stated below:

No.	Group	Sample
1	IDAK Officials	4
2	Interior design students	10
3	Practising Interior Designers	20
4	Interior Design Educators	5
5	Clients	10

Table 1*: Sample. Source: Fieldwork*

CHAPTER 4 - DATA PRESENTATION & ANALYSIS

4.0   Data presentation

Data was collected from four categories of players in the interior design industry. These were interior design students, practicing interior designers, interior design educators, interior design clients and IDAK (Interior Designers Association of Kenya) officials.

4.0.0 Interior design students

All the ten design students interviewed were in their third year in campus studying Interior design undergraduate degrees at the University of Nairobi. The return rate for the questionnaires in this category was 100%.
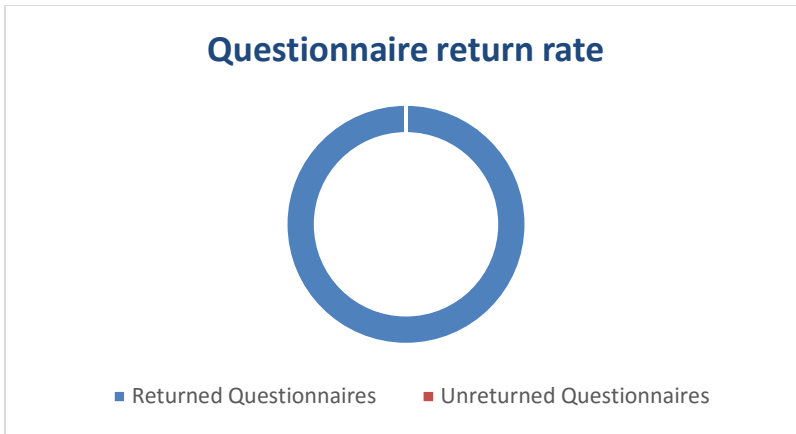

Figure 5: Questionnaire return rate. Source: Fieldwork
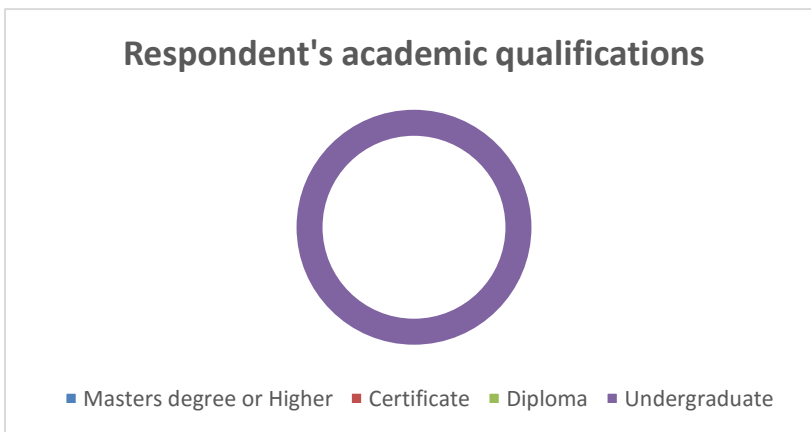

Figure 6: Respondent's Academic Qualification. Source: Fieldwork

All the students responded to the first question of what they enjoyed about the interior design course. They enjoyed going for field studies as well as learning how to create unique forms and realistic artistic impressions. It was also noted that the students enjoyed learning how to organise space in unique ways, getting inspiration from natural forms. Two students indicated that visiting design firms was also something that they enjoyed. Interaction with professionals and creative peers, working with colours and colour schemes also form part of the list of things that students enjoyed doing. Four students indicated that they enjoyed learning how to solve problems of space creatively. Generally, the students also enjoyed transforming empty spaces into aesthetically appealing rooms, doing technical drawings and knowing how design can be a tool of empowerment.

All the students responded to the question of challenges that they had encountered. These included minimal time to work and short deadlines, unavailability of software tutorials and insecurity inside the design studios. The students also pointed poor aesthetics and failure to impress their tutors as part of the challenges. Four students pointed out lack of materials to do school work, three pointed out short deadlines given to projects and two pointed out unavailability of a 3d printer in the department as part of the challenges.

All the students responded to the question of improvements that should be made to the course. They cited concentrated tutoring for CAD Software, increased number of workshops and a better syllabus. Two students suggested that the course should entail more field studies, job market scenarios and practicals as opposed to theory units. They also indicated that internships and materials for doing practicals should be provided by the university. They also suggested that the years before specialisation should be increased to three and specialisation allowed for one year. Another one proposed that interior design should be made a four-year course. They also suggested adoption of new technology as a way of improving the interior design course.

75% of the students responded to the question of the definition of a profession. They had varied definitions. One said that it is a business and a formal look towards a hobby or skill. Another one said it is an occupation where one has to study so as to get a skill set needed

to work effectively. Others said that it's a line of work that makes someone happy because it accommodates their creativity, talents and hobbies while others said that it is a career that one is pursuing so as to earn an income.

All the students responded to the question of whether interior design is recognized as a profession in Kenya and they all said yes.

Popularity of interior design profession in Kenya

No, 0, 0%

Yes, 10, 100%

■ Yes ■ No
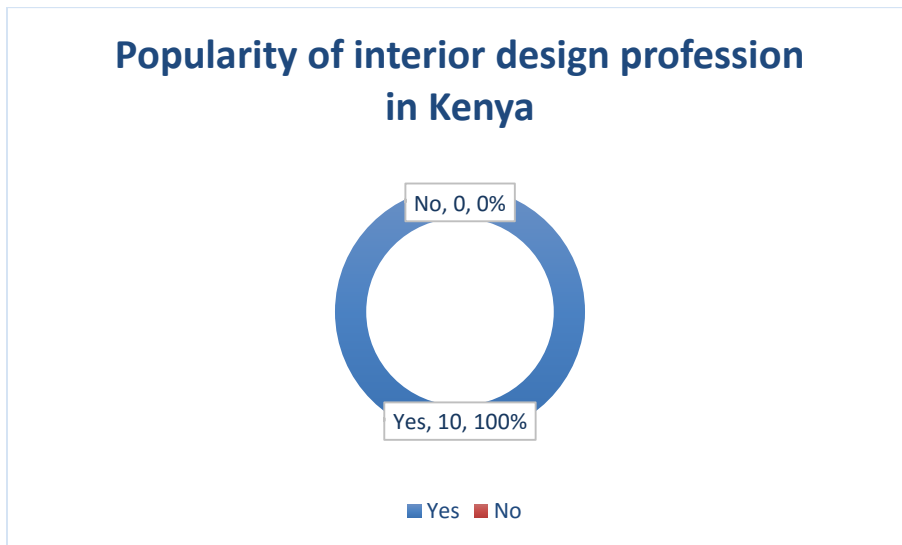
Figure 7: *Popularity of interior design in Kenya. Source: Fieldwork*

All the students responded to the question of whether interior design has a proper curriculum. 60% said that it does while 30% were not sure and 10% said that it does not.
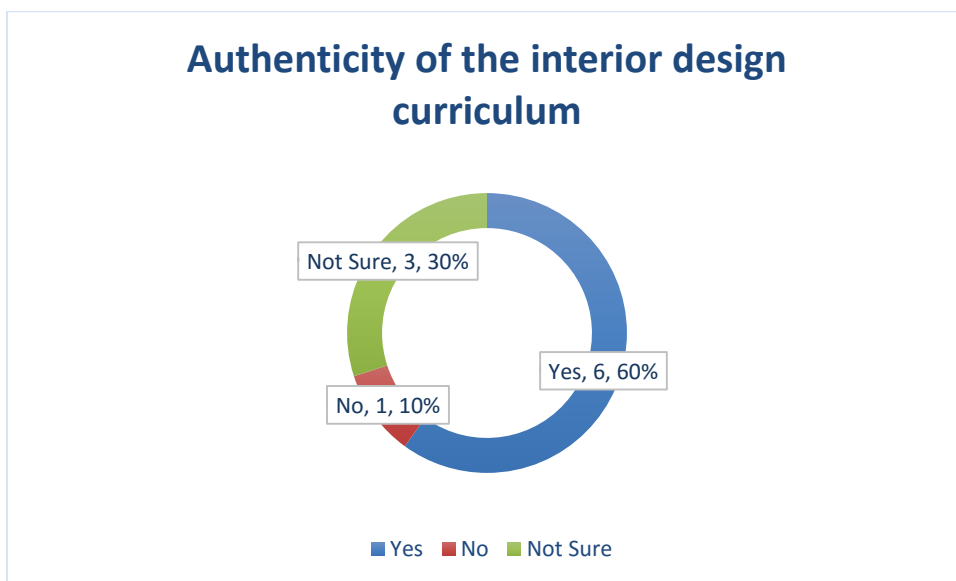
Authenticity of the interior design curriculum

Not Sure, 3, 30%

Yes, 6, 60%

No, 1, 10%

■ Yes ■ No ■ Not Sure

All the students responded to the question of whether they know IDAK (Interior Designer's Association) or not. 70% said that they dowhile 30% said they do not.
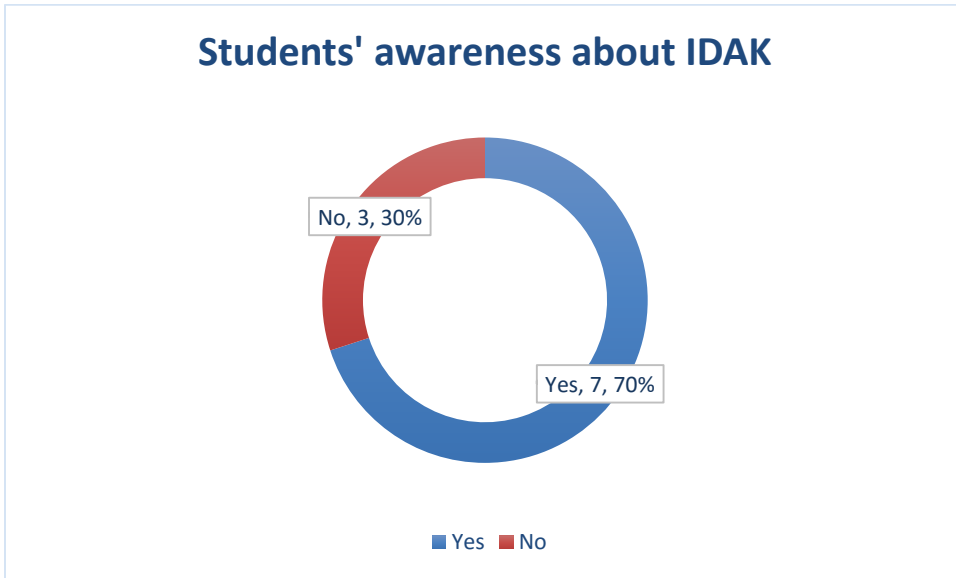
Figure 9 Student's awareness on IDAK*: Source: Fieldwork*

All the students said that they are not members of IDAK.
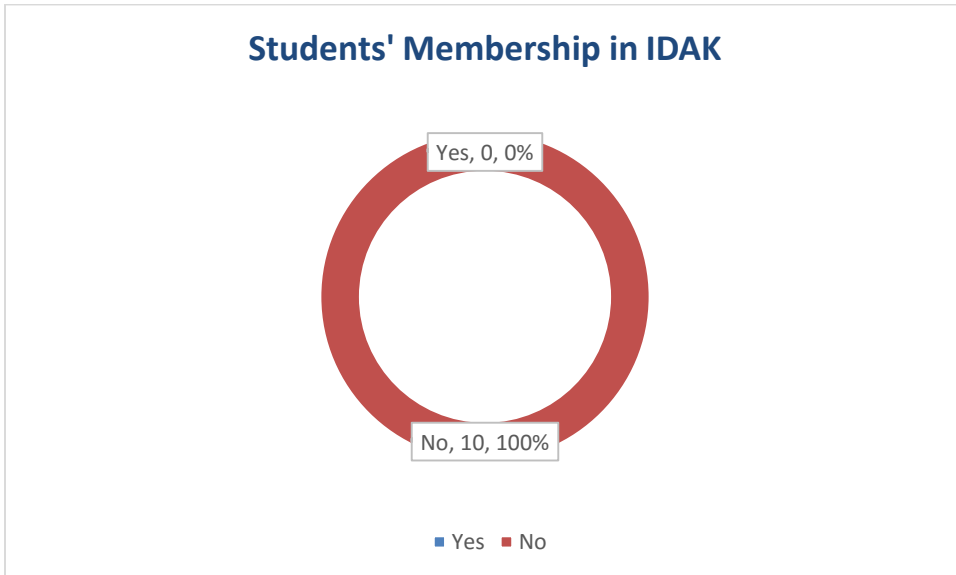
Figure 10*: Student's membership in IDAK Source: Fieldwork*

However, all of them indicated that it is important for interior designers to have bodies like IDAK?

Student's opinion on the relevance of IDAK

No, 0, 0%

Yes, 10, 100%

■ Yes ■ No
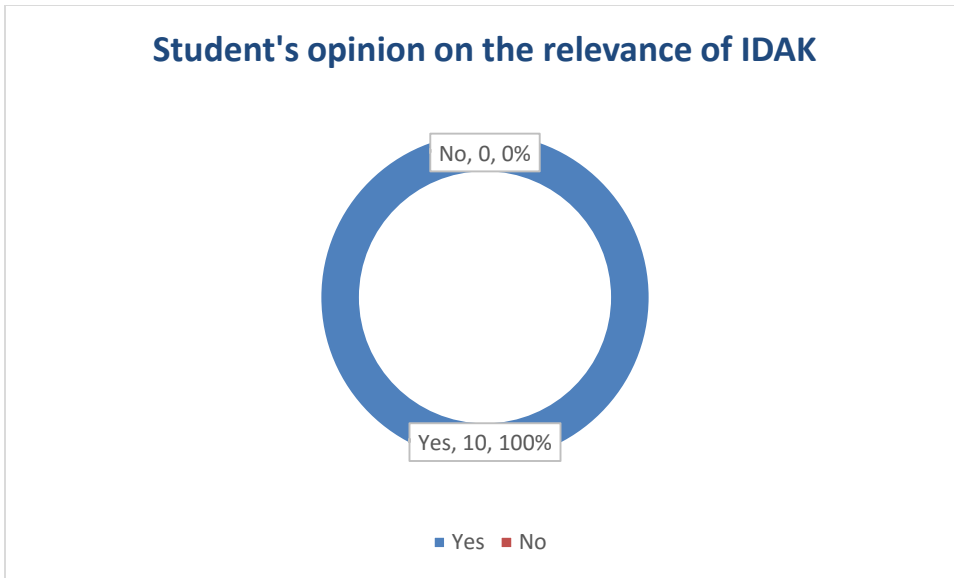
Figure 11*: Student's opinion on relevance of IDAK. Source: Fieldwork*

All the students responded to the question of the role that a body like IDAK should play in improving the profession. They cited that it should protect the interior designers from duplication of ideas by craftsmen. Two students said that it should ensure that designers are paid what they rightfully deserve and that should stamp out imposters and organize workshops for students and professionals to interact. The students also pointed out that the body should also link local designers with international interior designers and that it should involve the government and have them enact laws that can be used to protect the profession. It should also help out with employment

All the students indicated that interior designers should form part of the professional body.
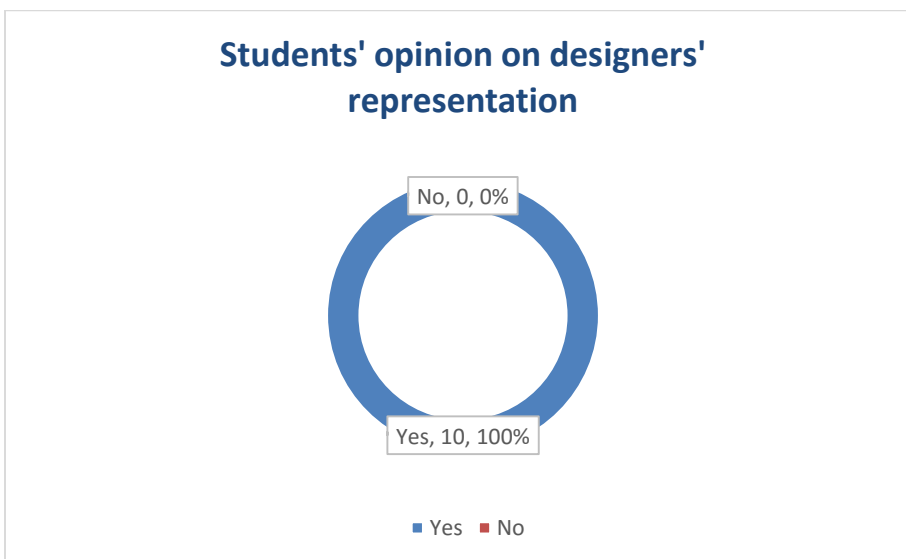
Students' opinion on designers' representation

No, 0, 0%

Yes, 10, 100%

■ Yes ■ No

80% said that interior design firms should form part of the professional body while 20% objected to this opinion.

Students' opinion on interior design firms' representation

No, 2, 20%

Yes, 8, 80%

■ Yes ■ No
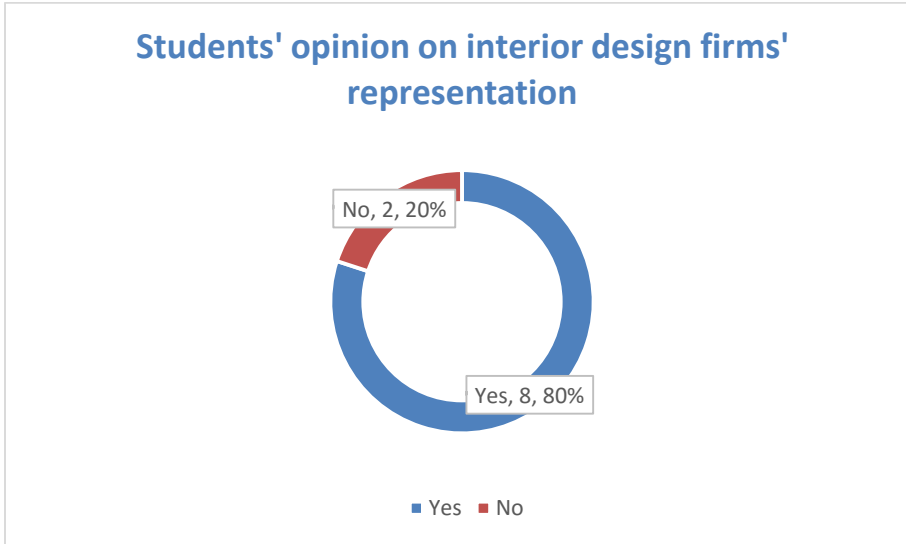
Figure 13*: Student's opinion on interior design firm's representation. Source: Fieldwork*

All the students indicated that Interior design educator's should have a representative in the professional body

Students' opinion on Interior Design Educators' representation

No, 0, 0%

Yes, 10, 100%

■ Yes ■ No
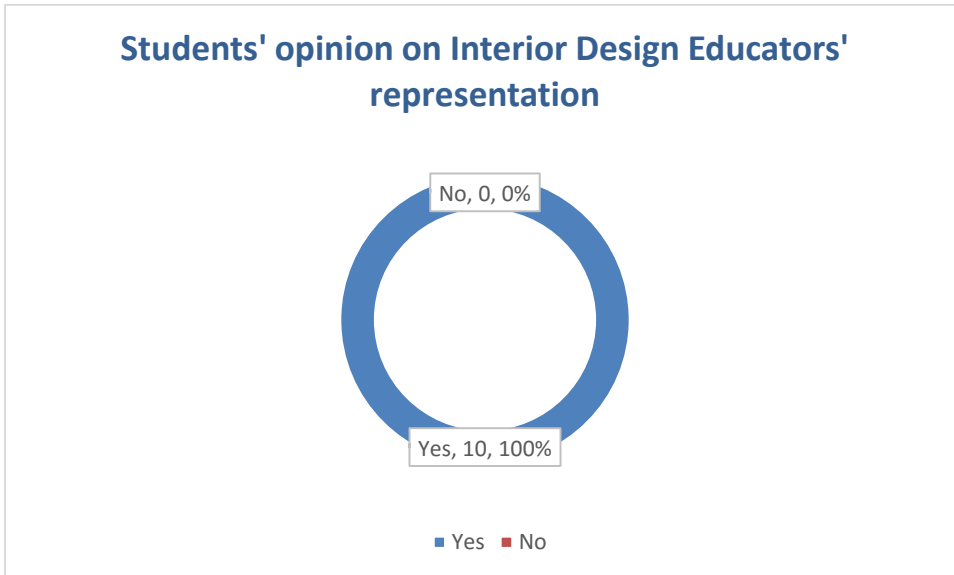
Figure 14*: Student's opinion on interior design educator's representation. Source: Fieldwork*

All the students indicated that as interior design students should have a representative in the professional body

Students' opinion on their representation

No, 0, 0%

Yes, 10, 100%

■ Yes ■ No
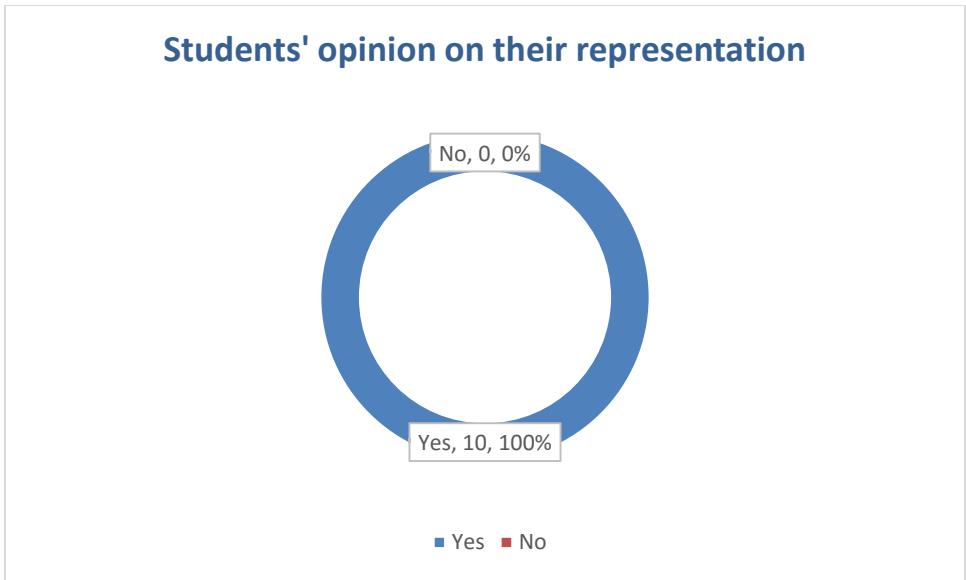
Figure 15*: Student's opinion on their representation. Source: Fieldwork*

90% of the students indicated that the government should be represented while 10% indicated that it should not.

Students' opinion on government representation

No, 1, 10%

Yes, 9, 90%

■ Yes ■ No
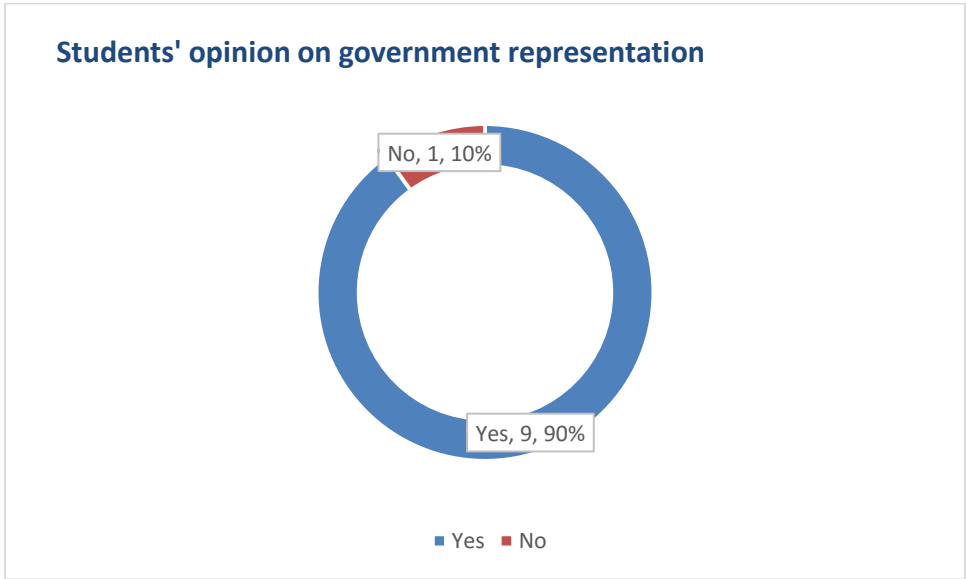
Figure 16*: Students' opinion on government representation. Source: Fieldwork*

90% indicated that clients should be represented while 10% indicated that they are not sure.
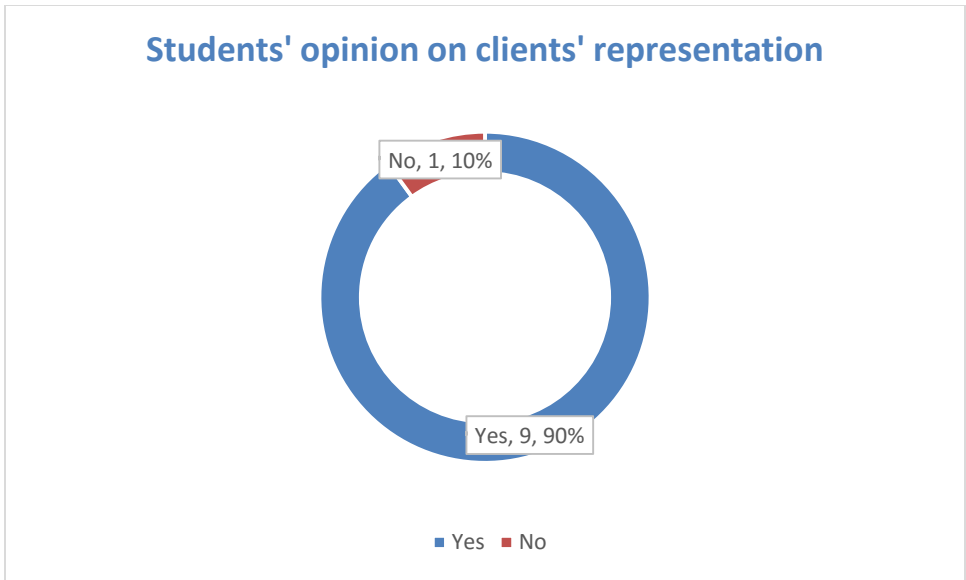
Figure 17: *Student's opinion on client's representation. Source: Fieldwork*

70% indicated that interior design suppliers should be represented while 30% indicated that they should not.
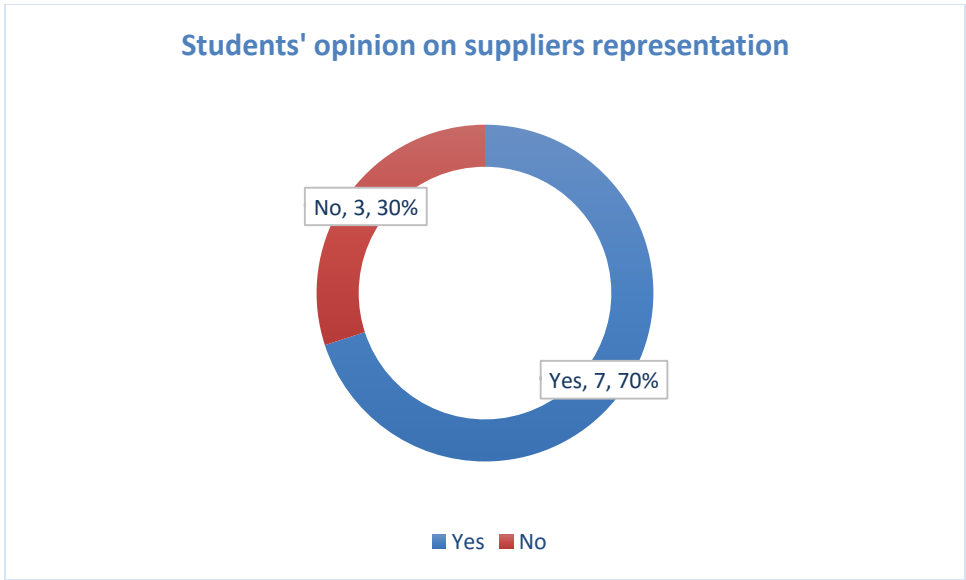
Figure 18: *Students' opinion on supplier's representation. Source: Fieldwork*

All the students responded to the question of whether interior design in Kenya has government recognition. 80% indicated that they were not sure while 20% indicated that it does not have government recognition.
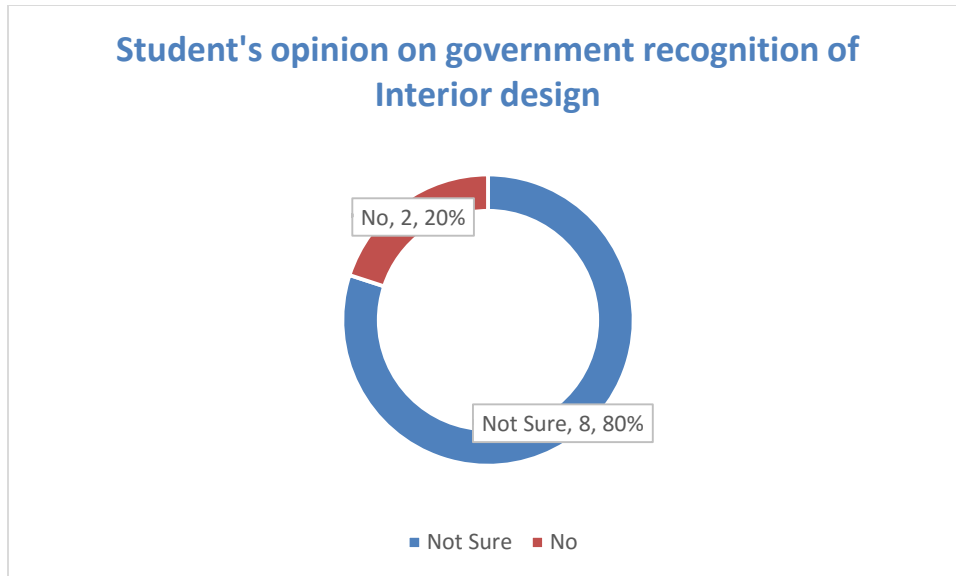
Figure 19: *Student's opinion on government recognition of Interior design. Source: Fieldwork*

All the students responded to the question of what professions do to receive the recognition. Two students cited that one of the ways is through proposing a bill to the government while three cited formation of a professional body that can address issues to the government and having a government representative in the professional body. Two students out of ten mentioned doing exemplary work and running programs and exhibitions to educate and inform people about the profession as well as visiting academic institutions to create awareness of the profession.

All the students responded to the question about the advantages that professions get from having government recognition. Two students said that it raises the societal perception and acknowledgement of a profession and that imposters and unqualified people are barred from practicing**.** They also said that it shows that the government has confidence in that profession and designers are awarded government contracts. They also mentioned its linkage to better remuneration and the possibility of getting government funding. They also cited that it leads to higher rank in government job groups.

On the question of whether interior design in Kenya participates in government activities 80% of the students said it does while 20% said it does not participate.
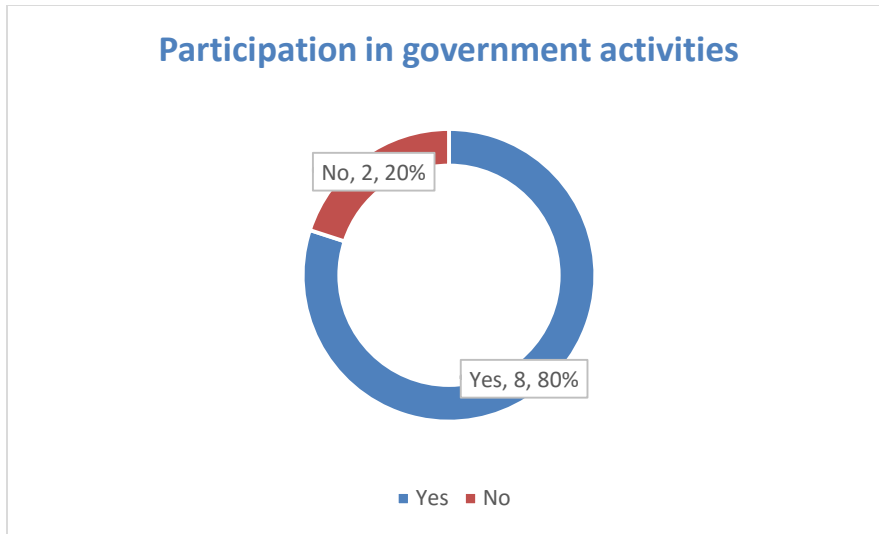
Figure 20*: Participation in government activities. Source: Fieldwork*

Some of the activities listed included participation in The National trade show and Export Promotional Council exhibitions, designing government offices, landscaping of towns and decoration of government events.

All the students responded to the question of whether interior design in Kenya has a means of engaging the public through avenues such as exhibitions and magazines. 70% said it does while 30% said it does not.
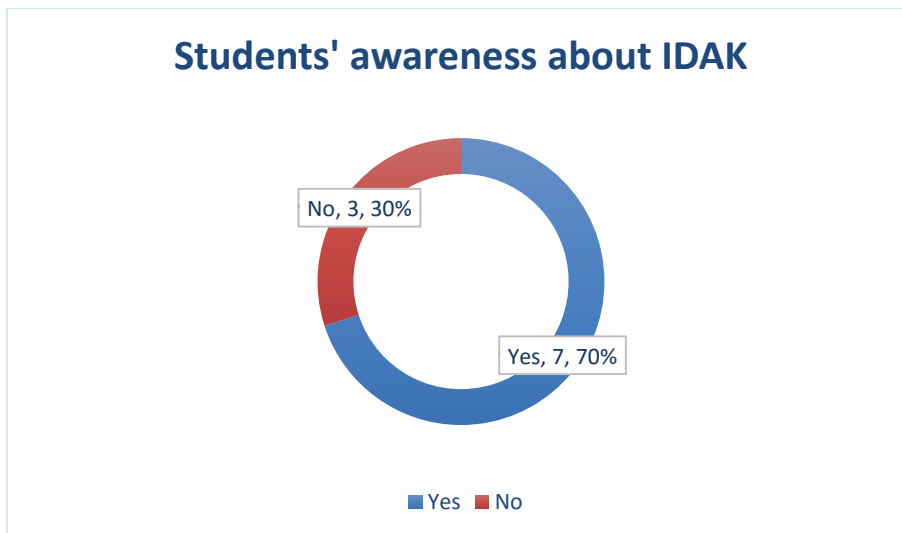
Figure 21*: Students' awareness about IDAK. Source: Fieldwork*

The students had varied definitions of regulation Two of them said that it is setting out rules and boundaries that one can't break or go beyond. Two others said that it is rules that

are put in place to ensure that things stay in order. Another said that it is controlled activity by a superior authority acting within set rules of conduct while another one said that they are restrictions put by government or an assigned regulatory body to ensure positive activity and effects.

On the question of whether interior design should be regulated 80% of the students said yes while 20% said that it should not be regulated.

Regulation of interior design

No, 2, 20%

Yes, 8, 80%

■ Yes ■ No
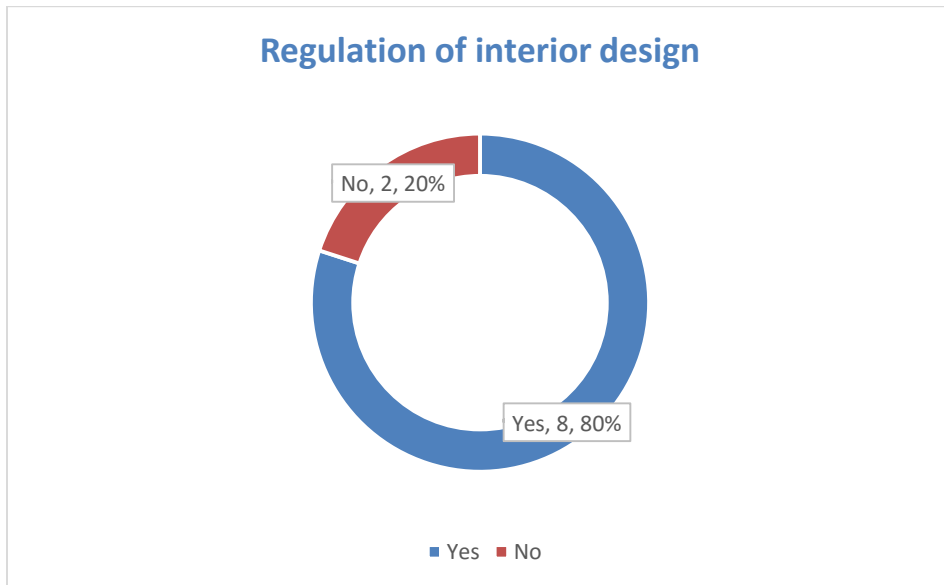
Figure 22: Regulation of interior design. Source: Fieldwork

90 % said that the regulation mandate should be given a professional body while 10% said that it should be given to the government.

Regulation Body

Government, 2, 20%

Professional Body, 8, 80%

■ Professional Body ■ Government
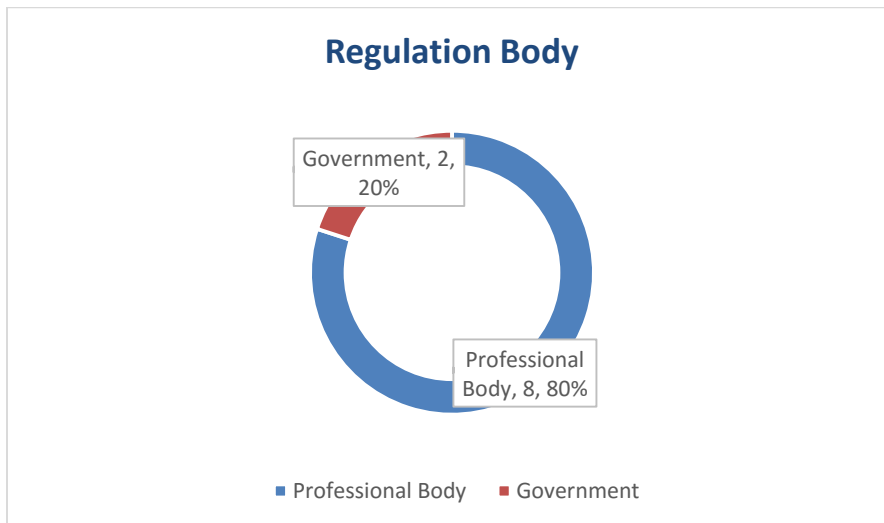
Figure 23: Regulation Body. Source: Fieldwork

The students, suggestions on the aspects of the profession that should be regulated included standards of pricing, academic qualifications of a designer before he / she is considered as a professional, issuing of job contracts as well as the rights and responsibilities of the profession. They also suggested that ranking of interior designers should be introduced.

4.0.1 Practicing Interior designers

Questionnaires were sent to twenty interior designers. Fifteen questionnaires were filled and returned to the researcher while five were not returned. The return rate was 75%.
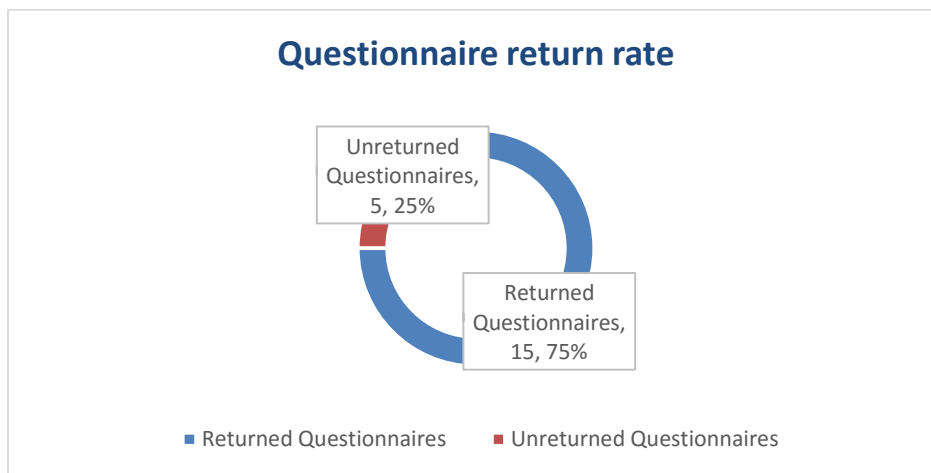
Figure 24*: Questionnaire return rate. Source: Fieldwork*

20% of the respondents had the qualification of a Master degree in Design and 80% of them had qualification of a bachelor's degree in design.
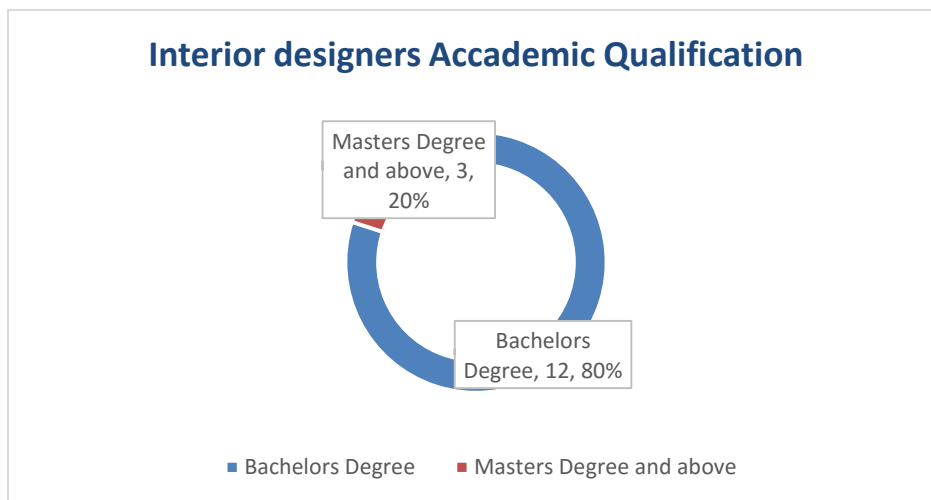
Figure 25*: Interior designers Accademic Qualification. Source: Fieldwork*

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All the respondents had practiced interior design for at least one year. 67% of the respondents had practiced interior design for a period between 0-5 years while 33% had practiced for a period between 5-10 years.

Interior designer's experience

5 to 10, 5, 33%

0 to 5, 10, 67%

■ 0 to 5   ■ 5 to 10
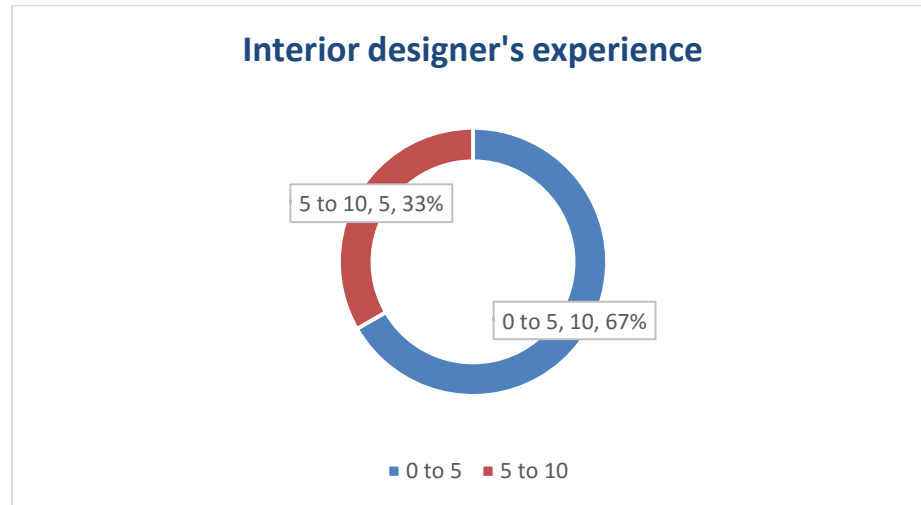
Figure 26: Interior designer's experience. Source: Fieldwork

All fifteen interior designers responded to the question about what they have enjoyed in the practice of interior design. These responses included industrial exposure, site visits and working with software. Experimenting with different materials in the construction business, project execution and seeing the final design as well as gaining client's faith and trust. Building an interior design company, meeting clients from different disciplines and backgrounds and building trusted networks of suppliers and sub-contractors were also pointed out. Designers also enjoyed being appreciated as professionals, networking and meeting the 'who is who' in the market, sharpening their creative skills, working on new ideas and coming up with innovative designs. They also pointed out availability of raw materials locally and imported ones, ready market for the profession and availability of high quality/well skilled manpower to execute the work. Working together with other consultants e.g. engineers, exposure to different cultures, project management and learning new techniques of fabricating also was also mentioned.

All interior designers except one respond to the question about the challenges that they have faced in the practice. These included little appreciation of the design profession by some of the clients, misinterpretation of client's needs in a given brief and limited variety

materials to explore. Others included less advanced technology in design business unlike other developed countries and the fact that it has taken some time for the role of an interior designer being recognized in the industry. Lack of clear guidelines and an umbrella body to oversee interior design as a practice, tight deadlines and working with unreliable suppliers and sub-contractors was also recorded. Other challenges included the inability to access working capital and quick loans with friendly interest rates and delayed payments by clients despite clear binding contracts.

Rogue designers in the market, counterfeit products and working for long hours and being underpaid by employers was also mentioned. Other challenges were stiff competition from well established companies, competition from international companies who have better equipment, materials and better reputation. Competition from other professions such as architects, engineers has also been witnessed.

Thirteen out of fifteen interior designers suggested improvements that can be made in the interior design industry. These included creation of laws and a regulatory body that checks the various design practices and remuneration of designers, creating mass awareness on the importance of design and creation of more trade fairs / shows to bring the construction technologies and ideas up to speed and match the developed countries. Other suggested improvements were education policies and a curriculum that is relevant to the market, promotion of local designers, materials and indigenous styles. Improvement of the current patents and rights bodies to oversee prototypes, facilitate research and protect local design approaches and effective marketing of the profession.

The designers also presented various versions of the definition of a profession. One of them was any work that needs special and timely training or a particular developed skill, often one that is respected because it involves a high level of education and well payment schedule. Others were a skill that is demarcated by a form of rule or governance, and is recognized, an occupation which one has a particular expertise in; a job especially one requiring a high level of skill or training, an organized activity for a specific task and a line of work with specified skills.

All the interior designers responded to the question of whether interior design is a recognized profession in Kenya. 47% indicated that it is not a recognized profession 46% indicated that it is while 7% were not sure.

Interior designer's opinion on recognition

No Response, 1, 7%

Yes, 7, 46%

No, 7, 47%

■ Yes ■ No ■ No Response
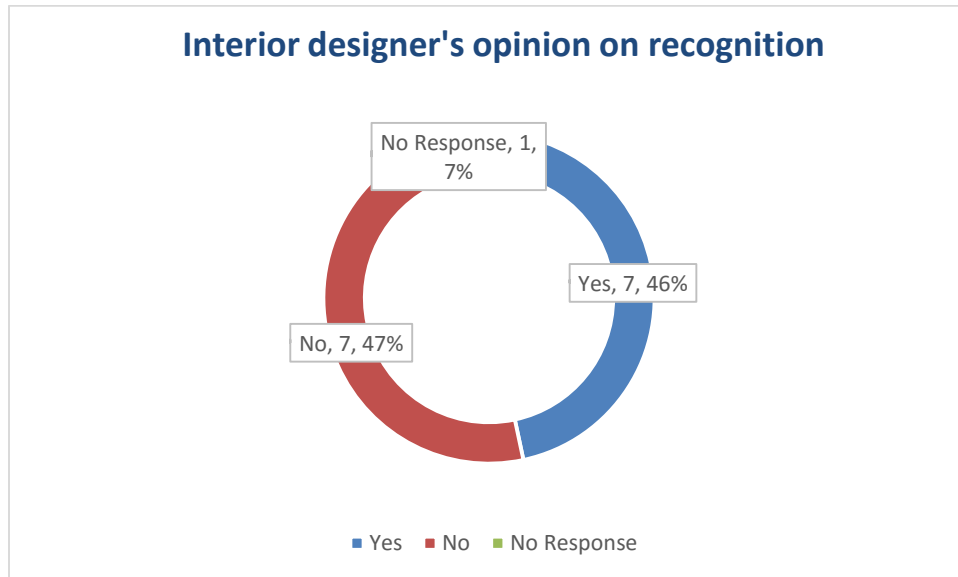
Figure 27: Interior designer's opinion on recognition. Source: Fieldwork

On the question of whether Interior design in Kenya has a proper curriculum, 54% said it does not 31% said it does while 15% never responded to the question.

Interior designer's opinion on the curriculum

No Response, 2, 15%

Yes, 4, 31%

No, 7, 54%

■ Yes ■ No ■ No Response
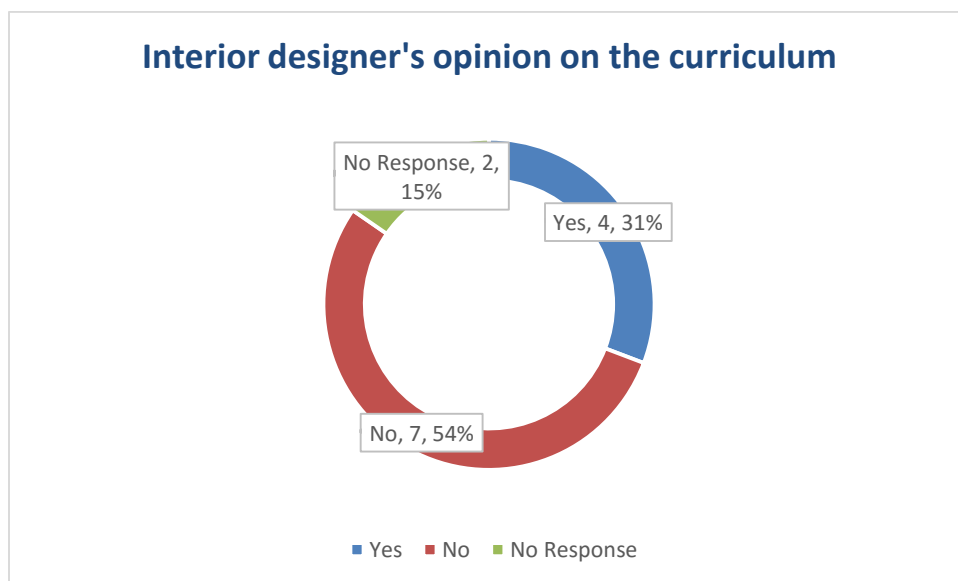
Figure 28: Interior designer's opinion on the curriculum. Source: Fieldwork

93% of the interior designers know about IDAK (Interior Designer's Association) while 7% do not know.
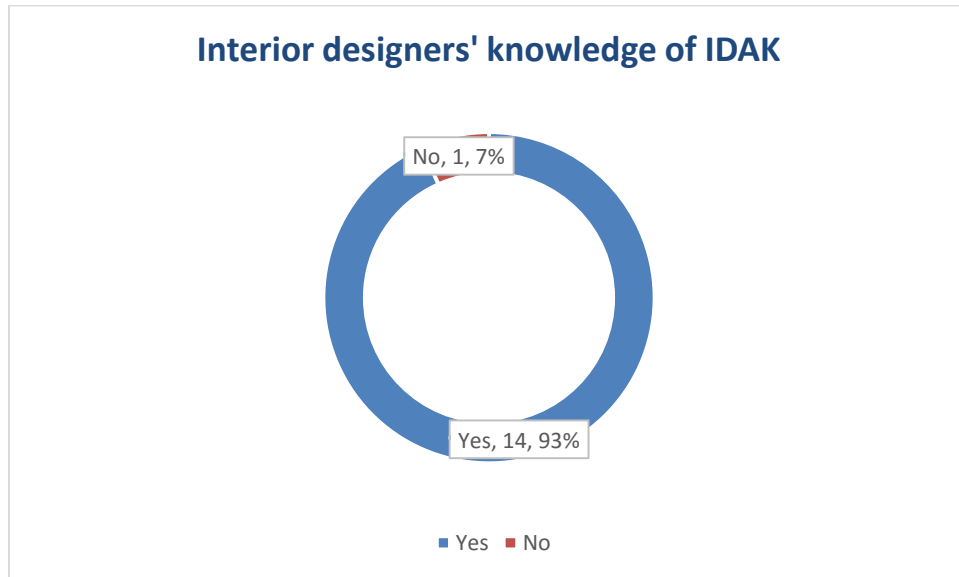
Figure 29 Interior designers' knowledge of IDAK*: Source: Fieldwork*

67% of the interior designers indicated that they are members of IDAK, 27% are not while 6% did not respond.
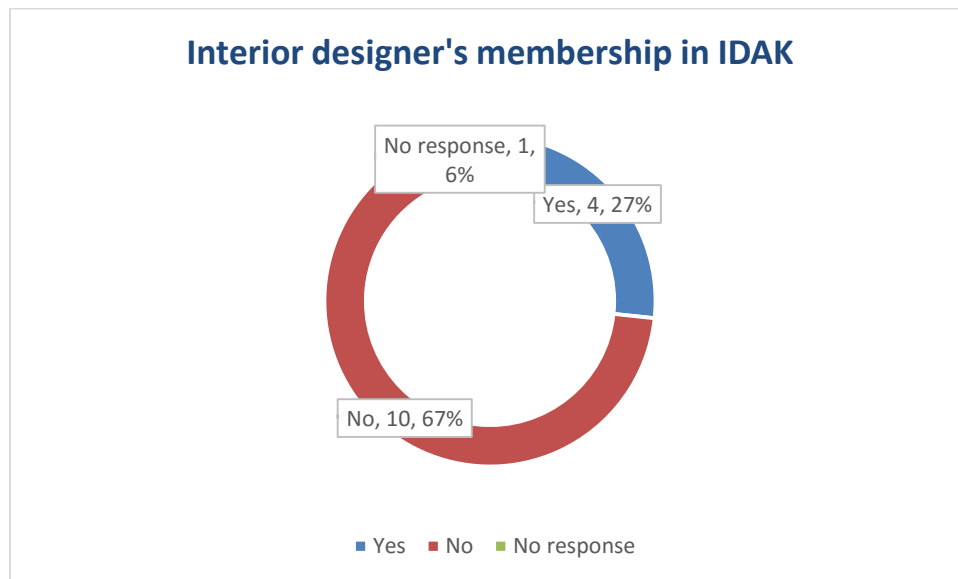
Figure 30*: Interior designer's membership in IDAK. Source: Fieldwork*

All the interior designers indicated that having a body like IDAK is crucial.

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Interior designers' opinion on IDAK

No, 0, 0%

Yes, 15, 100%

■ Yes ■ No
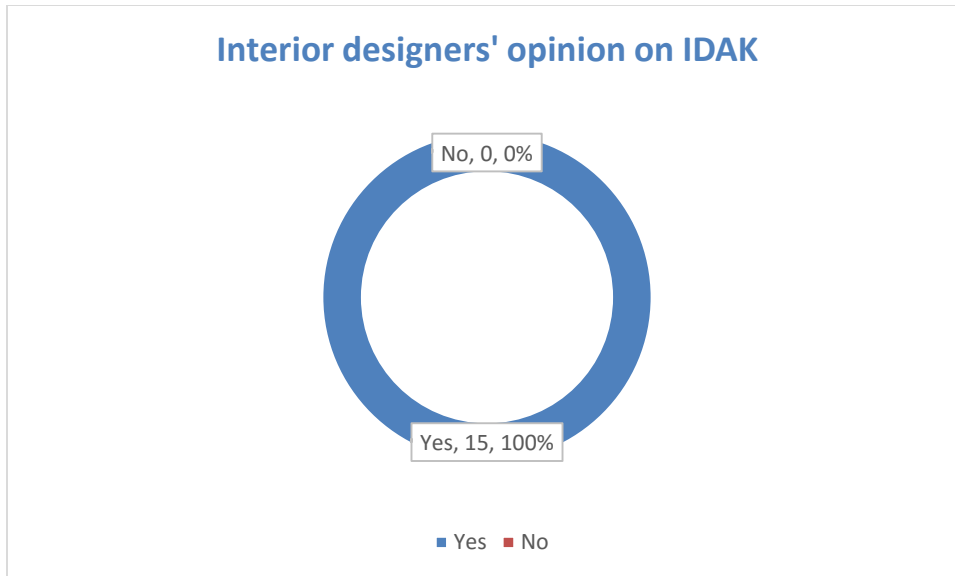
Figure 31*: Interior designers' opinion on IDAK Source: Fieldwork*

The interior designers suggested that so as to improve the profession, the professional body should, create a database of designers for better networking, outline guidelines and ethics and codes that should guide the interior design practice and regulate academic qualification of all interior designers. It should also ensure that the design process is followed. Protect designer's work and educate the society at large about the profession, and Act as an oversight body and a point of reference for the practice, It should also set standards of practice, protect both the client and the interior designer and provide a platform for all designers to meet and discuss issues affecting them in the industry. It should also formulate policies to the government about the profession, formulate and advice on relevant curriculums and promote/practice research on market trends, resources and styles practiced in the country. It should help identify, recognize and promote design history and achievements over the years.

All the interior designers indicated that interior designers should form part of the professional body.

72% of the interior designers indicated that interior design firms should be part of the association, 21% said they should not while 7% said they were not sure.
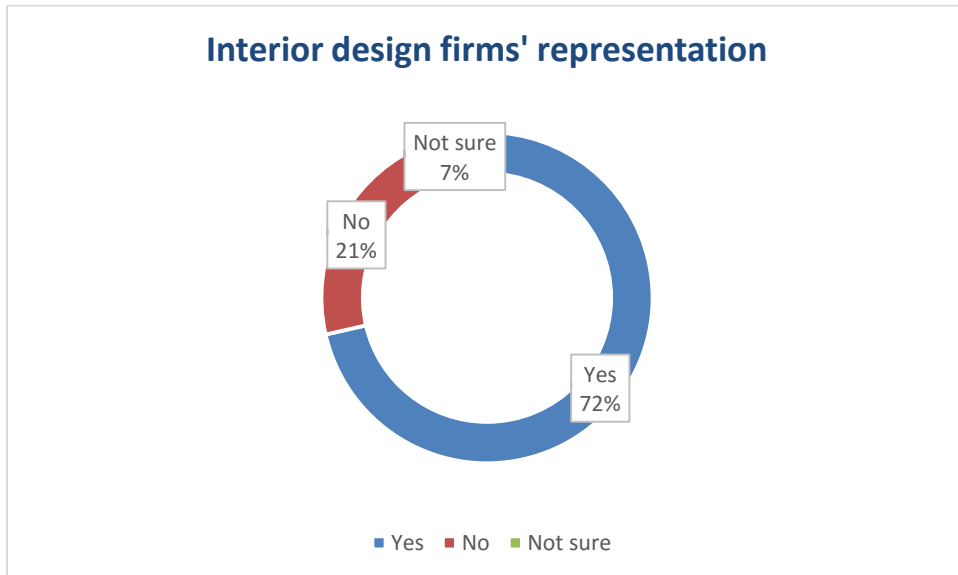
All the interior designers indicated that interior designer educators should have a representative in the professional body.

Interior design Educators

No, 0, 0%

Yes, 15, 100%

■ Yes ■ No
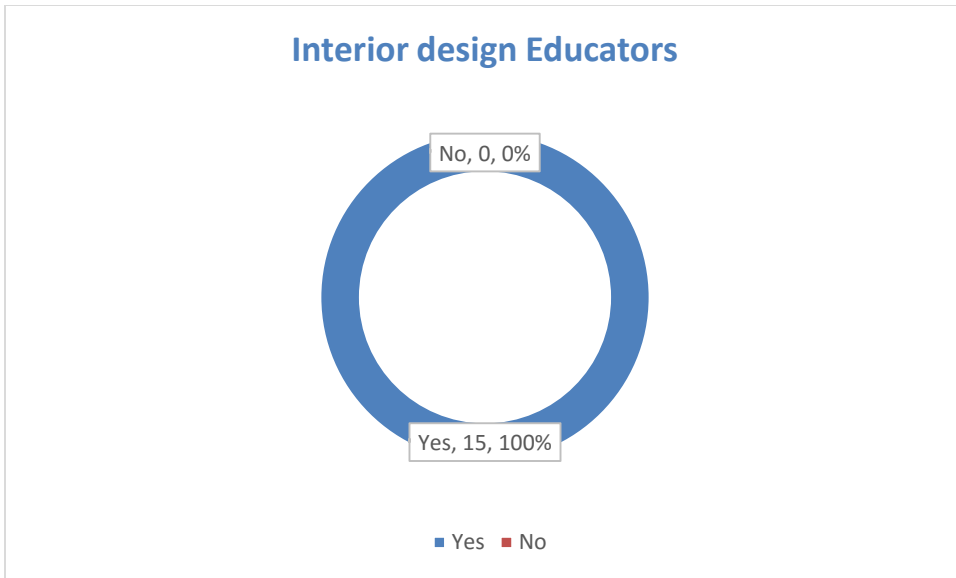
Figure 34 interior design Educators*: Source: Fieldwork*

80% of the interior designers indicated that students should have a representative in the professional body. 13% indicated that they should not while 7% did not respond to this question.

Interior design students' representation

No answer
7%

No
13%

Yes
80%

■ Yes ■ No ■ No answer
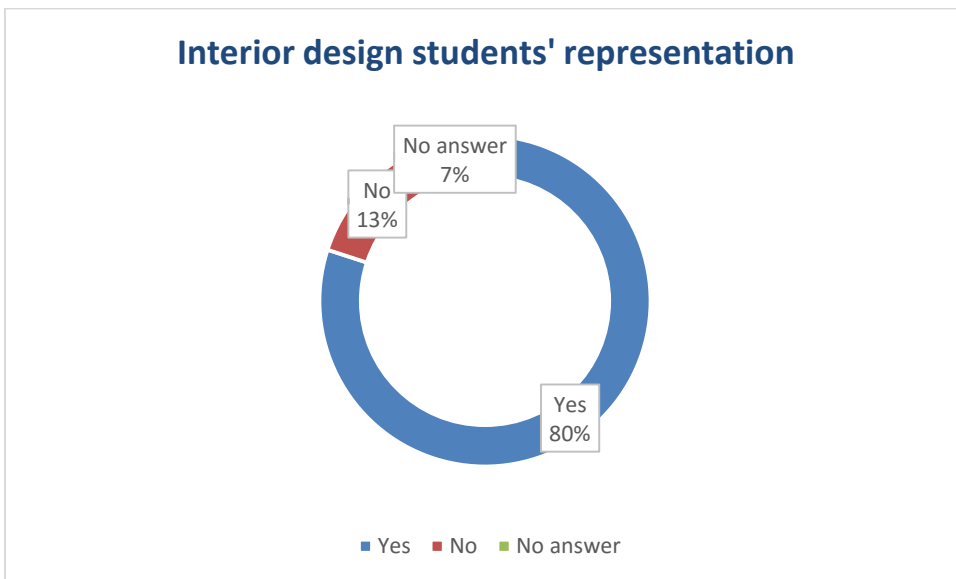
Figure 35*: Interior design Student representation. Source: Fieldwork*

72% of the interior designers indicated that the government should have a representative in the professional body, 21% indicated that it should not have a representative but should offer external support while 7% were not sure.
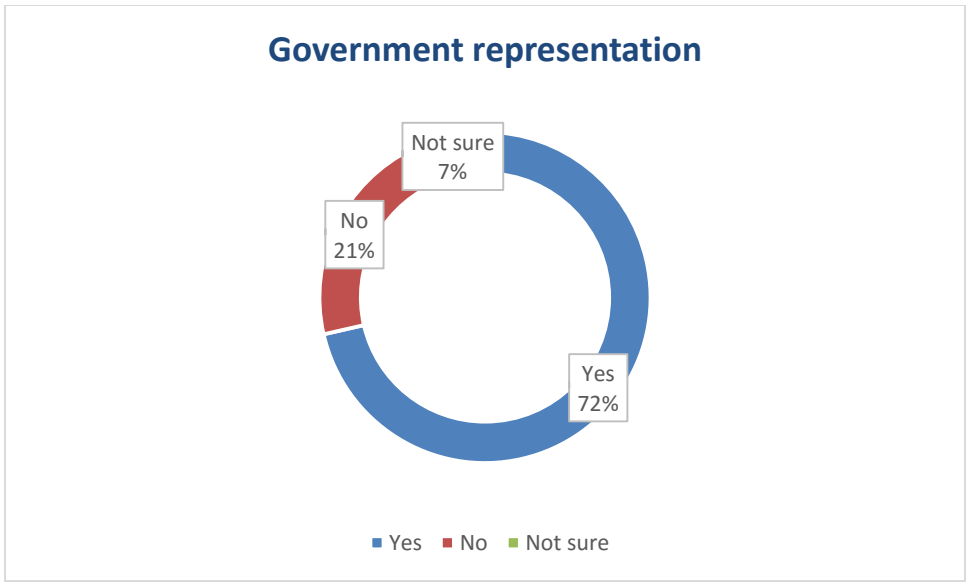
Figure 36*: Government representation. Source: Fieldwork*

54% of the interior designers indicated that interior design clients should have a representative in the professional body, 33% indicated that they should not while 13% were not sure.
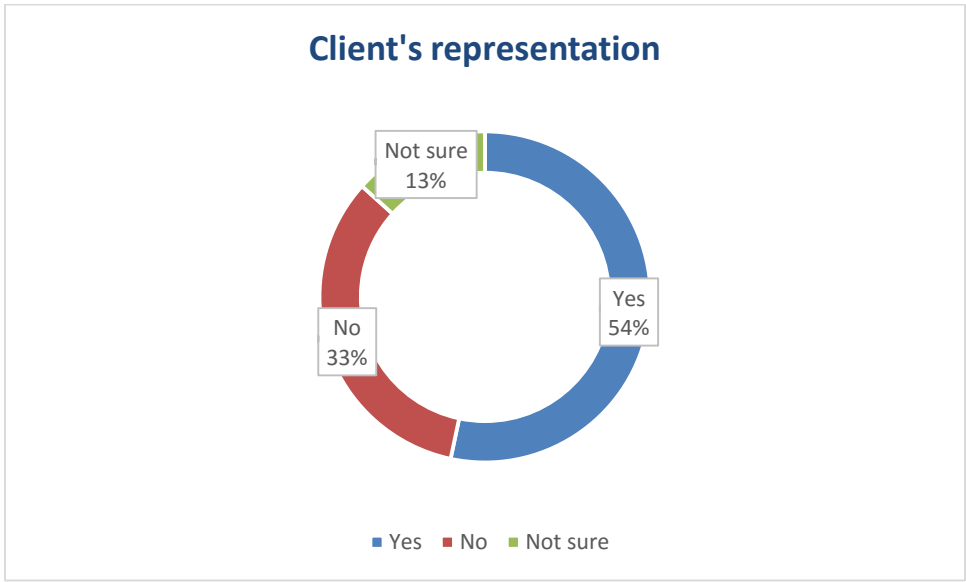
Figure 37. Client Representation*: Source: Fieldwork*

46% of the interior designers indicated that interior design suppliers should have a representative in the professional body, 40% indicated that they should not but should offer credit facilities, 7% were not sure and 7% did not respond to this question
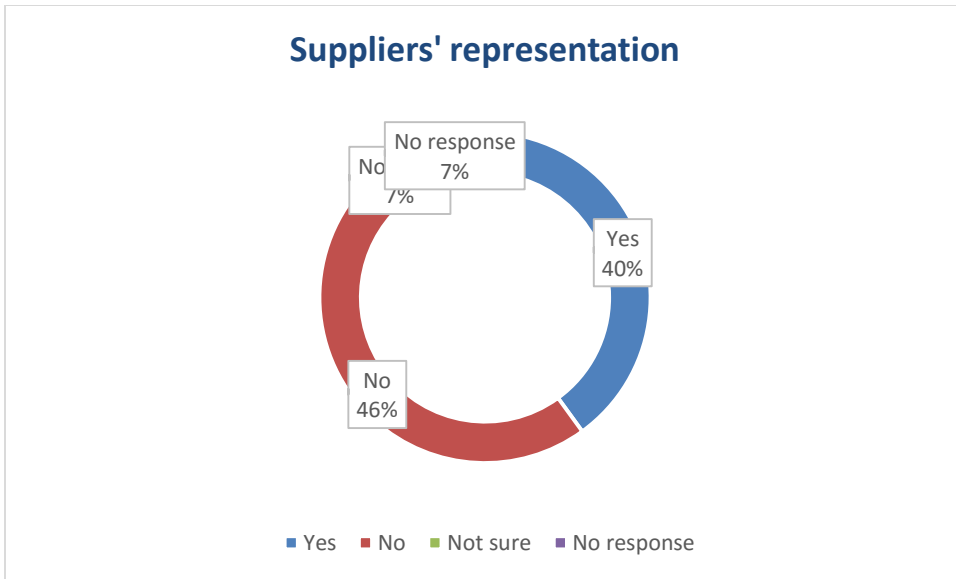
Figure 38: *Suppliers representation. Source: Fieldwork*

67% of the interior designers indicated that interior design does not have government recognition, 27% indicated that they should not while 6% were not sure.
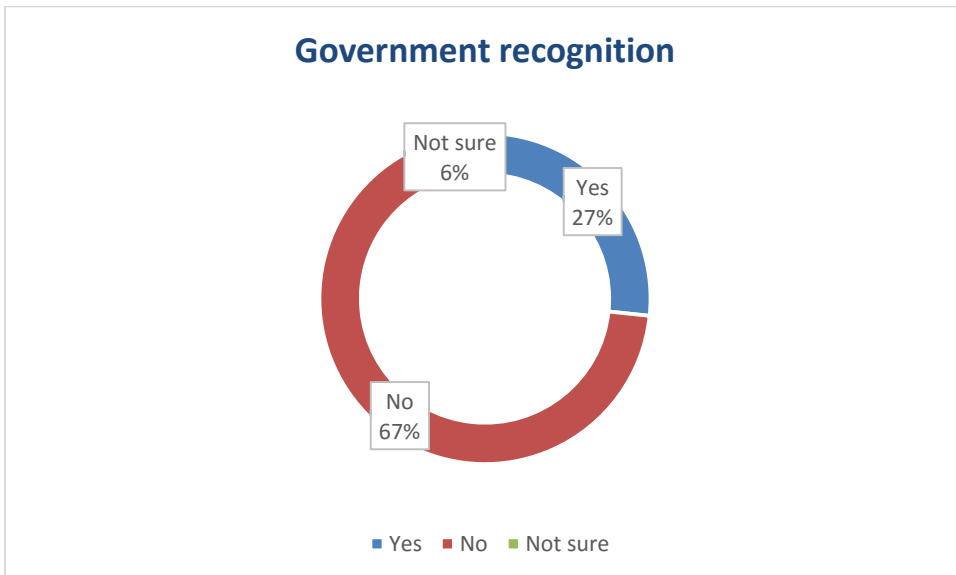
Figure 39: *Government Recognition. Source: Fieldwork*

So as to receive government recognition the interior designers suggested that a profession should form a reputable body, do quality work, sponsor bills in parliament and have good education and training on the profession. Practice their profession in a professional manner and avoid shortcuts.

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They also cited advantages that professions get from having government recognition which included, employment by the government and government tenders. Other advantages are that nonprofessionals are barred from practicing, advancements are realized in the profession and professionals get meaningful returns. Subsidized rates for products and services, less harassment from government bodies e.g. city council and enhanced business interaction with other countries on a global platform were also pointed out.

53% said that interior design participates in government activities. Some of the activities they cited were: government exhibitions like Nairobi International Trade Fair and The Global Entrepreneurship Summit, government tenders, design of government offices and employment by the government. 27% said that it does not while 20% said they were not sure.
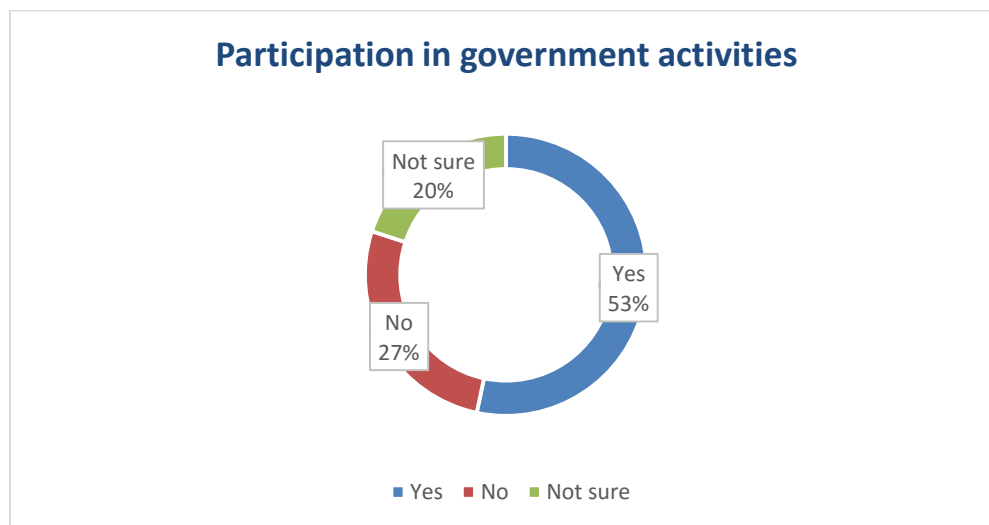
Figure 40: *Participation in Government activities Source: Fieldwork*

On the question of whether interior design in Kenya has a means of engaging the public through avenues such as exhibitions and magazines, 73% of the interior designers said yes while 27% were not sure.
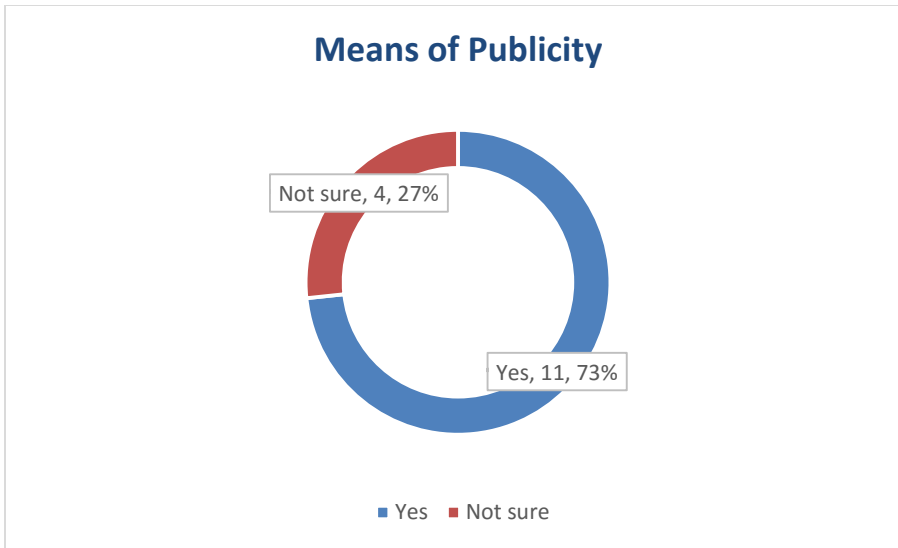
Figure 41: *Means of Publicity. Source: Fieldwork*

They also presented varied opinions on the definition of regulation. These were: An authoritative rule that governs behavior, Rules that are maintained by an authority, Clear guidelines that prescribes the conduct expected of profession/body, Another one was controls, measures and standards

93% of the interior designers interviewed said that interior design should be regulated and only 7% said that it should not.
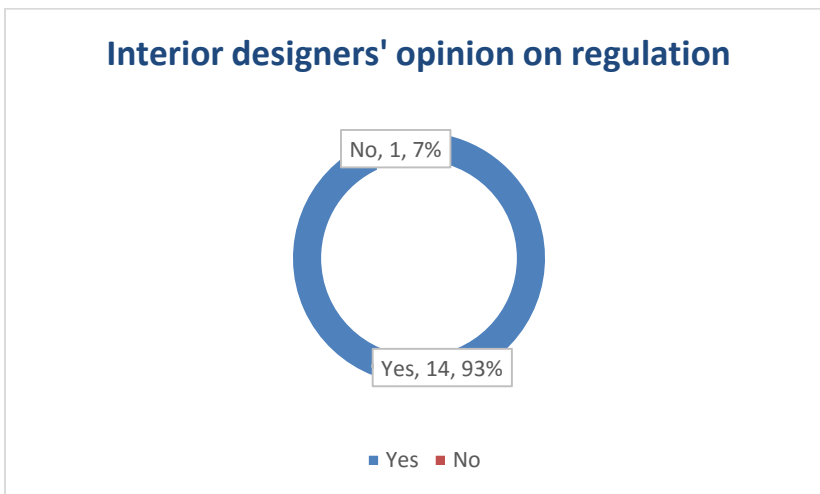
Figure 42: *Regulation. Source: Fieldwork*

All the interior designers interviewed said that the mandate to regulate interior design in Kenya should be given to a professional body. They also pointed out the aspects of the profession that need to be regulated which are contracts, the construction process, Code of conduct between professionals, design practices being implemented in the market,

accreditation of designers, building standards, pricing of materials, design fees, the minimum education requirement and the design curriculum.
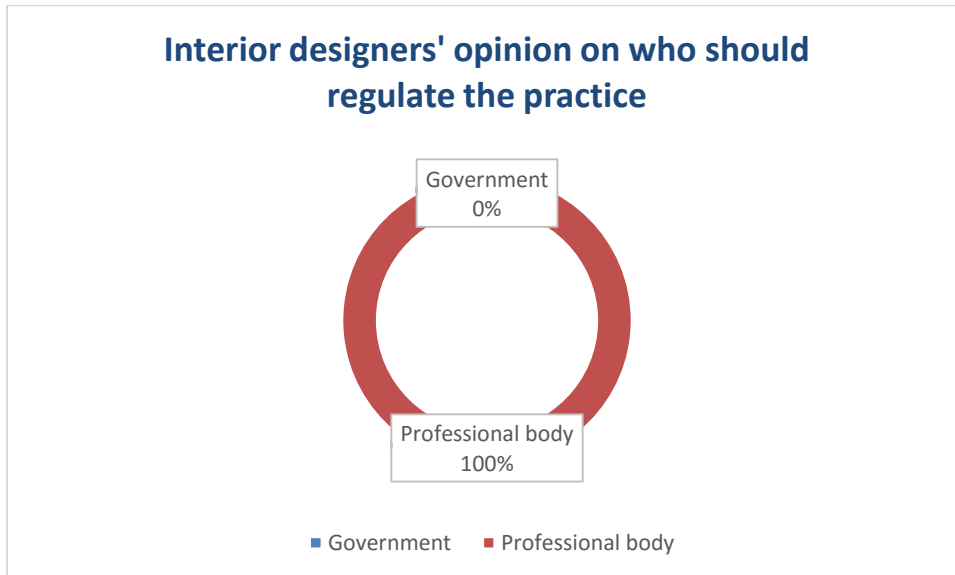
Figure 43 Regulation*: Source: Fieldwork*

They also suggested that it's high time the government recognized Interior design as a profession,

IDAK needs to be in place as designers have lacked a voice for a very long time, the designers should choose the officials who head the body that governs them and they should not hold the position for long periods of time so as to allow for fresh Ideas and change, The professional body should work hand in hand with other bodies to ensure clear transactions/handover of projects from survey, architect, contractor/engineer to interior designers for finishing. Institutions like NIT, TUK, BIFA should be involved in this process of professionalization.

4.0.2 Interior design Educators

Questionnaires were sent to eight interior design educators in three institutions that teach interior design in Nairobi. Five questionnaires were filled and returned to the researcher while three were not returned. The return rate was 62%.
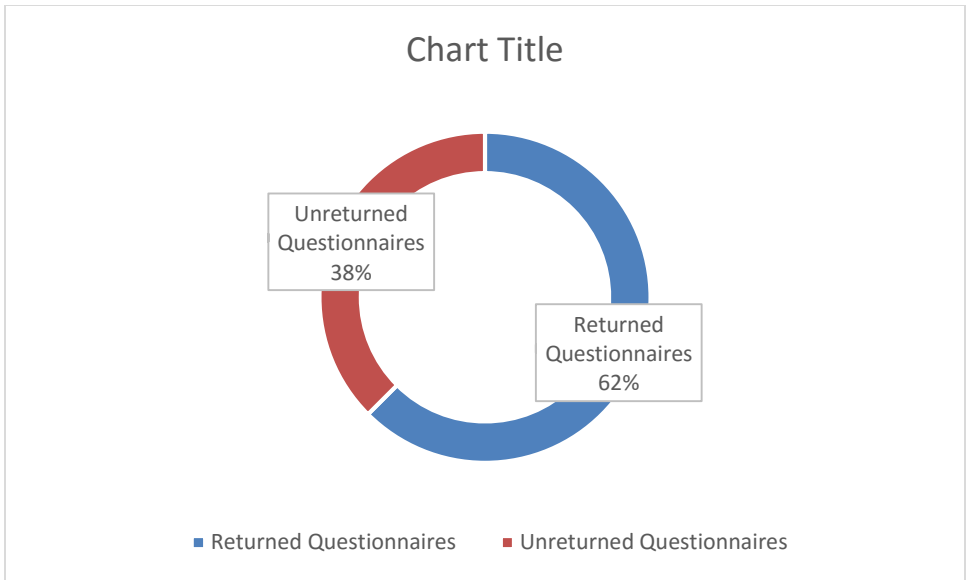
Figure 44 Questionaires*: Source: Fieldwork*

All the respondents had the qualification of a Master degree in Design.
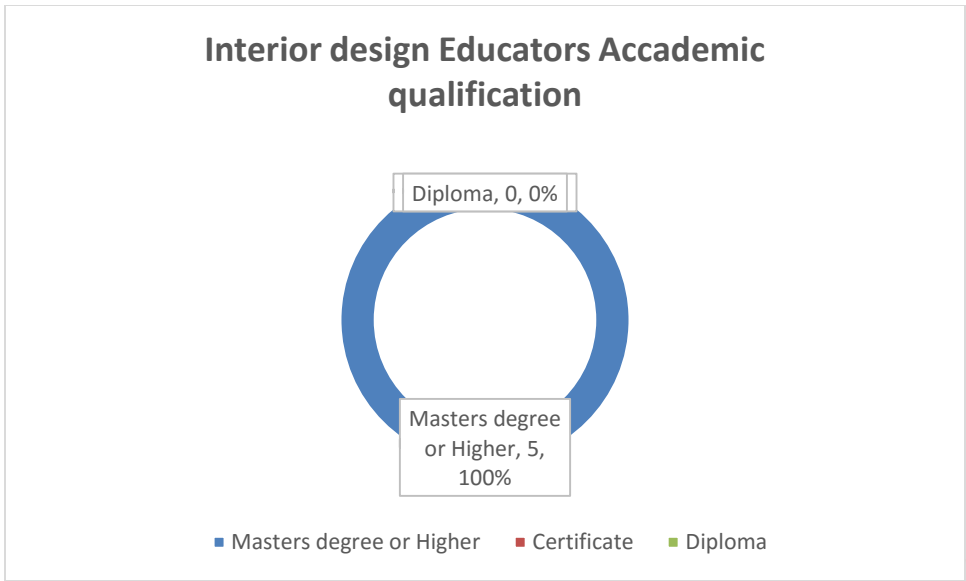
Figure 45*: Academic qualification. Source: Fieldwork*

All the respondents had taught interior design for a period between 0-5 years

All the 5 interior design educators responded to the question about what they have enjoyed in the period that they have been teaching design. These responses included Creativity of students, innovation in industrial materials, imparting knowledge, seeing students take advice and utilize it, responsive students, market demand for design graduates, technical advancement, helping students digitize their design using software, seeing students excel in their pursuits after school.

All the 5 interior design educators responded to the question about the challenges that they have faced while teaching design. These included less equipped design studios, lack of recognition by the market in some cases, lack of participation by the experts in the field. Lack of an updated curriculum and technological infrastructure, Lack of equipment, disconnect between profession and school, Lack of enough storage for students' work and limited study materials.

All the 5 interior design educators suggested improvements that can be made to the interior design education These included industrial attachment to be made mandatory and annually, new curriculum, a good relationship between industry and education. Recognition by the government on how much design brings to the economy.

The interior design educators also presented various versions of the definition of a profession. An expert in a given field with experience in design and client relations.

All the interior design educators responded to the question of whether interior design is a recognized profession in Kenya. 60% indicated that it is a recognized profession 20% indicated that it is not while 20% said they were not sure.

Educators' opinion on interior design recognition

Not Sure, 1, 20%

No, 1, 20%   Yes, 3, 60%

■ Yes   ■ No   ■ Not Sure
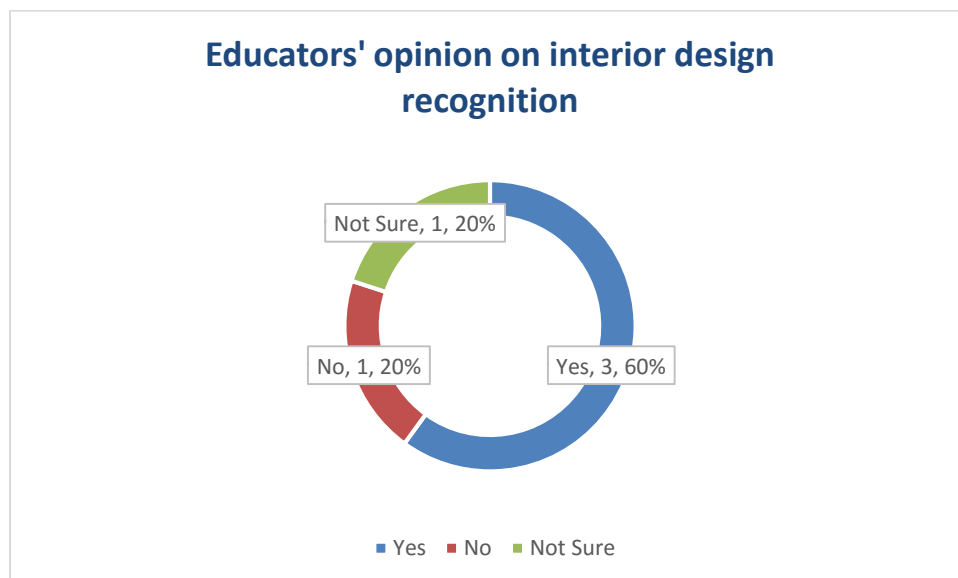
Figure 46: *Interior design recognition. Source: Fieldwork*

80% of the interior design educators said that interior design in Kenya does not a proper curriculum and 20% were not sure whether it does.
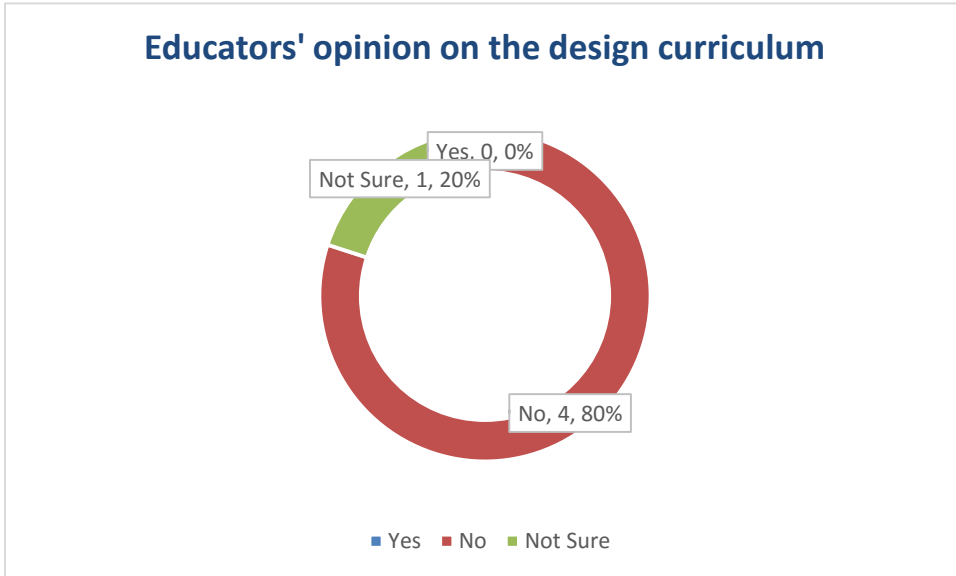
Figure 47*: Design Curriculum. Source: Fieldwork*

80% of the interior design educators know about IDAK (Interior Designer's Association) while 20% do not know.
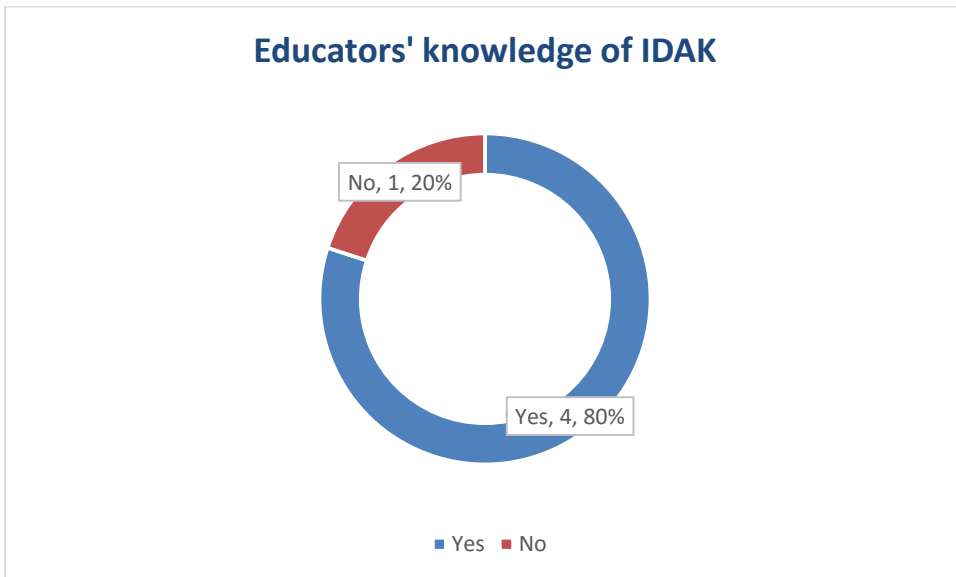
Figure 48*: Knowledge about IDAK Source: Fieldwork*

40% of the interior design educators indicated that they are members of IDAK while 60% indicated that they are not.

Educators' membership in IDAK

Yes 40%
No 60%

■ Yes ■ No
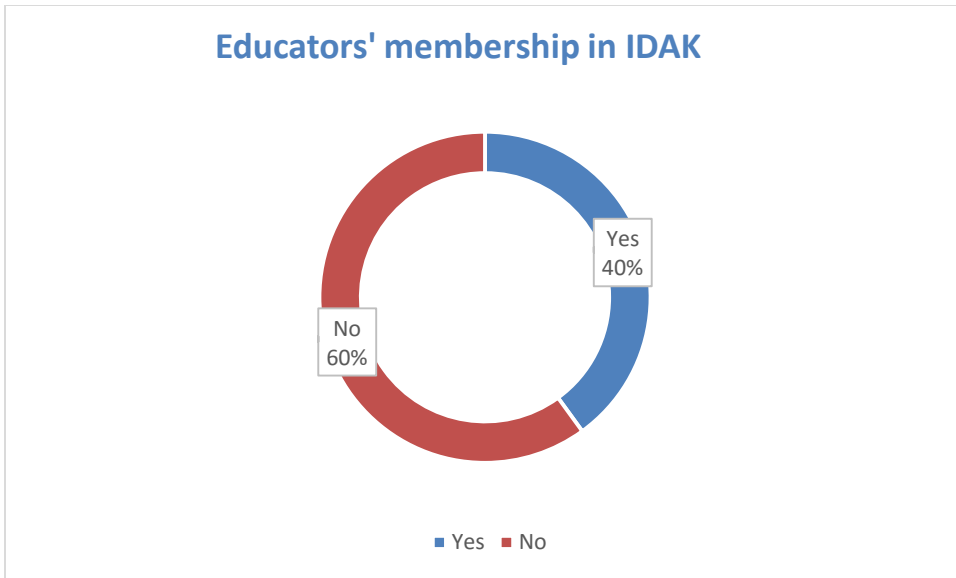
Figure 49: *Membership in IDAK. Source: Fieldwork*

All the interior designers indicated that having a body like IDAK is crucial.

Educator's opinion on IDAK

No, 0, 0%

Yes, 5, 100%

■ Yes ■ Not Sure ■ No
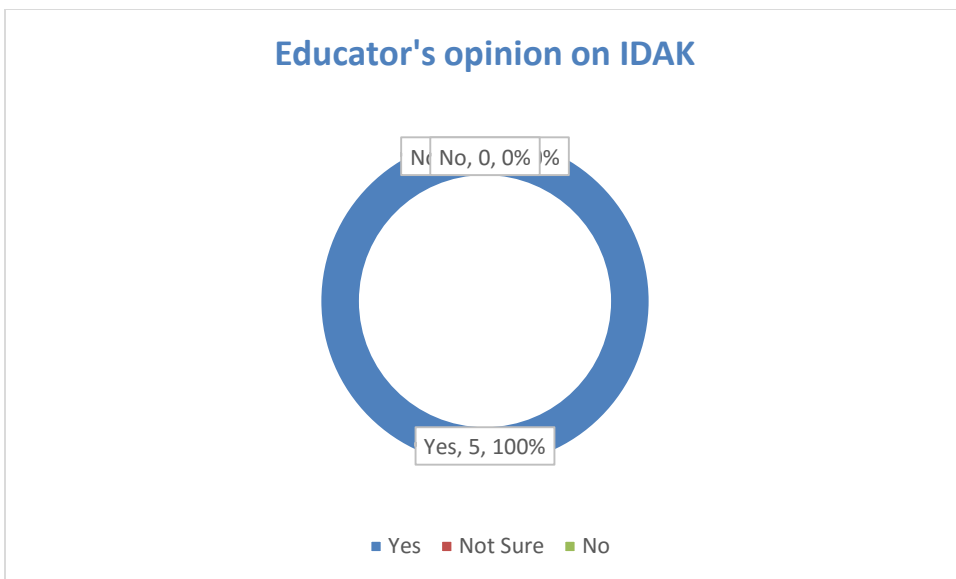
Figure 50:*Opinion on IDAK. Source: Fieldwork*

The interior design educators suggested that so as to improve the profession, the professional body should offer professional examination and registration, champion the cause of interior design in all fronts i.e education and the profession and publicity, formulate policies for the sector and act as a link between designer and client.

All the interior design educators indicated that interior designers should form part of the professional body.

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Interior designer's representation

No No, 0, 0% %

Yes, 5, 100%

■ Yes   ■ Not Sure   ■ No

Figure 51: *Interior designers Source: Fieldwork*

All the interior design educators indicated that interior design firms should be part of the professional association.

Interior design firms' representation

No No, 0, 0% %

Yes, 5, 100%

■ Yes   ■ Not Sure   ■ No
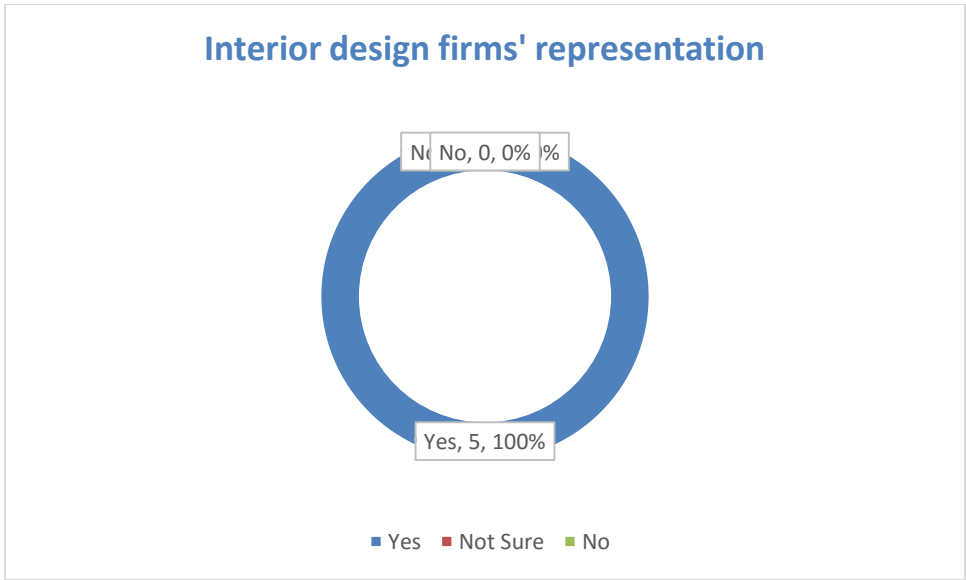
Figure 52 Design Firms: *Source: Fieldwork*

All the interior design educators indicated that they should have a representative in the professional body.

Interior design educators' representation

No No, 0, 0% %

Yes, 5, 100%

■ Yes   ■ Not Sure   ■ No
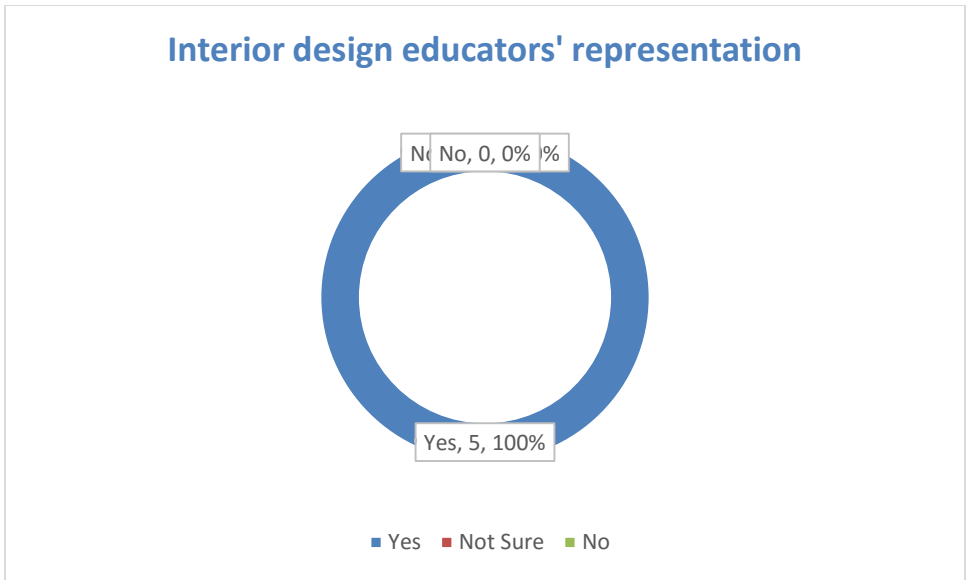
Figure 53*: Educators. Source: Fieldwork*

All the interior design educators indicated that students should have a representative in the professional body.

Interior design students' representation

No No, 0, 0% %

Yes, 5, 100%

■ Yes   ■ Not Sure   ■ No
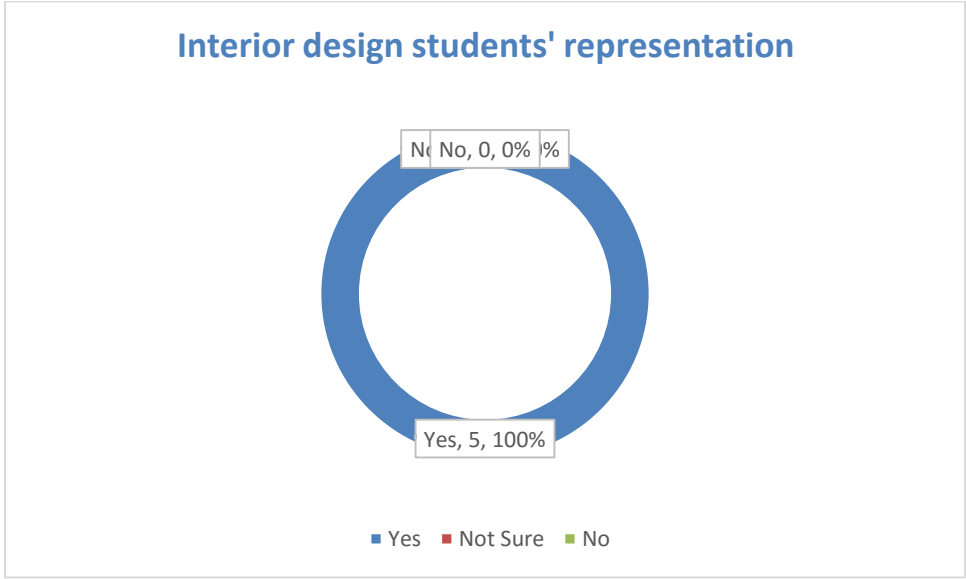
Figure 54*: Students. Source: Fieldwork*

80% of the interior design educators indicated that the government should have a representative in the professional body while 20% indicated that it should not have a representative.

Government representation

Not sure, 0, 0%

No, 1, 20%

Yes, 4, 80%

■ Yes   ■ No   ■ Not sure

Figure 55*: Government Source: Fieldwork*

60% of the interior designers indicated that interior design clients should not have a representative in the professional body while 40% were not sure.

Client Representation

Yes, 0, 0%

Not sure, 2, 40%

No, 3, 60%

■ Yes   ■ No   ■ Not sure
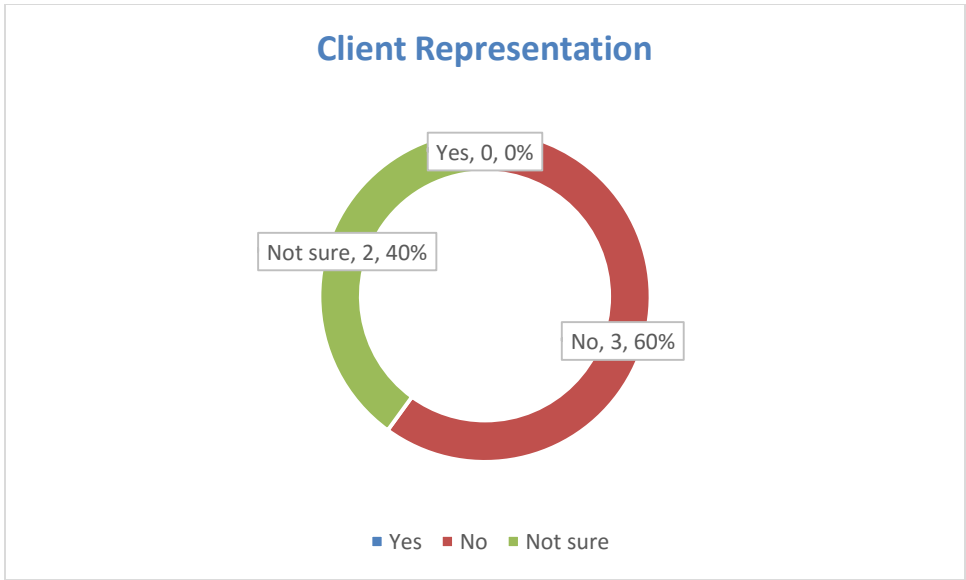
Figure 56*: Clients Source: Fieldwork*

80% of the interior designers indicated that interior design suppliers should have a representative in the professional body while 20% were not sure.

Figure 57: *Suppliers. Source: Fieldwork*

All the interior design educators indicated that interior design does not have government recognition.

Figure 58: *government recognition. Source: Fieldwork*

So as to receive government recognition the interior design educators suggested that a profession should hold exhibitions, draft a design bill to be passed in parliament and form a professional body. They also cited advantages that professions get from having government recognition which included, employment by the government, award of government tenders and incentives.

60% said that interior design participates in government activities. Some of the activities they cited were: government exhibitions and expos, government tenders, design of government offices and employment by the government. 20% said that it does not while 20% said they were not sure.

Figure 59 Participation*: Source: Fieldwork*

On the question of whether interior design in Kenya has a means of engaging the public through avenues such as exhibitions and magazines, 60% of the interior design educators said yes while 40% were not sure.
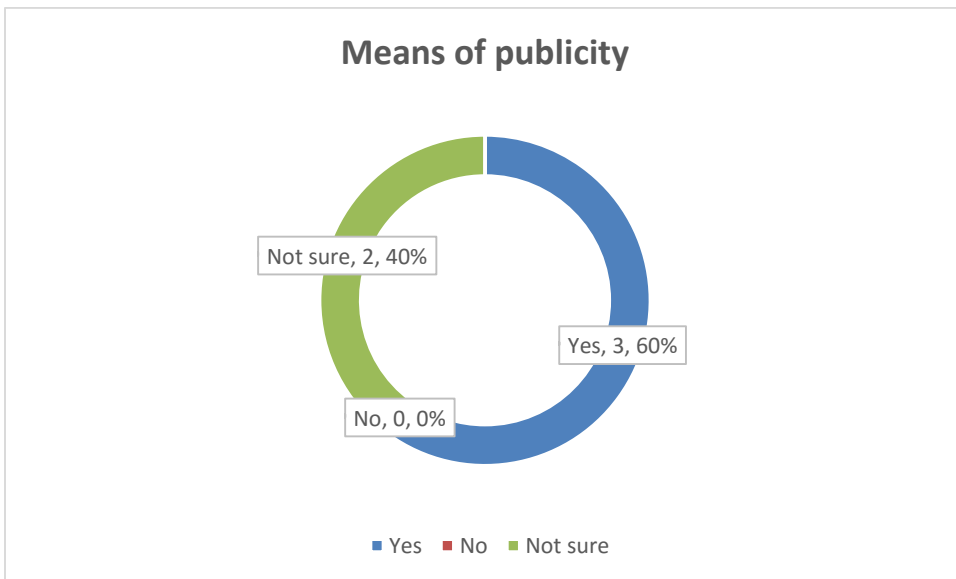
Figure 60*: Publicity. Source: Fieldwork*

They also presented varied opinions on the definition of regulation. These were: A guiding rule that controls the way of doing things in a particular set up, standardization,
All the interior design educators interviewed said that interior design should be regulated.

Educator's opinion on regulation

Not sure
0%

Yes
100%

■ Yes   ■ No   ■ Not sure

Figure 61: Regulation. Source: Fieldwork

All the interior designers interviewed said that the mandate to regulate interior design in Kenya should be given to a professional body. They also pointed out the aspects of the profession that need to be regulated which are professional qualification, professional fees, curriculum, contracts between the clients and interior designers.

Educators' opinion on who should regulate the practice

Government
0%

Professional body
100%

■ Government   ■ Professional body

Figure 62: Who should regulate the practice. Source: Fieldwork

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They also suggested that design education should be introduced in Kenya Secondary school studies and that a design bill that touches on all aspects of design should be tabled and passed in parliament.

4.0.3   IDAK Officials

All four current IDAK officials were interviewed. These included The Chairman, Vice Chairman, Secretary General, Treasurer. The researcher is the fifth committee member; he holds the position of Organising Secretary. He decided to conduct a face to face interview with the officials after one of their committee meetings

75% of the respondents had the qualification of a Master degree in Design and 25% of them had qualification of a bachelor's degree in design.
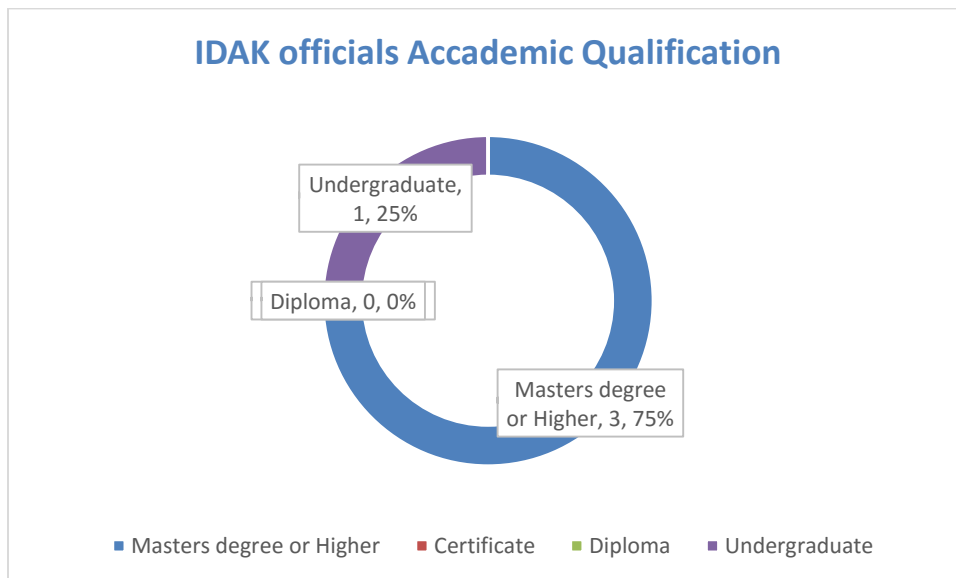
Figure 63: *Academic qualification. Source: Fieldwork*

All the interviewed IDAK officials responded to the question about what they have enjoyed during their term in office. These included, formulation of future policies of the association like the constitution, partnerships with allied organisations like Ideal interiors, acceptance of the association by members, design bill 2015 meetings, member turn out in meetings, dynamic and dedicated committee members

All the interviewed IDAK officials pointed out some challenges that they have encountered so far and these included poor turn out in meetings, lack of commitment from some of the

members, lack of recognition by the government, lack of enough resources to organize events and educate the public about the importance of interior design

They also suggested improvements that can be made to the design industry which included, strengthening of IDAK, government recognition of the profession, collaboration with other professionals in the building industry like engineers and architects, regulation of entry to the profession, poor materials to be axed from the industry, enhancement of the curriculum and that designers need to become more proactive and start participating in government activities.

All the IDAK officials indicated that interior design is a recognized profession in Kenya.

IDAK officials opinion on recognition

Not sure, 0, 0%

Yes, 4, 100%

■ Yes ■ No ■ Not sure
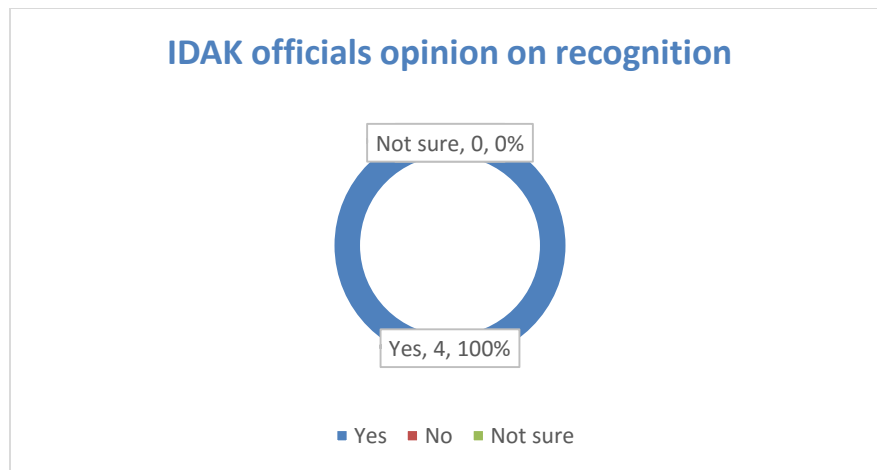
Figure 64: *Regulation: Fieldwork*

All the IDAK officials indicated that Interior design in Kenya does not has a proper curriculum.

IDAK officials opinion on interior design Curriculum

Not sure
0%

No
100%

■ Yes ■ No ■ Not sure
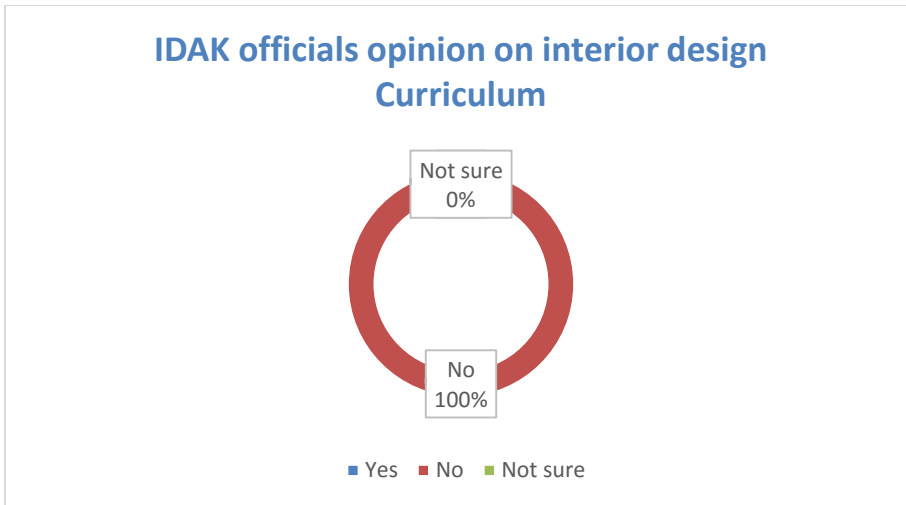
Figure 65: *Curriculum. Source: Fieldwork*

The officials said that the roles that a professional body like IDAK should play in improving the profession include regulating entry to the profession, accreditation of interior designers, keeping a register of all accredited professionals, organizing exhibitions and trade shows for the industry, connecting students to the professionals and the professionals to their clients. The association should also solve disputes in the profession and represent its members in international associations.

All IDAK officials indicated that interior designers should form part of the professional

IDAK officials opinion on Interior designers

Not sure, 0, 0%

Yes, 4, 100%

■ Yes ■ No ■ Not sure

body
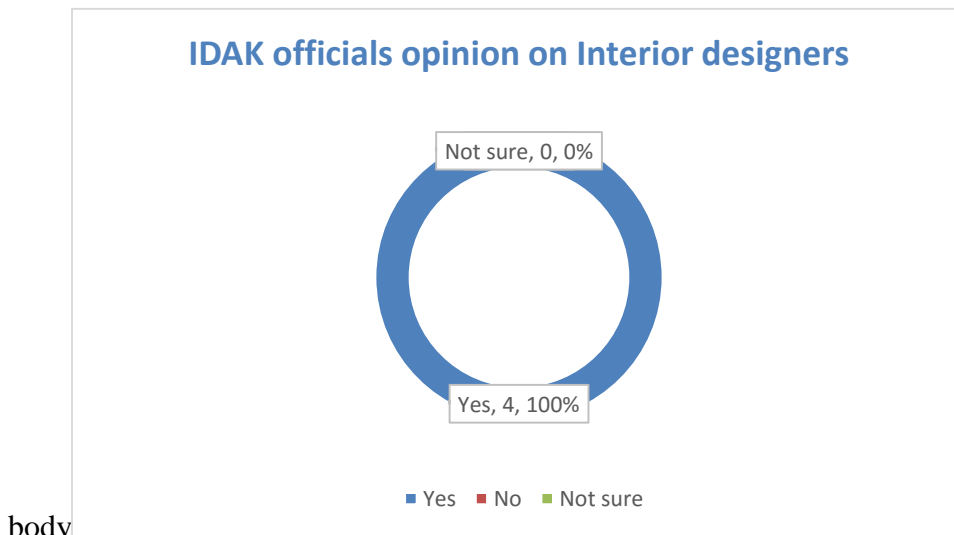
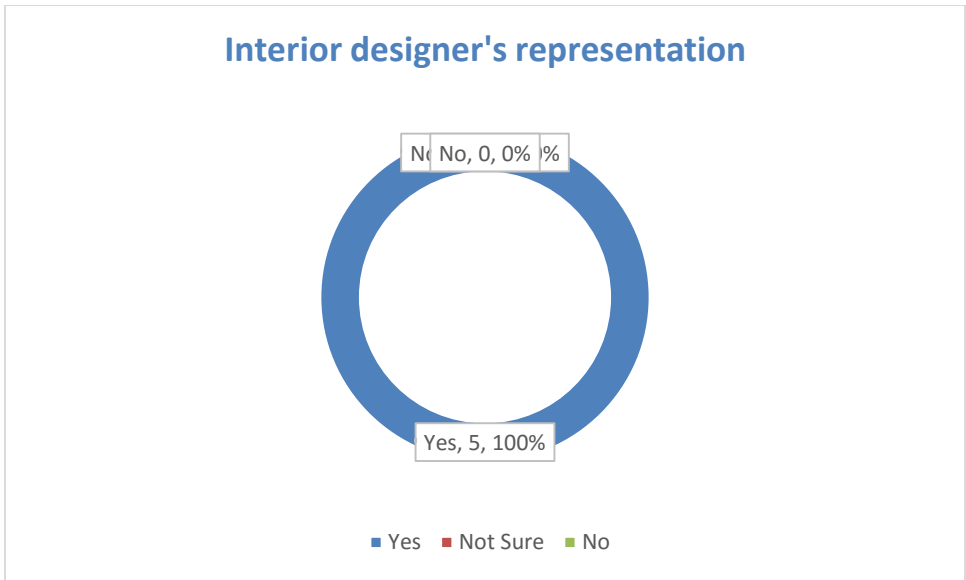**Figure 66**:*Interior designers Source: Fieldwork*

All IDAK officials indicated that interior design firms should be part of the professional association.

IDAK officials opinion on Interior design firms

Not sure, 0, 0%

Yes, 4, 100%

■ Yes ■ No ■ Not sure
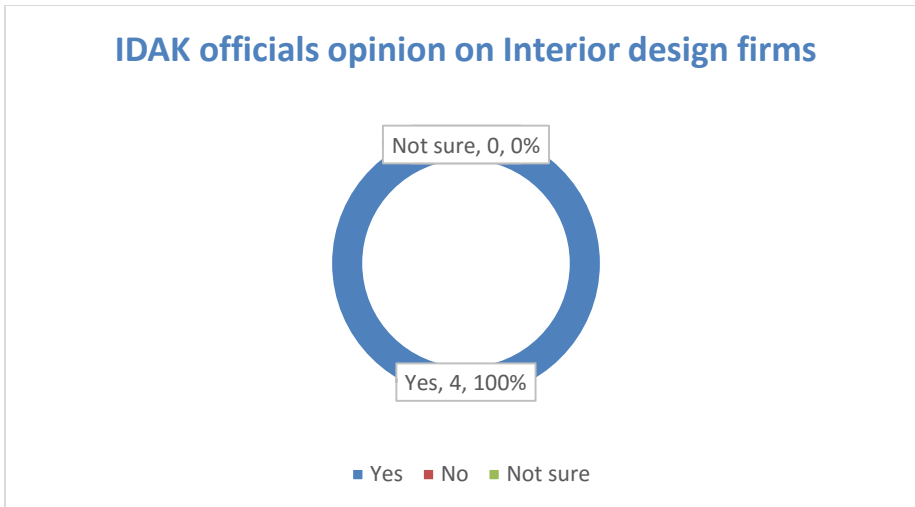
Figure 67*: Design firms. Source: Fieldwork*

All IDAK officials indicated that interior designer educators should have a representative in the professional body.

IDAK officials opinion on Interior design educators

Not sure, 0, 0%

Yes, 4, 100%

■ Yes ■ No ■ Not sure
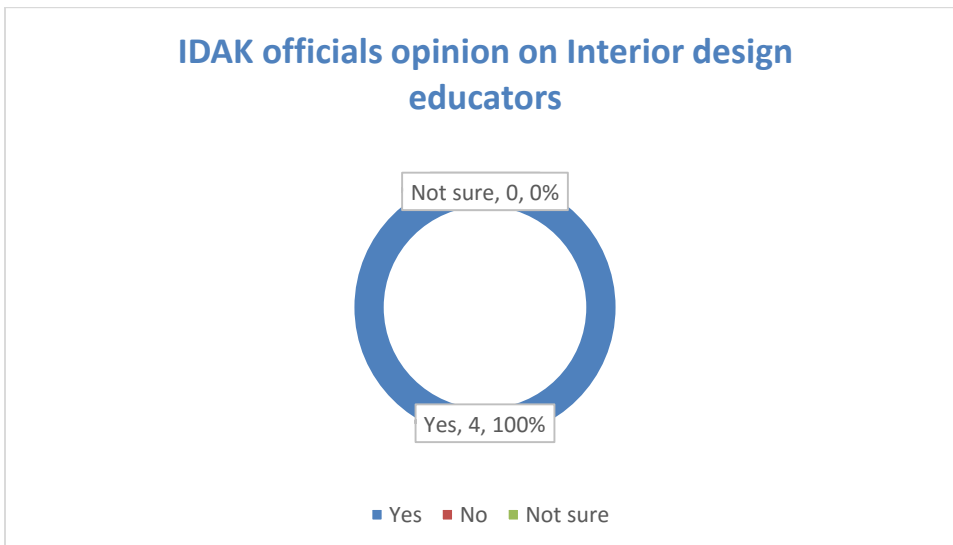
Figure 68*: IDAK officials opinion on Interior design educators Source: Author*

All IDAK officials indicated that students should have a representative in the professional body.

Interior design students representation

Not sure, 0, 0%

Yes, 4, 100%

■ Yes   ■ No   ■ Not sure
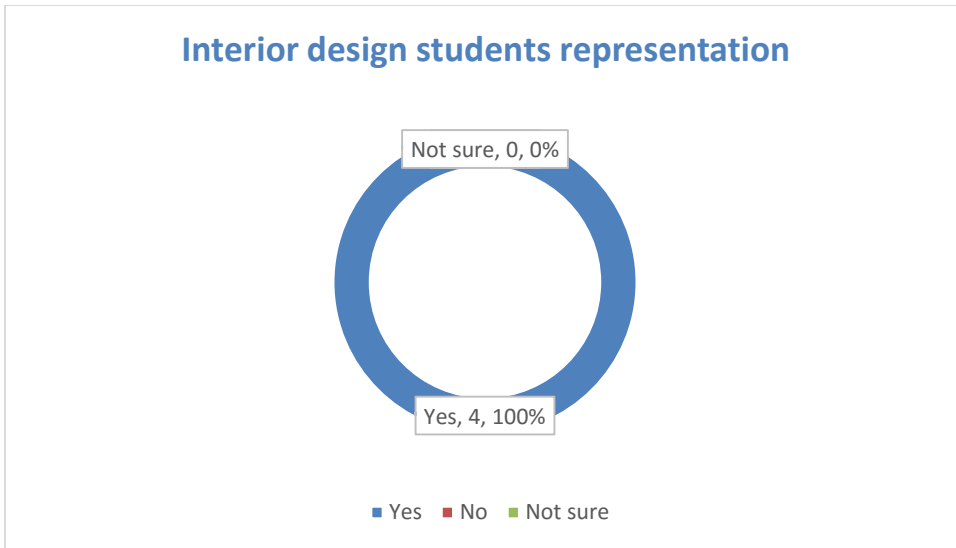
Figure 69: *Students. Source: Fieldwork*

75% of the IDAK officials indicated that the government should have a representative in the professional body while 25% indicated that it should not have a representative.
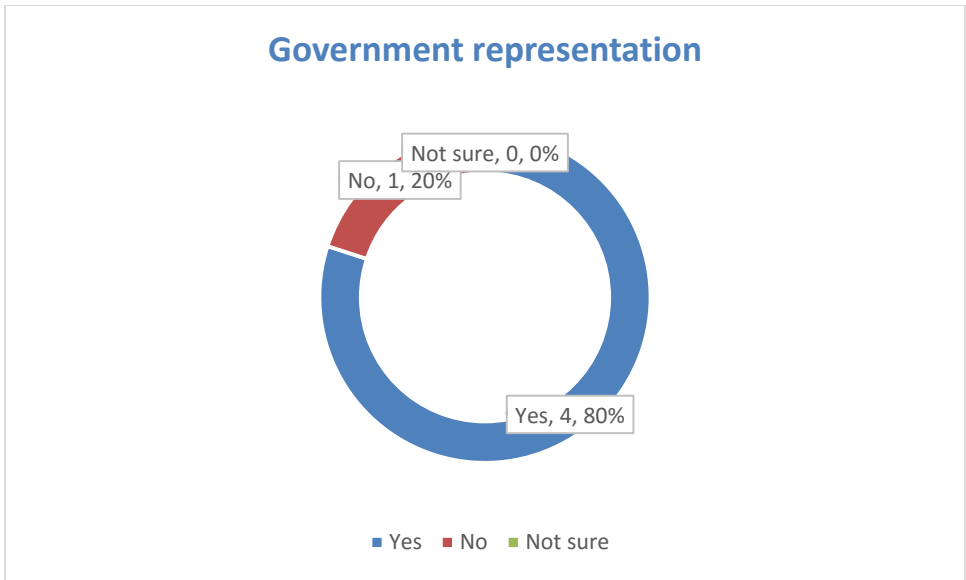

Government representation

Not sure, 0, 0%

No, 1, 25%

Yes, 3, 75%

■ Yes   ■ No   ■ Not sure
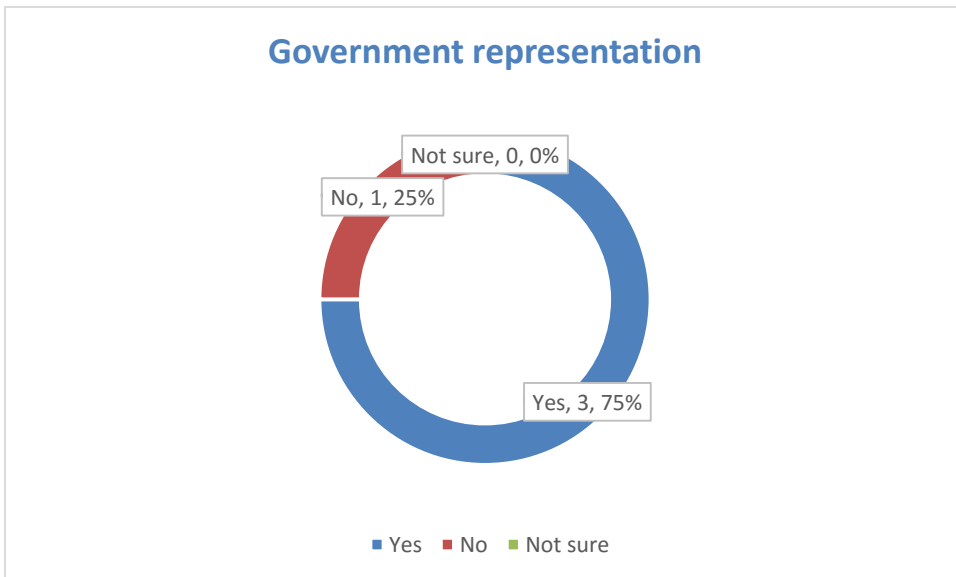
Figure 70: Government representation. Source: Fieldwork

75% of the IDAK officials indicated that interior design clients should not have a representative in the professional body while 25% indicated that they should.
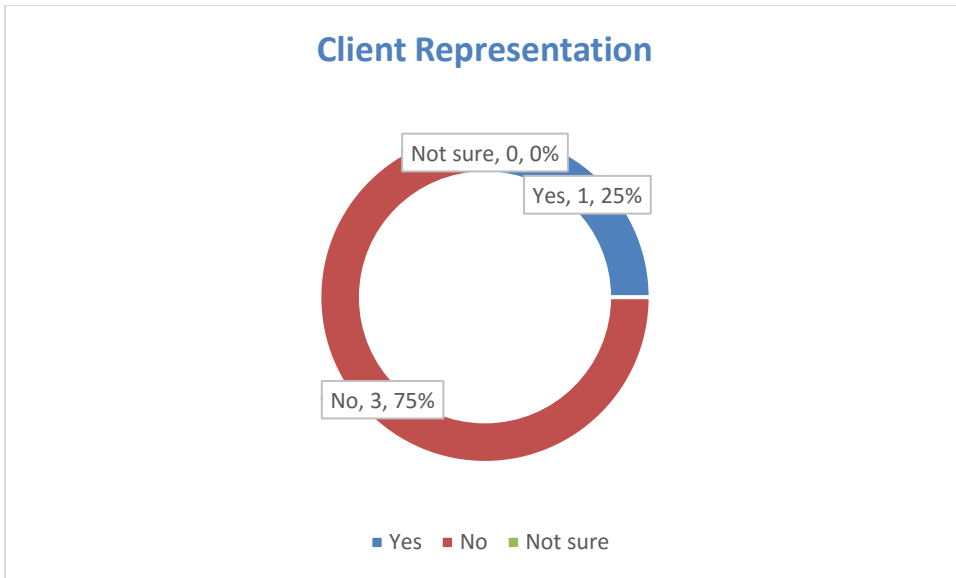
Figure 71: Client Representation. Source: Fieldwork

75% of the IDAK officials indicated that interior design suppliers should not have a representative in the professional body, 25% indicated that they should.
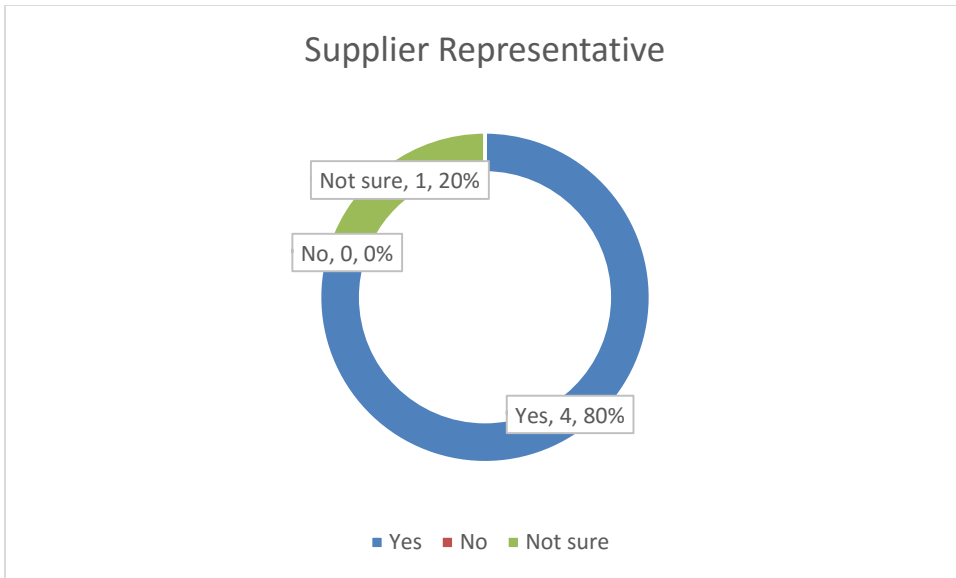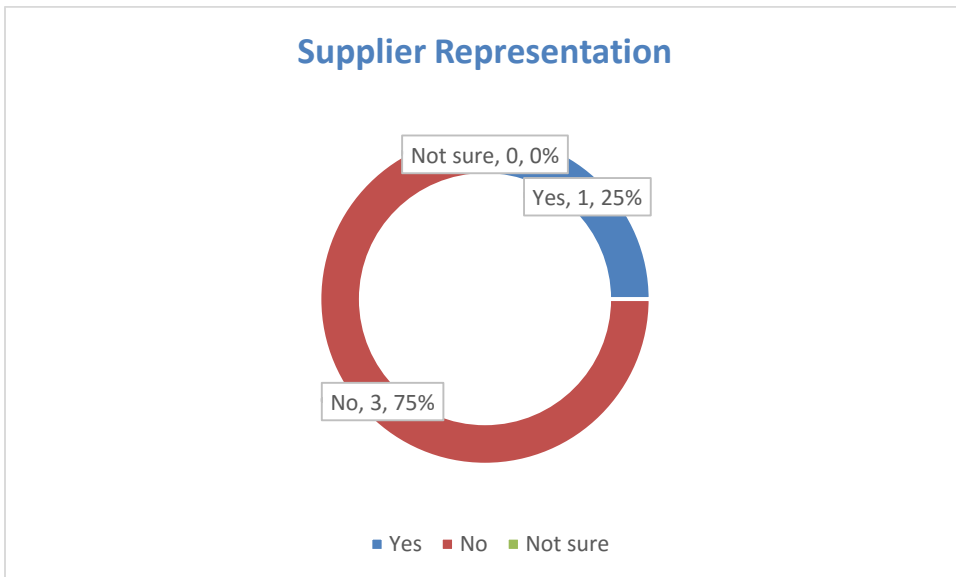

Figure 72: Supplier Representation. Source: Fieldwork

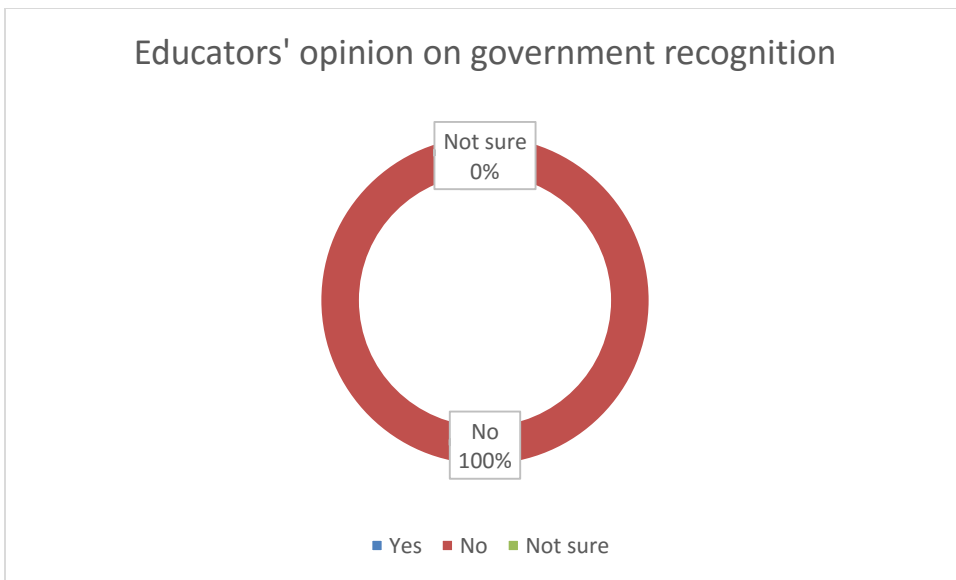75% of the interior designers indicated that interior design does not have government recognition, 25% indicated that it does not.
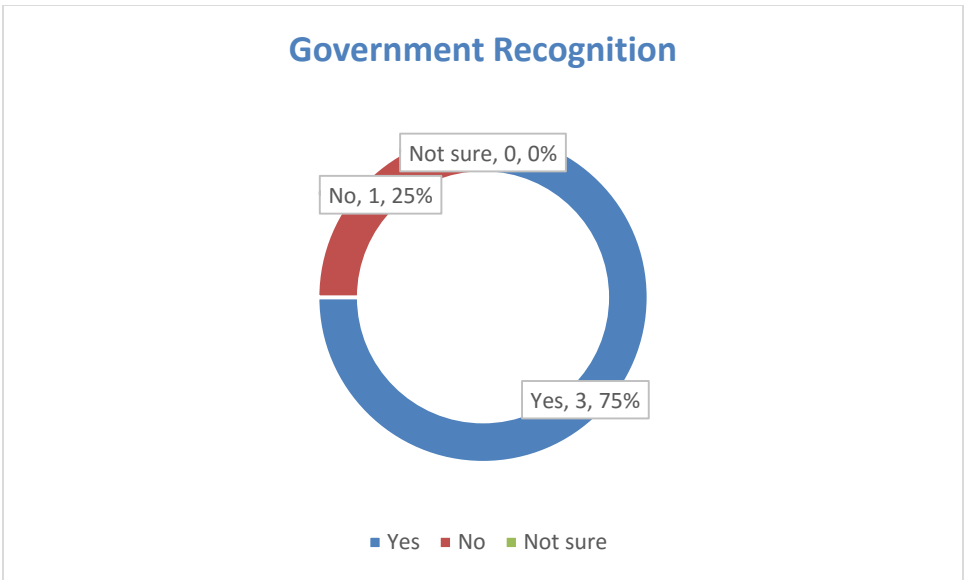
Figure 73: Government Recognition. Source: Fieldwork

They also cited advantages that professions get from having government recognition which included, employment by the government and government tenders.

75% of the IDAK officials said that interior design participates in government activities. Some of the activities they cited were: government exhibitions, government tenders, design of government offices and employment by the government. 25% said that it does not.
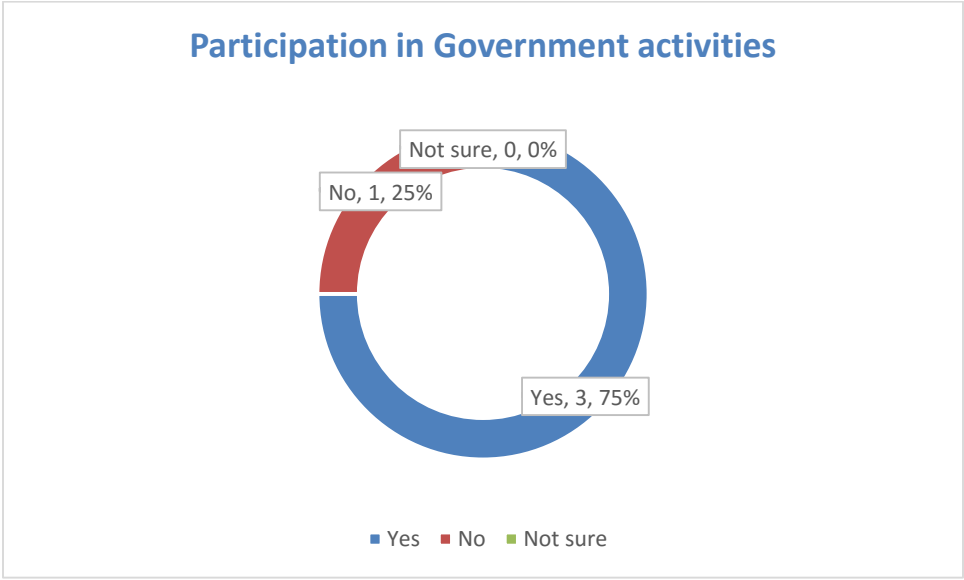
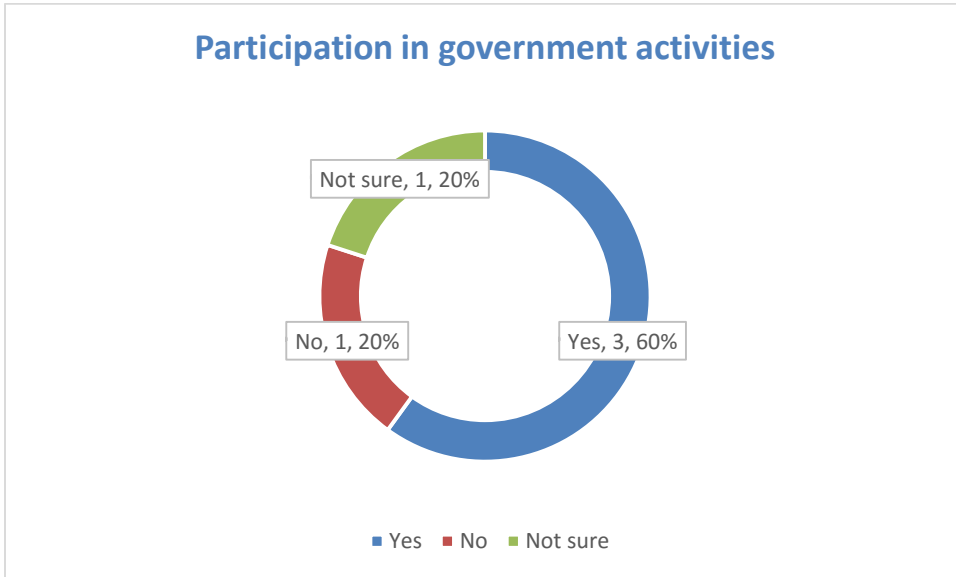*Figure 74: Participation in Government activities. Source: Fieldwork*

All the IDAK officials said that interior design in Kenya has a means of engaging the public through avenues such as exhibitions and magazines.

Means of publicity

Not sure, 0, 0%

Yes, 4, 100%

Yes No Not sure
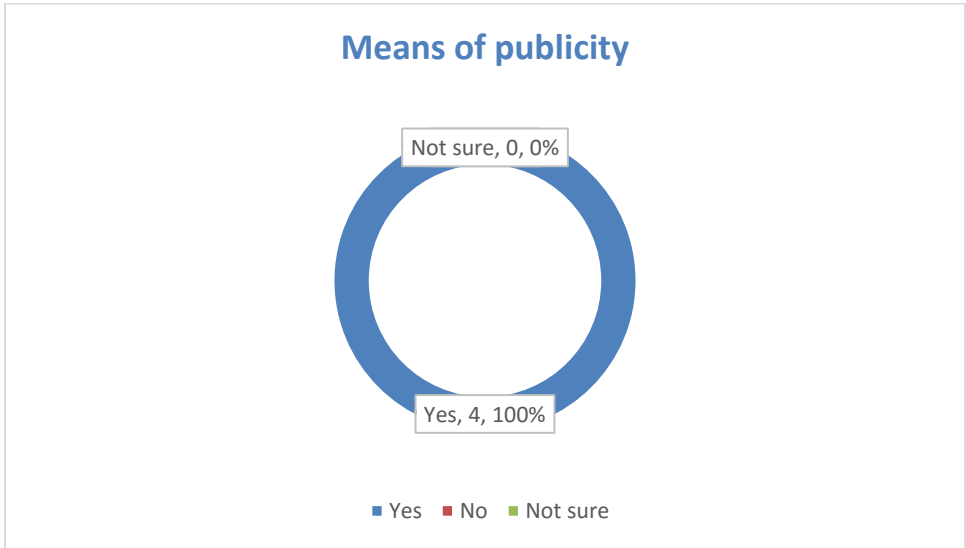
Figure 75: Means of publicity. Source: Fieldwork

All the IDAK officials said that interior design should be regulated.

IDAK officials' opinion on Regulation

Not sure, 0, 0%

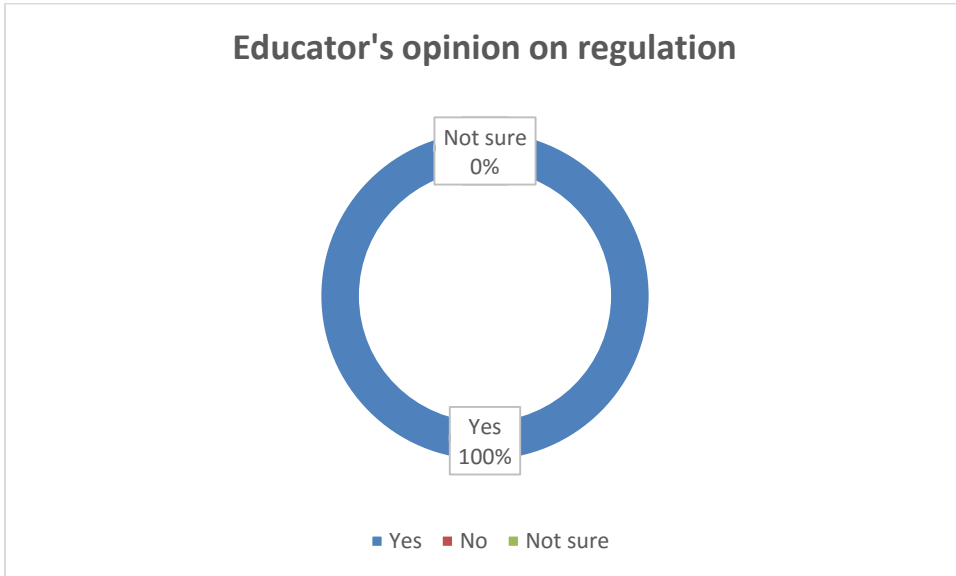Yes, 4, 100%

Yes No Not sure
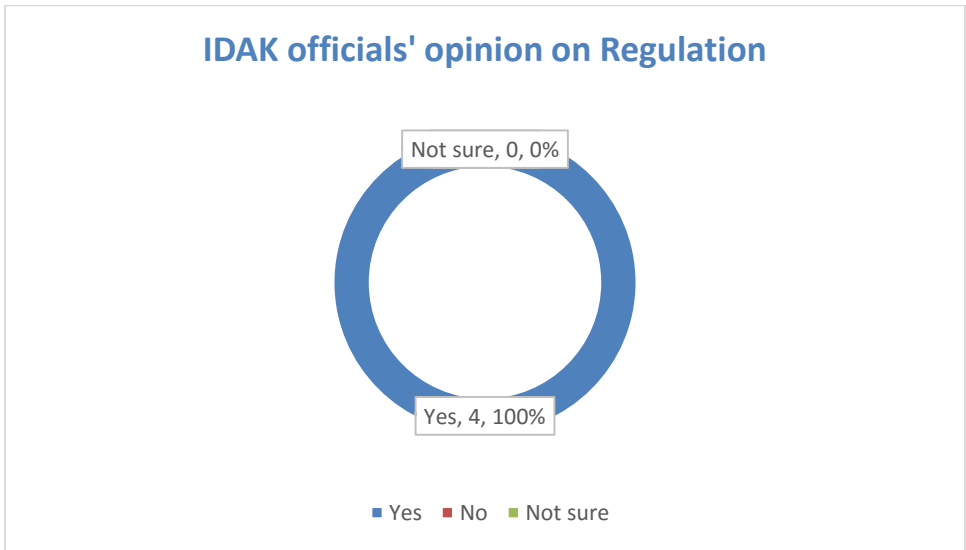
Figure 76: IDAK officials' opinion on Regulation. Source: Fieldwork

All the interior designers interviewed said that the mandate to regulate interior design in Kenya should be given to a professional body. They also pointed out the aspects of the profession that need to be regulated which are contracts, accreditation of designers, building standards, pricing and quality of materials, design fees and the minimum education requirement

IDAK officials' opinion on who should regulate the practice

Government
0%

Professional body
100%

■ Government   ■ Professional body
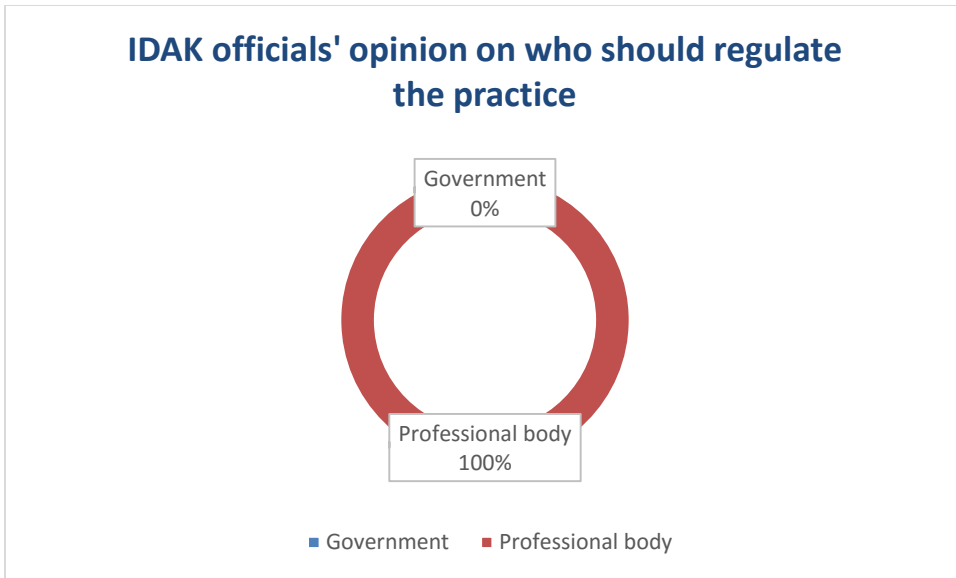
Figure 77: IDAK officials' opinion on who should regulate the practice. Source: Fieldwork

4.0.4   Interior design Clients

Questionnaires were sent to ten interior design clients. None of the clients returned their questionnaires. However, the researcher followed with a phone call and 5 clients agreed to do telephone interviews. Therefore, the questionnaire return rate was 0%.

Questionnaire return rate

Returned
Questionnaires,
0, 0%

Unreturned
Questionnaires,
10, 100%

■ Returned Questionnaires   ■ Unreturned Questionnaires
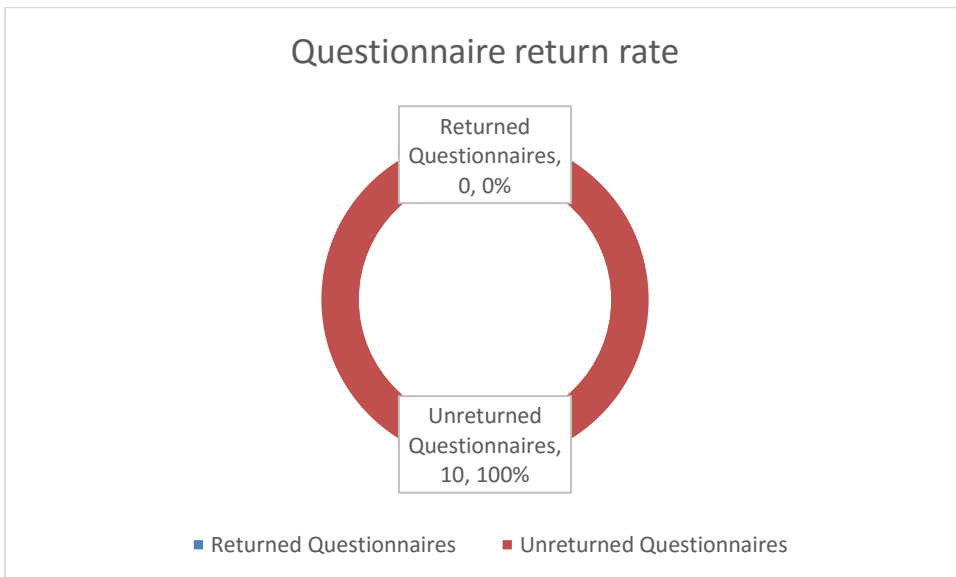
Figure 78: Questionnaire return rate. Source: Fieldwork

All the clients interviewed were aware that Kenya had interior designers and had received services from an interior designer for a period between 0-5 years.

All the five clients responded to interior design educators responded to the question about their positive experiences working with interior designers and these included creative design solutions, ideas, transformation of their spaces into habitable living areas, appreciation from their peers, availability of the designer, proper execution of the job, fair price, exposure to design trends in Kenya and information on materials and prices.

All of them also responded to the question about the challenges that they have faced while working with interior designers and these included costly services, poor management of contractors and sub-contractors, poor pricing model, arrogance of some of the designers, poor communication, poor quality of work, delays and failure to meet set deadlines, poor communication with the contractor

All the interviewed clients also suggested improvements that interior designers can adopt to enhance their profession. These included fair pricing, marketing themselves better, working with contractors and suppliers, networking more, collaborating with international suppliers and forming a body where clients can send in their complains.

All the clients interviewed did not know about the existence of IDAK (Interior Designers Association of Kenya) however they unanimously said having a body like IDAK is crucial.

Clients' knowledge about IDAK

Yes, 0, 0%

No, 4, 100%

■ Yes ■ No

Figure 79: Clients' knowledge about IDAK. Source: Fieldwork

All the interior design clients interviewed said that interior design should be regulated.
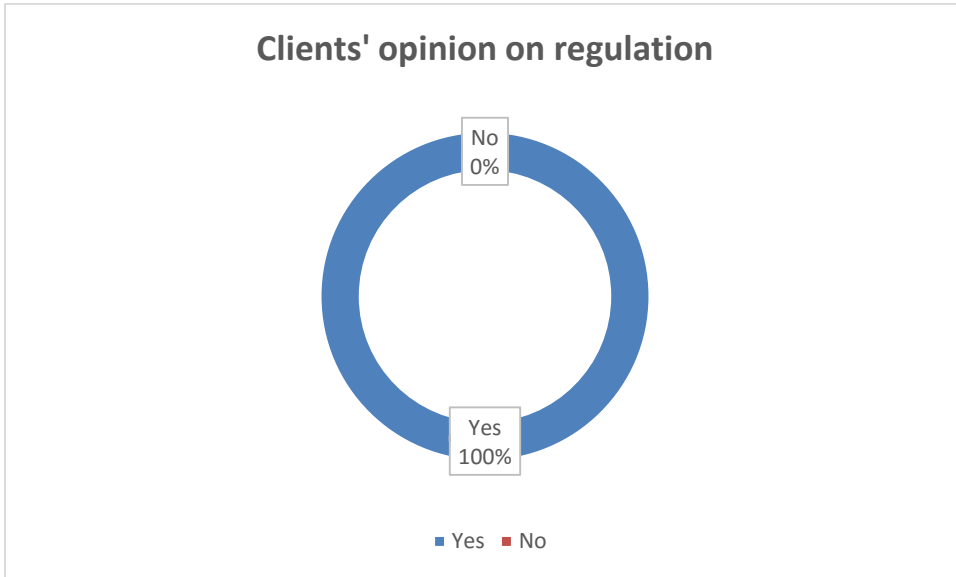
Figure 80: Clients' opinion on regulation. Source: Fieldwork

80% of the interior design clients interviewed said that the mandate to regulate interior design in Kenya should be given to a professional body. 20% said it should be given to both the government and a professional body
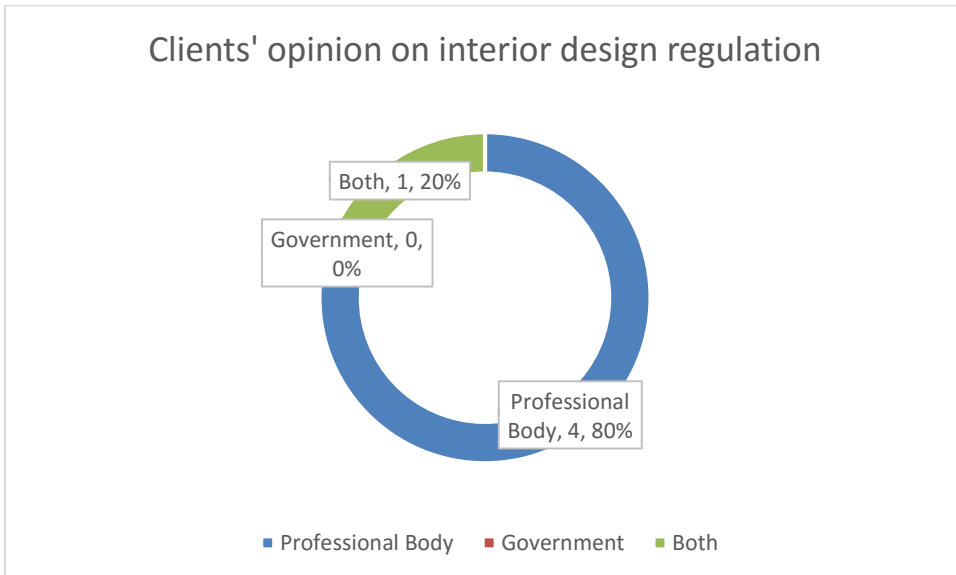
Figure 81: Clients' opinion on interior design regulation. Source: Fieldwork

According to the clients the aspects of the profession that should be regulated include, prices, materials, education qualification, contracts and relationship between other professionals.

CHAPTER 5 - FINDINGS

5.0 State of interior design in Kenya; practitioners' perspective

5.0.0 Education

From the student's point of view, Interior design is a good course because they enjoy learning how to create unique forms and realistic artistic impressions. They also enjoy organising space in unique ways, getting inspiration from natural forms and interacting with professionals. Working with colours and colour schemes also form part of the list of things that students enjoy. However, they face challenges which include minimal time to work and short deadlines from their tutors, unavailability of software tutorials, poor aesthetics of design studios, lack of materials to do school work, and unavailability of equipment's like a 3d printer.

Interior design educators enjoy teaching creative and responsive interior design students who take their advice and utilize it. They are also motivated by the market demand for design graduates and technical advancement in the industry. They also enjoy helping students digitize their design using software and seeing them excel in their pursuits after school. However, they face challenges like less equipped design studios, lack of recognition by the market, lack of participation by the experts in the field. Lack of an updated curriculum and technological infrastructure, lack of equipment, limited study material and a disconnection between the profession and academia.

The following data from the research conducted confirms the students and educators sentiments about the curriculum. 46% of respondents who also included interior designers and IDAK officials said that interior design does not have a proper curriculum. 42.75% said it does, 9.25% said it does not. 3.75% did not respond to this question

Students felt that some of the improvements that should be made to the course are concentrated tutoring for CAD Software, increased number of workshops and a better curriculum. Others include change of the courses to entail more field studies, job market

scenarios and practicals as opposed to theory units. They also indicated that internships and adoption of new technology are necessary.

Interior design educators suggest that industrial attachment should be made mandatory and annually, a new curriculum should be put in place and a good relationship fostered between industry and education. The government should also recognise how much design brings to the economy was also suggested.

5.0.1   The Industry

Practicing interior designers in Kenya enjoy conducting site visits, working with software, experimenting with different materials in the construction business, project execution and seeing the final design as well as gaining client's faith and trust. They also enjoy meeting clients from different disciplines and backgrounds and building trusted networks of suppliers and sub-contractors. Designers enjoy being appreciated as professionals, networking, sharpening their creative skills, working on new ideas and coming up with innovative designs. They also appreciate the availability of raw materials locally and imported ones, ready market for the profession and availability of high quality/well skilled manpower to execute the work. They also enjoy working together with other consultants e.g. engineers, exposure to different cultures.

Interior designers also face challenges in the industry and these include lack of recognition of the profession, little appreciation of the design profession by some of the clients, misinterpretation of client's needs in a given brief and limited variety materials to explore. Others include poor technology in design business unlike other developed countries, Lack of clear guidelines and an umbrella body to oversee interior design as a practice, tight deadlines and working with unreliable suppliers and sub-contractors was also recorded. Other challenges are the inability to access working capital and quick loans with friendly interest rates and delayed payments by clients despite clear binding contracts. Counterfeit products, underpayment by employers and stiff competition from other professions such as architects, engineers are also challenges that professional designers face

The following data from the research conducted contradicts the practising interior designers sentiments about recognition of interior design. 76.5% of all the respondents in the research conducted said that interior design is a recognised profession in Kenya 16.75% said that it is not while 6.75 % were not sure. This shows that the level of recognition of interior design is high in Kenya and the public knows about the professions existence.

However, according to data from the research conducted the profession is largely not recognised by the government. From the reseach 51% of all the respondents said that interior design is not recognised by the government, 23% said it is while 21.5% were not sure. Quite a significant number was not sure.

Interior design students, practicing interior designers, interior design educators and IDAK officials suggested some actions that interior design should adopt to achieve government recognition. These included formation of a professional body that can address issues to the government, having a government representative in the professional body, doing exemplary work and running programs and exhibitions to educate and inform people about the profession as well as visiting academic institutions to create awareness of the profession. Others included sponsoring bills in parliament and enhancing the training on the profession.

According to the respondents some of the advantages that professions get after receiving government recognition include, receipt of government contracts, better remuneration, and possibility of getting government funding. This also leads to a higher rank in government job groups, employment by the government, less harassment from government bodies e.g. city council and enhanced business interaction with other countries on a global platform were also pointed out.

When it comes to participation in government activities, 64.5 % of all the respondents said that interior design participates in government activities. 25.5% said it does not while 5% were not sure. Some of the activities mentioned by the respondents included government

exhibitions like Nairobi International Trade Fair and The Global Entrepreneurship Summit, government tenders, design of government offices and employment

According to the research the industry has a way of publicising its activities and services. 58.25 % of all the respondents confirmed this 16.75% were not sure.

Some of the improvements to the interior design industry suggested by interior designers included creation of laws and a regulatory body to check the various design practices and remuneration of designers, creation of mass awareness on the importance of design and creation of more trade fairs / shows to bring the construction technologies and ideas up to speed and match the developed countries. Improvement on education policies and a curriculum that is relevant to the market, promotion of local materials and indigenous styles, facilitation of research, protection of local design styles and effective marketing of the profession.

5.0.2   IDAK (Interior Designers Association of Kenya)

IDAK (Interior Designers Association of Kenya) officials said that they enjoy formulation of future policies of the association like the constitution, partnerships with allied organisations like Ideal interiors and acceptance of the association by its members. However, they are faced by challenges like face poor turn out in meetings, lack of commitment from some of the members, lack of recognition by the government, lack of enough resources to organize events and educate the public about the importance of interior design

In the research conducted respondents were asked about their knowledge about the the association's existence. 60.75% of all of them knew about its existence. However, 39.5% did not know. This shows that IDAK has publicised its existence fairly enough but more still needs to be done especially in reaching out to students and clients.

62.33% of all the respondents in the research were not members of IDAK. However, 35.67% were. This shows that even with IDAK's publicity, it has not attracted a lot of

members to its fold. This puts a question to their registration process and membership follow up.

However, all the respondents interviewed said that IDAK is a relevant institution. This shows that IDAK is in the right track in the journey towards professionalization of interior design.

According to the respondents, its roles are to protect the interior designers from duplication of ideas by craftsmen, to ensure that designers are paid what they rightfully deserve and to organize workshops for students and professionals to interact. The association should also link local designers with international interior designers, create a database of designers for better networking, outline guidelines and ethics and codes that should guide the interior design practice, regulate academic qualification of all interior designers, educate the society at large about the profession, and act as an oversight body and a point of reference for the practice, It should also formulate policies to the government about the profession, formulate and advice on relevant curriculums and promote/practice research on market trends, resources and styles practiced in the country. It should help identify, recognize and promote design history and achievements over the years, offer professional examination and registration, act as a link between designer and client, represent its members in international associations.

IDAK officials feel that a lot still remains to be done. Some of the improvement measures that the association can take is strengthening itself, getting government recognition for the profession, collaboration with other professionals in the building industry like engineers and architects, regulating of entry to the profession, axing poor building materials from the industry, enhancement of the curriculum and encouraging designers to become more proactive and start participating in government activities

5.0.3   Clients

Interior design clients enjoy creative design solutions and ideas from interior designers. They also like it when designers transform their spaces into habitable living areas which

earns them appreciation and respect from their peers. They are also impressed by the availability designers, their proper execution of jobs, their fair prices, exposure to design trends in Kenya and information on materials and their prices.

Clients have also encountered challenges while working with interior designers and these included costly services, poor management of contractors and sub-contractors, poor pricing model, arrogance of some of the designers, poor communication with contractors, poor quality of work, delays and failure to meet set deadlines

They however suggest some improvements that interior designers can adopt to enhance their profession which include included fair pricing, marketing themselves better, working with contractors and suppliers, networking more, collaborating with international suppliers and forming a body where clients can send in their complains.

5.0.4   Professionalisation framework

Interior design students, interior designers, interior design educators, IDAK officials and clients all agree unanimously that interior design in Kenya should be regulated. From the research conducted 94.6 % of all them said that interior design should be regulated while 5.4% said it should not.

They also agree that the regulation should be done by a professional body. 94 % of all the respondents said this. 4% said it should be regulated by the government while 4% said it should be regulated by both the government and a professional body.

They also pointed out the aspects of the profession that need to be regulated and these include, contracts, the construction process, code of conduct between professionals, design practices being implemented in the market, accreditation of designers, building standards, pricing of materials, design fees, the design curriculum, professional qualification, contracts between the clients and interior designers.

All the respondents unanimously agreed that Interior designers should be represented in the professional association. Below is the data.

Interior design firms should also be represented in the professional association. 88% of all the respondents voted in favour this. 10.25% voted against while 1.75% were not sure. Majority of the respondents agree that it is crucial for design firms to be represented in the professional association.

Interior design educators should also be represented in the professional association. All the respondents voted for this. This shows that educators are very important to the profession.
Interior design students should also be represented in the professional association. 95% of all the respondents said yes to this. 3.25% said no while 1.75% did not respond.

According to the results, the government should also be represented in the professional body 79.25% of all the respondents said yes to this. 19% said no while 1.75% were not sure.

According to the results, the clients should also be represented in the professional body. 57.25% of all the respondents said yes to this. 39.5% said no while 3.25% were not sure.

According to the results, suppliers should be represented in the professional body. 55.25% of all the respondents were in agreement to this, 41.25% did not agree while 1.75% were not sure.

CHAPTER 6 – CONCLUSION & RECOMMENDATIONS

6.0   Introduction

This chapter is a conclusion of the project paper. It consists of various statements that are drawn from the entire document

6.1 Conclusion

Interior design is a recognised profession in Kenya. However, its membership is very low among its main practitioners. IDAK is relevant institution and its formation is a major step in Kenya's towards professionalization of interior design. IDAK should be made up of representatives from Interior designers, Interior design Educators, interior design firms and Interior design students the government, Interior design clients and suppliers should be represented.

Interior design is not recognised by the government despite participating in government activities like expos, exhibitions and designing of government offices. Interior design in Kenya has a way of publicising its activities through exhibitions and magazines. It is important for interior design in Kenya should to be regulated; this should be done by a professional body.

6.2 Proposed professionalization process for interior design in Kenya.

Looking at the elements of professionalization as provided by(Abel R. , 1979)(Carpenter, 2008), the process of professionalisation in Britain, USA and Australia and the factors that led to professionalisation it's prudent to conclude that interior design in Kenya has already covered some positive ground towards professionalisation. However, a lot still remains undone.

As far as differentiation and standardization of services is concerned interior design has managed to differentiate itself from other design specialties and get an identity. According to (Maffei, 2008) one of the prerequisites for establishment of a design profession is having a recognized training and Interior design has this through courses offered by public and private universities and colleges.

According to (Maffei, 2008) another prerequisite for establishment of a design profession is formation of a professional association. Interior design in Kenya has passed this milestone already by founding IDAK (Interior Design Association) in 2013.Borrowing from USA, Britain and Australia another factor that can speed up professionalisation is pulling together of designers from different sectors as well as merging of existing associations to form one umbrella association. This gives the profession more visibility and voice. IDAK needs to merge with other existing professional associations from other design disciplines. There is already some progress towards this direction. IDAK has brought together the other disciplines to form IDK (Institute of Designers of Kenya)

Borrowing from USA another factor that leads to professionalisation is Use of design Scholars. Interior design should get its top professors to back the professionalisation process. They can do so by publishing articles in newspapers, papers in academic journals and also through hosting talk shows in televisions and radio. Borrowing from USA, Britain and Australia formation of new association and creation of chapters for existing associations is key to professionalisation. IDAK needs to encourage those design specialties that do not have associations to form them. IDAK also needs to start creating chapters in other parts of the country where interior design is being practiced like Mombasa, Nakuru, Kisumu & Eldoret.

Another prerequisite for the establishment of a design profession is having a means of indicating public recognition (Maffei, 2008) and gaining publicity. This goes hand in hand with persuasion of the public further for it to know that they need services that only professionals can provide (Abel R. , 1979) (Carpenter, 2008),   This is usually done through publication of trade magazines, organization of Exhibitions and fairs as well as use of the mainstream and new media. Towards this end IDAK has already started talks with Ideal interiors to be the association's official magazine.

Borrowing from USA, Britain & Australia the other step towards professionalisation is State recognition / accreditation. This is in tandem with the words of (Maffei, 2008) who says that another prerequisite is registration . This has to be done through an act of

parliament. IDK (Institute of Designers of Kenya) has drafted a bill called 'The design bill 2015' that will be tabled in parliament in September 2015.

After registration comes regulation (Maffei, 2008) and formalization of the conditions for entry into the occupation or profession (Abel R. , 1979) (Carpenter, 2008). This is where the association needs to come up with a professional exam. When interior design gets to this stage a lot of consultation will need to be done between the association and interior design educators.

One of the last stages is Co – option of government, (Maffei, 2008)and participation in official and government activities. Interior design is already doing this through partnering with the ministry of Works in drafting the design bill 2015.Another of the last stages is state protection of the market from those who lack required qualifications and from competing occupations. This occurs by use of law enforcement officers.

The last stage will be membership in International Associations like IFI & IIDA. Kenya is yet to get here.

6.3 Summary.

Stage No.	Activity	Status
1	Differentiation and standardization of services	Done
2	Recognized training of Interior design	Done
3	Formation of a professional association	Done
4	Pulling together of designers from different sectors and merging of existing associations.	Done
5	Co – option of government and participation in official and government activities.	Ongoing
6	Means of getting publicity	Ongoing
7	Formation of new association and creation of chapters for existing associations.	Not yet.
8	Use of design Scholars.	Not yet.
9	State recognition / accreditation.	Not yet.
10	Formalization of the conditions for entry into the profession	Not yet.
11	State protection of the market from those who lack required qualifications and from competing occupations	Not yet.
12	Membership in International Associations	Not yet.

Figure 82: Summary of the proposed professionalization process in Kenya. Source: Author

6.4 Proposed Professionalisation Framework.
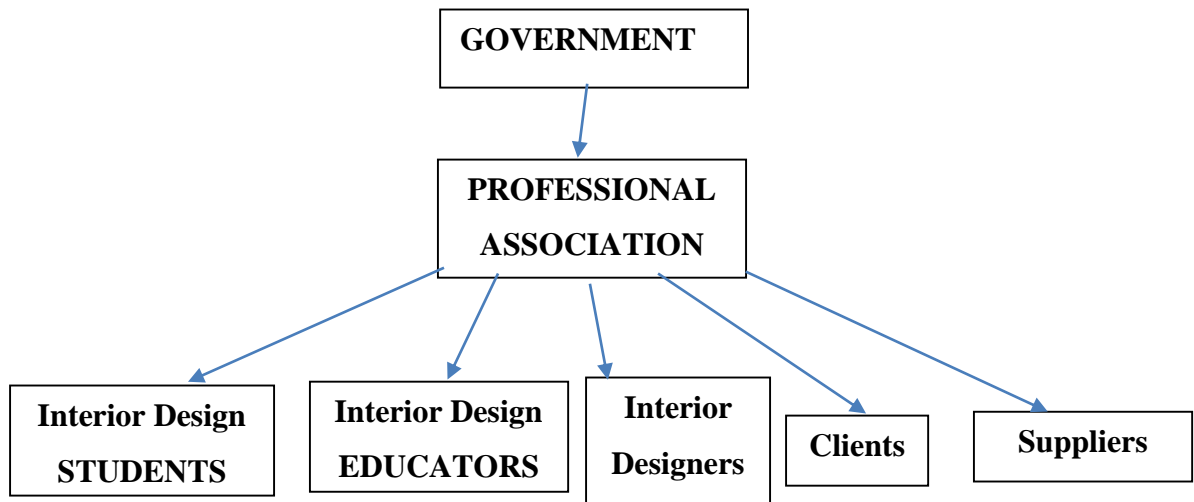
Figure 83: Summary of the proposed professionalization process in Kenya. Source: Author

6.5   Other Recommendations

Industrial attachment for interior designers should be made mandatory, a new curriculum should be put in place and a good relationship fostered between industry and education. Policies that regulate the design practice and remuneration of designers should be created. A mass awareness on the importance of design needs to be done through trade fairs / shows. Interior design needs to collaborate with other professionals in the building industry like engineers and architects. Entry into the profession needs to be regulated. Contracts, the construction process, code of conduct between professionals, building standards, pricing of materials and design fees need to be regulated as well.

6.6   Further Research

1. The role of government in the professionalisation framework of interior design in Kenya.

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8 APPENDICES

Appendix A: Questionnaire 1 - For interior designers

Name …………………………………
Company……………………………….
E-mail………………………………………

1. What is your level of qualification in interior Design?
    - Certificate ☐
    - Diploma ☐
    - Bachelor's degree ☐
    - Masters Degree or Higher ☐
    - None of the above ☐
2. How long have you been practicing interior design?
    …..............Years……………Months
3. What are some of the things that you have enjoyed in the period that you have been practicing?

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………

4. What challenges have you have faced in the period that you have been practicing?

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………

5. What improvements do you think can be made to the interior design industry?

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………

6. What is your definition of a profession?

    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………………………………………………………………………………………
    …………

7. Is interior design recognized as a profession in Kenya?
    Yes ☐   No ☐   Not Sure ☐
8. Does Interior design in Kenya have a proper curriculum?
    Yes ☐   No ☐   Not Sure ☐
9. Do you know IDAK (Interior Designer's Association)?
    Yes ☐   No ☐
10. Are you a member of IDAK?
    Yes ☐   No ☐
11. Do you think it is important for interior designers to have bodies like IDAK?

Yes ☐   No ☐

12. What role should such a body play in improving the profession?

   ……………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ………

13. Who should form part of the professional body?
   - Interior designers
     Yes ☐   No ☐   Not Sure ☐
   - Interior Design Firms
     Yes ☐   No ☐   Not Sure ☐
   - Interior Design educator's representative
     Yes ☐   No ☐   Not Sure ☐
   - Students representative
   Yes   ☐   No ☐   Not Sure ☐
     - Government representative
   Yes   ☐   No ☐   Not Sure ☐
     - Clients Representative
     Yes ☐   No ☐   Not Sure ☐

14. Interior Design Suppliers
     Yes ☐   No ☐   Not Sure ☐

   1. Does interior design in Kenya have government recognition?
     Yes ☐   No ☐   Not Sure ☐

15. What do professions do to receive the recognition?

   ……………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ………

16. What advantages do professions get from having government recognition?

   ……………………………………………………………………………………………
   …………………………………………………………………………………………
   …………………………………………………………………………………………
   ………

17. Does interior design in Kenya participate in government activities?
   Yes   ☐   No ☐   Not Sure ☐

18. If yes list some of the activities

   ……………………………………………………………………………………………
   …………………………………………………………………………………………
   ………………………

19. Does interior design in Kenya have a means of engaging the public through avenues such as exhibitions and magazines?
   Yes   ☐   No ☐   Not Sure ☐

20. What is regulation?

………………………………………………………………………………………………………
………………………………………………………………………………………………………
…………………
21. Should interior design be regulated?

    Yes   ☐   No ☐   Not Sure ☐

22. Who should be given the mandate to regulate interior design in Kenya?

    The Government ☐   A professional body ☐

23. What aspects of the profession should be regulated?

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24. Any other comments

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Appendix B: Questionnaire 2 - Interior design Clients

Name……………………………….

Occupation………..………………...

1. Are you aware that Kenya has interior designers?
   …………………………………………………………

2. Have you received any services from a Kenyan interior Designer for any of your projects?
   …………………………………………………………………………

3. What was the nature of the project?
   …………………………………………………………………………..

4. How long did it take?
   …………………………………………………………………

5. What are some of the positive experiences that you had after working with an interior designer?
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………
   ………

6. What are some of the challenges that you faced while working with an interior designer?
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………
   ………

7. What improvements do you think interior designers need to make to enhance their profession?
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………
   ………

8. Do you know IDAK (Interior Designer's Association)?
   Yes ☐   No ☐

9. Do you think it is important for interior designers to have bodies like IDAK?
   Yes ☐   No ☐
   ……………………………………………………………………………………………
   ……………………………………………………………………………………………
   ………

Should interior design be regulated?
   Yes ☐   No ☐   Not Sure ☐

Who should be given the mandate to regulate interior design in Kenya?
   The Government ☐   A professional body ☐

What aspects of the profession should be regulated?
………………………………………………………………………………………………………
……..……………………………………………………………………………………………
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Any other Comments

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Appendix C: Questionnaire 3 - For interior Design Educators

Name…………………………………
Institution…………………………………
E-mail…………………………………….

25. What is your level of qualification in interior Design?
   - Certificate ☐
   - Diploma ☐
   - Bachelor's degree ☐
   - Masters Degree or Higher ☐
   - None of the above ☐
26. How long have you been teaching interior design?
   …..............Years……………Months
27. What are some of the things that you have enjoyed in the period that you have been teaching?
   ……………………………………………………………………………………………………
   ……………..…………………………………………………………………………………….
   ………………
28. What challenges have you have faced in the period that you have been teaching?
   ……………………………………………………………………………………………………
   ……………..…………………………………………………………………………………….
   ………………
29. What improvements do you think can be made to interior design education?
   ……………………………………………………………………………………………………
   ……………..…………………………………………………………………………………….
   ………………
30. What is your definition of a profession?
   ……………………………………………………………………………………………………
   ……………..…………………………………………………………………………………….
   ………………
31. Is interior design recognized as a profession in Kenya?
   Yes ☐   No ☐   Not Sure ☐
32. Does Interior design in Kenya have a proper curriculum?
   Yes ☐   No ☐   Not Sure ☐
33. Do you know IDAK (Interior Designer's Association)?
   Yes ☐   No ☐

34. Are you a member of IDAK?

    Yes ☐   No ☐

35. Do you think it is important for interior designers to have bodies like IDAK?

    Yes ☐   No ☐

36. What role should such a body play in improving the profession?

    ……………………………………………………………………………………………

    ……………….…………………………………………………………………………

    ………………

37. Who should form part of the professional body?

- Interior designers

    Yes ☐   No ☐   Not Sure ☐

- Interior Design Firms

    Yes ☐   No ☐   Not Sure ☐

- Interior Design educator's representative

    Yes ☐   No ☐   Not Sure ☐

- Students representative

Yes   ☐   No ☐   Not Sure ☐

- Government representative

Yes   ☐   No ☐   Not Sure ☐

- Clients Representative

    Yes ☐   No ☐   Not Sure ☐

38. Interior Design Suppliers

    Yes ☐   No ☐   Not Sure ☐

2. Does interior design in Kenya have government recognition?

    Yes ☐   No ☐   Not Sure ☐

39. What do professions do to receive the recognition?

    ……………………………………………………………………………………………

    ………

40. What advantages do professions get from having government recognition?

    ……………………………………………………………………………………………

    ………

41. Does interior design in Kenya participate in government activities?

    Yes   ☐   No ☐   Not Sure ☐

42. If yes list some of the activities

    ……………………………………………………………………………………………

    ……………….…………………………………………………………………………

    ………………

43. Does interior design in Kenya have a means of engaging the public through avenues such as exhibitions and magazines?

    Yes   ☐   No ☐   Not Sure ☐

44. What is regulation?

    ……………………………………………………………………………………………

    ……………………………………………………………………………………………

    ………………

45. Should interior design be regulated?

Yes ☐ No ☐ Not Sure ☐

46. Who should be given the mandate to regulate interior design in Kenya?

The Government ☐ A professional body ☐

47. What aspects of the profession should be regulated?

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………………….Any other comments

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Appendix D: Questionnaire 4 - For IDAK officials

Name …………………………………

Company…………………………………

Position in IDAK………………………………………….

E-mail…………………………………………

48. What is your level of qualification in interior Design?
    - Certificate ☐
    - Diploma ☐
    - Bachelor's degree ☐
    - Masters Degree or Higher ☐
    - None of the above ☐

49. How long have you been an IDAK official?
    …..............Years……………Months

50. What are some of the things that you have enjoyed in the period that you have been an IDAK official?
    ………………………………………………………………………………………………
    ………………..……………………………………………………………………………………
    ………………………

51. What challenges have you have faced in your capacity as IDAK official?
    ………………………………………………………………………………………………
    ………………..……………………………………………………………………………………
    ………………………

52. What improvements do you think need to be made to the interior design industry?
    ………………………………………………………………………………………………
    …………

53. What is your definition of a profession?
    ………………………………………………………………………………………………
    ………………..……………………………………………………………………………………
    ………………………

54. Is interior design recognized as a profession in Kenya?
    Yes ☐   No ☐   Not Sure ☐

55. Does Interior design in Kenya have a proper curriculum?
    Yes ☐   No ☐   Not Sure ☐

56. What role should IDAK play in improving the profession?
    ………………………………………………………………………………………………
    ………………..……………………………………………………………………………………
    ………………………

57. Ideally who should form part of IDAK membership?
    - Interior designers
      Yes ☐   No ☐   Not Sure ☐
    - Interior Design Firms
      Yes ☐   No ☐   Not Sure ☐
    - Interior Design educator's representative
      Yes ☐   No ☐   Not Sure ☐
    - Students representative

Yes ☐ No ☐ Not Sure ☐
- Government representative

Yes ☐ No ☐ Not Sure ☐
- Clients Representative

Yes ☐ No ☐ Not Sure ☐
- Interior Design Suppliers

Yes ☐ No ☐ Not Sure ☐

58. Does interior design in Kenya have government recognition?

Yes ☐ No ☐ Not Sure ☐

59. What do professions do to receive the recognition?

………

60. What advantages do professions get from having government recognition?

………

61. Does interior design in Kenya participate in government activities?

Yes ☐ No ☐ Not Sure ☐

62. If yes list some of the activities

…………………………………………………………………………………………
………………………………………………………………………………………
………………………

63. Does interior design in Kenya have a means of engaging the public through avenues such as exhibitions and magazines?

Yes ☐ No ☐ Not Sure ☐

64. What is regulation?

…………………………………………………………………………………………
………………………………………………………………………………………
………………………

65. Should interior design be regulated?

Yes ☐ No ☐ Not Sure ☐

66. Who should be given the mandate to regulate interior design in Kenya?

The Government ☐ A professional body ☐

67. What aspects of the profession should be regulated?

…………………………………………………………………………………………
………………………………………………………………………………………
………………………

68. Any other comments

…………………………………………………………………………………………

Appendix E: Questionnaire 5 - For interior design students

Name ……………………………………

Institution………………………………

E-mail……………………………………

69. What is your level of study?
    - Certificate ☐
    - Diploma ☐
    - Bachelor's degree ☐
    - Masters Degree or Higher ☐
70. What year are you in?

    …..............Year
71. What are some of the things that you have enjoyed in the period that you have been studying interior design?

    …………………………………………………………………………………………

    …………….………………………………………………………………………………

    ………………
72. What challenges have you have faced in the period of study?

    …………………………………………………………………………………………

    …………….………………………………………………………………………………

    ………………
73. What improvements do you think can be made to interior design education?

    …………………………………………………………………………………………

    …………………………………………………………………………………………

    …………………………………………………………………………………………

    ….
74. What is your definition of a profession?

    …………………………………………………………………………………………

    …………….………………………………………………………………………………

    ………………
75. Is interior design recognized as a profession in Kenya?

    Yes ☐   No ☐   Not Sure ☐
76. Does Interior design in Kenya have a proper curriculum?

    Yes ☐   No ☐   Not Sure ☐
77. Do you know IDAK (Interior Designer's Association)?

    Yes ☐   No ☐
78. Are you a member of IDAK?

    Yes ☐   No ☐
79. Do you think it is important for interior designers to have bodies like IDAK?

    Yes ☐   No ☐
80. What role should such a body play in improving the profession?

    …………………………………………………………………………………………

    …………….………………………………………………………………………………

    ………………
81. Who should form part of the professional body?
    - Interior designers

Yes ☐ No ☐ Not Sure ☐
- Interior Design Firms

Yes ☐ No ☐ Not Sure ☐
- Interior Design educator's representative

Yes ☐ No ☐ Not Sure ☐
- Students representative

Yes ☐ No ☐ Not Sure ☐
- Government representative

Yes ☐ No ☐ Not Sure ☐
- Clients Representative

Yes ☐ No ☐ Not Sure ☐

82. Interior Design Suppliers

Yes ☐ No ☐ Not Sure ☐

3. Does interior design in Kenya have government recognition?

Yes ☐ No ☐ Not Sure ☐

83. What do professions do to receive the recognition?

…………………………………………………………………………………………
……………….………………………………………………………………………
……………………

84. What advantages do professions get from having government recognition?

…………………………………………………………………………………………
……………….………………………………………………………………………
……………………

85. Does interior design in Kenya participate in government activities?

Yes ☐ No ☐ Not Sure ☐

86. If yes list some of the activities

…………………………………………………………………………………………
……………………………………………………………………………………
……………………

87. Does interior design in Kenya have a means of engaging the public through avenues such as exhibitions and magazines?

Yes ☐ No ☐ Not Sure ☐

88. What is regulation?

…………………………………………………………………………………………
……………………………………………………………………………………
……………………

89. Should interior design be regulated?

Yes ☐ No ☐ Not Sure ☐

90. Who should be given the mandate to regulate interior design in Kenya?

The Government ☐ A professional body ☐

91. What aspects of the profession should be regulated?

…………………………………………………………………………………………

92. Any other comments

……………………………………………………………………………………………
………………………………………………………………………………………

Appendix F: Budget & Timelines

No.	Activity	2014		2015									Budget
		Nov	Dec	Jan	Feb	Mar	April	May	June	July	Aug	Sept	
1	Concept Paper 1	▓											500
2	Revised Concept Paper 1		▓										500
3	Approval of concept paper			▓									200
4	Literature review			▓	▓	▓	▓	▓	▓	▓			1000
5	Methodology			▓	▓	▓	▓						1000
6	Proposal draft 1					▓							500
7	Revised proposal						▓						500
8	Approval of proposal						▓						1000
9	Pilot study						▓						2000
10	Approval of pilot							▓					200
11	Changes to problem statement							▓	▓				300
12	Interviews									▓			20000
13	Data analysis and presentation										▓		1000
14	Hand in										▓		1000
15	Corrections											▓	500
16	Final Draft											▓	3000
	TOTAL												30000