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Training of Interior Design Diploma Graduates in Kenya: Challenges and Opportunities

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Abstract

This paper is premised on the findings of a study that sought to find out the challenges faced by Kenyan Interior Designers in relation to their Interior Design Diploma Programmes' training. The thesis for this paper is that challenges are a reflection of relevant knowledge and skills resulting from having the relevant curriculum and training facilities. As such, acquisition of relevant knowledge and skills by the Kenyan Interior Designers, coupled with the right training facilities and curriculum, leads to minimized challenges thus competences of IDDGs. Consequently, the relevance of the Kenya Interior Design Diploma Programmes to the manpower needs of the industry is therefore enhanced. The study employed a descriptive survey research design and was conducted in Nairobi County, Kenya. 120 Kenyan Interior Design Diploma Graduates formed the study sample. Data was collected using questionnaires, interviews, and observation; analyzed using Statistical Packages for Social Sciences (SPSS version 25) and presented using frequencies. From the study, it was established that KIDDGs face challenges creating detailed drawings from the initial sketches, using CAD, using computer Software applications for 2D & 3D, less team work in construction projects in Kenya between architect and interior designers. Due to inadequate training, majority of KIDDGs cannot deliver given tasks effectively until after retraining. It was also noted that the KIDDGs were looked down upon by architects and other design practitioners during practice making it a challenge to negotiate their salaries. This paper thus calls on the government and the public technical institutions to work towards expanding their contribution of interior design to society through the exchange and development of knowledge and experience in education and practice.
Keywords: Challenges, Interior Design, Diploma Graduates, Opportunities, Retraining.

INTRODUCTION

Background

Worldwide, humans have always been concerned with the ornamentation of their interior living and working spaces. Although the profession of Interior Design (ID) is relatively new, interior decoration is as ancient as the oldest dwelling spaces [1]. The drawings made by cave dwellers over thousands of years ago are evidence of this human desire for immortality to leave some record of their existence. ID is the art and science of understanding people's behaviour to create functional spaces within a building. It is a profession of planning and organizing a given space to achieve a healthier and more aesthetically pleasing environment for the occupant/user [2]. Interior decoration, on the other hand, is the art of furnishing or adorning of a space with ornamentation for aesthetic values. According to this study, ID is emphasizing on planning, functional design and the effective use of space, as compared to interior decorating. The profession of an interior designer is separate and distinct from the role of an interior decorator - in short, interior designers (IDs) may decorate, but decorators do not design [3].

A programme is a plan of action aimed at accomplishing a clear business objective, with details on what work is to be done, by whom, when, and what means or resources will be used. According to Jones [4], the plan of action may be achieved through some form of training as a method of education hence the term ID programmes. Training can be done through an institution such as a college, art or design school or university as a more formal route to professional practice. Education is a process through which an individual gains knowledge, insight and develops attitudes towards skills [5]. Education is a key element in achieving long-term sustainable economic growth and a positively effective tool that improves the quality of life once it is applied by all [6].

ID is not the same as interior decoration [7]. ID is a far more technical profession that requires specific knowledge and skills as well as creativity whereas interior decoration is an essential part of ID done by an interior decorator. These decorators prepare building interiors for effective use with particular emphasis on furnishings, finishes and aesthetic presentation [8]. They often work directly with the person who will occupy the space rather than working with other building or business professionals and they must develop the skills to identify and accommodate another individual's taste [9].

Interior decoration frequently requires an extensive knowledge of historic furnishing styles and their relationship to architectural periods and employs a detailed understanding of the application and effect of colour and pattern [10]. Therefore interior decorators plan, arrange and style the space finishes and furnishings. They consider the purpose, efficiency, comfort and aesthetics of interior spaces to arrive at an optimum design. They also specify furniture, lighting, flooring, colour and fabrics to produce an environment tailored to a purpose [11].

ID exhibitions is also a necessary skill as interior designers plan and organize the construction and installation of trade exhibitions, permanent shop displays, museum exhibits and interpretive displays. Set designers plan and manage the construction of sets for the presentation of theatre, TV and film productions [7]. Design exhibitions reach a larger audience, and have become increasingly popular around the world [4].

The Unique Space and Role of Interior Design
IDs should possess certain knowledge and skills in order to perform in the IDI. ID knowledge and skills can be a strategic tool used to gain market advantage by companies operating at an international level [10]. The knowledge and skills that are relevant to the job market will enable designers to explore solutions to meet marketing, manufacturing and financial requirements and arrive at the optimum design of a product.

According to Sampson and Delucia [12], training of IDs is a process to equip one with the information and resources needed to create stunning interior spaces, whether updating an existing space or starting from scratch in a newly constructed home. The ID learners should get to know how to finish every interior and exterior space with elegant tailored touches to reflect one's personal style. With regard to the UK diploma in ID training, Edwards [13] highlights the basic skills in architectural design, interior and furniture design, creativity and fine art consultancy globally as necessary for an interior designer. He further notes that the skills needed to design own projects or help family and friends as well as for clients gave the confidence to move on to bigger projects or higher education.

Vanderhoff [14] avers that designers, upon learning, will get to know how to keep up with the latest fashion trends and make a slash down of the total cost. IDDPs provide more than just good looks. A well designed interior helps establish the mood of a room, whether the overall feel is glamorous or casual [12]. An ID plan should then accommodate the clients' functional and psychological needs [15].

The ID programmes should equip one with skills to produce the best solution based on the stated business objectives and the information and resources available [12]. IDs plan and detail commercial and residential built interiors for effective use. They do this with particular emphasis on space creation, hence the informed space planning and factors that affect our responses to living and working environments [16]. According to Jones [4], IDs plan space allocation, traffic flow, building services, furniture, fixtures, furnishings and surface finishes. They custom design or specify furniture, lighting, walls, partitions, flooring, colour, fabrics and graphics to produce an environment tailored to a purpose.

The learners should get to know how to landscape the exteriors of a house and blend it with the natural colours from the shrubs, cacti to climbers and canopy trees. ID skills are essential techniques for designers because they are useful whether one needs to replace a sofa, take out a wall hanging or let out paint [12]. The knowledge on the use of fabrics will also help create personality by adding colour, texture and dimension while reinforcing the colour theme of the furnishings and accessories. Fabrics provide privacy such as drapery panels that traverse along a pole or a stylish fabric shade that can be let down in the evening [17].

Challenges Faced by Interior Design Diploma Graduates in Regard to their Training
Major challenges facing IDs may lie with the understanding of ID itself. The increased number of people that have an interest in ID today is a great challenge for the industry which lacks enough personnel. It may frustrate the existing designers who have to take lessons from clients who do not have the knowledge of the industry [18]. Therefore designers need to draw from their wealth of knowledge of design and guide the client to the right decision, but at the end of the day, the client's word should always be considered [10].

Another challenge may be on research and analysis of the client's goals and requirements; and thereafter the development of documents, drawings and diagrams that outline those needs in connection to the advancement of ID education courses. This ID

advanced level of understanding may include issues such as structural design, history of design, ergonomics, spatial concepts, ethics, psychology and computer aided design [10]. The new advanced group of IDs that this type of education produces lean more towards the architectural side of the industry and are more likely to deal with architects, builders, government officials, and businesses on high profile projects [19]. On the other end of the spectrum, IDs that lean more towards decoration are likely to deal with homeowners and offer a more personalized service [9].

Understanding the role of ID may be another challenge. This is because ID plays together with other variables in guiding the formation of modes of desired behaviour in an individual. This means quality designs can set the stage for work and social interactions and influence decision making and response patterns [1]. Understanding the role of ID causes the designers to stretch their minds and stay nimble to meet the ever-changing desires of their clients [18]. Understanding the role of IDs provides solutions to the ID challenges and enhances the people's ideal spaces.

The growth in popularity of ID has also led to high competition for IDI jobs. This can be incredibly frustrating when one is just starting out in the industry and are attempting to be established in the field. For more experienced designers, the increased competition is also a challenge that needs to be addressed through up-grading their skills [20]. Inevitably, average and low prices will complicate matters and many may feel that they are now being forced to charge less for their services than they should hence end up compromising the quality of work.

With so many courses out there offering various ID qualifications, it can be incredibly difficult to choose the appropriate programme to fit a given situation [7]. Many established IDs feel that to keep up with the competition they need to up-skill, but this may be difficult to do while running a business. With too much to consider in unclear circumstances, it can be very easy to put off getting educated at all in the ID profession [21].

There is need to get online and communicate with the ID community, demonstrating learnt expertise and showing they are an authority on the subject [22]. Most importantly one should never stop learning because learning is gradual. The next generation of IDs may be highly skilled and therefore there is need to make sure that one is educated to a higher standard in order to stay ahead of the game and advanced in career [23].

Challenges IDs face in terms of licensing may be a stumbling block, yet licensing is critical for the survival of the profession. PID bears the criticism of

Architects who think of them as totally unnecessary [19]. The designers also see major organizations that are willing to take their due money, but fight their efforts in order to protect contractors' rights to make a buck, which incidentally they can turn out some dreadful if not outright dangerous designs which in the end discourages clients [7].

The interior designers' license assists in the coordination and collaboration with other allied PID who may be retained to provide consulting services, including but not limited to architects; structural, mechanical and electrical engineers, and various specialty consultants [24]. Therefore, confirmation that construction documents for non-structural and/or non-seismic construction are signed and sealed by the responsible IDs, as applicable to jurisdictional requirements for filing with code enforcement officials is an essential factor.

Some IDs shy away from engaging with their customers online for fear of criticism. They are frightened that the ID community will bad-mouth them online, damaging their reputation [22]. It is true that unhappy clients can easily relay their experience of the designers' services among a community of potential future clients, but if the designers always provide an excellent standard of customer service then there is nothing to hide.

IDs too, have fragmentation and infighting amongst themselves, not to mention the misguided exposure of TV shows who think IDs are nothing but decorators [10]. Due to all these challenges, designers manage to be outstanding because they already love what they do. It is necessary therefore for designers to properly manage their client's expectations [22]. They also need to keep strong and communicate very clearly what their contract includes, and what it does not include. Clear, precise communication eliminates all types of misunderstandings between designers and their customers [7].

Finance for PIDs is another challenge whereby, between meeting with clients and working on projects, most PIDs may find there is little time left in the day to manage day-to-day bookkeeping, let alone think about how to set long-term goals for achieving the best return on investment for the time and money they put into their practice [25]. But just as any successful business owner knows, taking the company from survival to thriving hinges on a bit of financial know-how. It requires the financial expert to weigh in for designers who want to maximize efficiency and profitability for their businesses [26].

The biggest challenges facing IDs today is finding an efficient and accurate way to manage the bookkeeping and administration of the purchasing process, as well as finding a fee structure that appears

reasonable to their clients and while still providing a desirable income from their business operation [8]. It is essential and of greater benefits therefore, for the PID to learn and gain from learning about finance and bookkeeping for their businesses [27].

METHODOLOGY

The study was carried out within ID firms that had employed Kenyan Interior Design Diploma Graduates (KIDDGs) and adopted a descriptive survey research design [28]. Majority of ID firms are located in Nairobi, the capital city of Kenya. These firms include: Kinslay Interiors, De'cole Galore Designs Ltd, Whitsky (Arteree Handique Kassam), Castle & Gardens Designers, Kenya Interior places, Creo Interiors, African Eye Crafts, Concept & Details Factory Ltd, Zidaka Interiors, Smart *focus* estate, Gypsum Ceilings & Interiors Kenya Ltd, Lemorgan Designs, Space Burst Interiors Ltd, Unity Makers Designs, Terry Interior Designers and Noble Blue Design Ltd-Kenya.

The study population was made up of PIDs who were diploma graduates from Kenyan training institutions, practicing in IDI and graduated within the last ten years. PIDs refer to all trained individuals concerned with all aspects of ID. The study sought information from this particular group because they had gone through the ID diploma training from Kenyan institutions and were practicing in the IDI. They therefore had knowledge on the Kenya's institutions that offer diploma programs. They could also relate the program's relevant training to the IDI manpower needs where they were practicing.

In Kenya, about six private technical institutions and two universities had IDDPs. The private technical institutions were Nairobi Institute of Technology, Buruburu Institute of Fine Art, Unity College of Design, Everlin College of Design, Uzuri Institute of Design, and Regina Pacis University College. The two universities were: University of Nairobi and Maseno University and also Technical University of Kenya when it was Kenya National Polytechnic. Each of these institutions graduated an average of 15 candidates per year. The study estimated the total number of diploma graduates from the Kenyan ID institutions within the last ten years to be 1200. The study therefore selected a sample representative of 10% of the 1200 graduates which came to 120 IDs.

The study sample was selected using purposive and snowball sampling. The researchers purposively selected the diploma graduates from Kenyan institutions offering Kenyan Interior Design Diploma Programmes (KIDDPs) who were working in the IDI [29]. Snowball sampling was used to identify the KIDDGs. The study initially identified 35 known KIDDGs who then identified the rest (85).

The study used self-administered questionnaires, interviews, and an observation checklist to collect data from the respondents. The quantitative data was coded and analysed using Statistical Packages for Social Sciences (SPSS version 25). The analysed data was given as frequency distributions and percentages where applicable. The qualitative data was compiled and coded according to the emerging patterns and it was categorized and explained under the relevant categories. The results of the analysis was presented in form of tables, charts, bar graphs and written reports.

RESULTS AND DISCUSSION

Training-related challenges faced by KIDDGs in the IDI were established by asking the respondents to state the possible challenges faced by the IDs with regard to their diploma training. Table 1 shows some of the greatest challenges faced by KIDDGs while practicing in the field.

Table-1: Challenges Faced by KIDDGs while in Practice

Challenges Faced by IDDGs	Frequency	Percentage (%)
Less team work in construction projects in Kenya between architect and interior designers	30	25
Lack of Software applications for 2D & 3D CAD during training	30	25
Duration to learn the course was short	24	20
Being looked down upon by architects	18	15
Inadequate training	18	15
Total	**120**	**100**

Source: Field Data (2016)

As shown in Table 1, the study found out that 25% of the respondents had challenges while practicing ID due to less team work in construction projects in Kenya between architect and interior designers as well as lack of knowledge and skills to effectively use computer software applications for 2D and 3D CAD as reported by 25%. Twenty (20) percent of the respondents noted that there were challenges related to the duration to learn the course during training whereby they stated that they did not acquire enough training because practical lessons had limited time. On the other hand also there were challenges on time while retraining and practicing on the job, which means there was never enough time to acquire new skills. They thought if something could be done to increase the amount of time during training ID course could be the most interesting in all facets of design:

I think that some of the key course units were covered on a light note. So many areas were left untouched due to limited time. I almost felt that it's over while still in the introduction stage. As a result, many employers prefer IDDGs from outside the country because they believe they were effectively trained (Respondent No. 7).

From Table 1, the minority (15%) agreed that due to their inadequate training, they could not deliver effectively at first until they boosted their training by acquiring more knowledge and skills from the short term training that could make them relevant in the job market.

It was also noted from the views of some of the KIDDGs who were interviewed that some of them were being looked down upon by architects during practice, resulting to less team work in construction projects in Kenya between architects and interior designers. In addition there was minimal team formation in most construction sites that willingly involved interior designing. Hence team work was crucial.

Team work is critical in project development- in perspective design team benefits from shared knowledge and decision making which makes it to become more streamlined. This is because each team player's decision is taken from a well-informed stand point – in the overall, this can translate to offering faster solutions to problems that may arise within the project cycle and design process; better response time when rolling out new design projects and alternating design strategies (Respondent No. 37).

The study recommended that the ID professional should be contracted at the onset of the project during team formation, often referred to as the pre-design phase to defend the needs of the clients:

For example, if one was to tour Nairobi, most projects being undertaken have lists of all consultants namely engineers, architects, contractors, quantity surveyors and others but surprisingly the interior designer is missing. For this reason, the design work will take longer to integrate as many important issues are missed out if design teams fail to incorporate interior designers (Respondent No. 71).

Further challenges, as noted from observation through general conduct of the workers (KIDDGs) as experienced in the IDI was that ID practitioners and other ID related fields experts who have been in the market for a longer period, had a negative attitude towards them. This posed a challenge when it came to negotiating for salaries and other remuneration. This study recommends that in order to avoid most of these challenges, KIDDPs should aim at establishing, promoting and maintaining expertise, professionalism, sound business practice and high standards throughout the training and the industry. To achieve this, the relevant authorities need to expand the contributions of interior design to the society through the exchange and development of knowledge and experience in education and practice. More importantly, the institutions offering KIDDPs should understand that most ID industrial opportunities occur in the architectural field where landscape and interior architecture are common. Therefore they should collaborate with other related disciplines to avoid discord.

The study found out that increased number of people who had interest in ID but lack adequate training today is a great challenge for the IDI which already lacks enough personnel. It was further revealed that the high demand for the ID services was frustrating to the existing KIDDGs especially when taking briefs from clients who do not have prior knowledge of the ID industry. This study finding echoes the findings of Johnson [18] who indicated that designers must be well versed with their design work; otherwise they might be frustrated when they do not perform as expected in the industry. They need to draw from their wealth of knowledge and skills of design and guide the client to the right decision, but at the end of the day, the client's word would always be considered.

From the qualitative data, the study noted other challenges such as research and analysis of the client's goals and requirements, and thereafter the development of documents, drawings and diagrams that outline the needs of the clientele in connection to the advancement of ID education courses. This basically employs the use of CAD and also ID advanced level of understanding that includes issues such as structural design, history of design, ergonomics, spatial concepts, ethics and psychology.

The growth in popularity of IDs has also led to high competition for IDI jobs. This was incredibly frustrating when one was just starting out in the IDI and attempting to be established in the ID practice. More experienced KIDDGs noted that there was increased competition - a challenge that needed to be addressed through up-grading skills as was first recommended by other stakeholders (employers & clients) in the IDI. Inevitably, average and low prices would complicate matters and majority of the designers felt that they were being forced to charge less for their services than they should hence end up compromising the quality of work.

From response to the open-ended questions, some respondents confided that today there are so many courses out there offering various ID qualifications. It

could be incredibly difficult to choose the appropriate programme to fit a given situation. This agrees with Bromley [7] who reported in his study that many established IDs felt that to keep up with the competition they required to upgrade their skills, but this was sometimes very difficult to study while running a business. Therefore, the researcher asserts that competent interior designers in Kenya had too much to consider in order to continue with their business and maintain the existing market or further their studies and open up their scope of business. This lack of decision making leaves majority not knowing what to do and in unclear circumstances, hence obviously it could be very easy to put off getting educated at all in the ID profession and opt to go for the quick money in the market.

Another challenge faced by IDs was that of licensing and acquisition of business permits as an interior designer. The study learnt that licensing was a stumbling block according to some respondents as it was a continuous struggle to achieve one, yet license was critical for the survival of the profession. On the other hand, KIDDGs bear the criticism of architects who think of them as totally unnecessary.

This finding concurs with the study of Galliano [19] who stated that IDs are looked down upon by other design practitioners such as engineers, architects, contractors, quantity surveyors and other experienced IDs who see themselves as being superior to the newly qualified IDs. The IDs also see major organizations that were willing to take their due money, but fight their efforts in order to protect contractors' rights to make a buck, which incidentally could turn out some dreadful if not outright dangerous designs which in the end discourages clients.

The study noted that challenges faced by KIDDGs were magnified when the designers had no operating cost such as money for daily transport and up keep to enable they visit the project site. Further challenge that was revealed through interviews with the KIDDGs was the financial Aid programs to be made available to help trainees with tuition fees since the ID diploma course is generally expensive.

You know IDs are expected to make the designing work look easy by crafting spaces that anticipate the clients' needs and appeal to their emotions, but in reality a broad set of skills and technical knowledge is required. Interior designers are expected to have working knowledge of among others; Textiles, materials, colour, space planning, sustainability, and perhaps building codes. This makes the course expensive to even acquire some materials for individual practices (Respondents No. 53).

Fear of criticism, especially when one was new in the field, was a challenge experienced by some of KIDDGsA section of the respondents indicated that, at first, they were frightened that the ID community would damage their reputation. This was similar to the findings of Mwongela [22] who noted that unhappy clients could easily relay their experience of the designers' services among a community of potential future clients.

This study recommended that if the interior designers were confident and sure of themselves then their inner self would persuade them to always provide an excellent standard of customer service where there would be nothing to hide or fear. For example, referring to plates 1, 2 and 3, some of the respondents noted that they were unceremoniously scared by the experienced KIDDG who gave them a task just to test whether they could accomplish. The design as seen was so complicated to them since they were newly graduated and were eager to join ID market. They feared that they could not make to the end in performing such enormous projects but through consultations they were able to pass the test as shown. Plates 1, 2 and 3 display work done by a team of newly graduated IDs as a challenge to test their competence. The artistic work is eye catching and appealing.

Plate-1: A Main Door Entrance Designed by KIDDG

Plate-2: Kitchen Garden Designed by KIDDG

Plate-3: An Exterior Design that would fit any Personality Colour Scheme Designed by KIDDG

From observation, it was noted that IDs too had challenges of fragmentation and infightings amongst themselves; especially due to the misguided exposure of Television shows who think IDs were nothing but decorators. This finding differs with Bromley [7] who states that ID is not the same as interior decoration. It is a far more technical profession that requires specific knowledge and skills as well as creativity whereas interior decoration is an essential part of ID done by an interior decorator. This finding further implied that the media had an influence to the clientele who were the ID's market and even the IDs themselves when they feel like they could just outdo each other.

The study recommended that due to all these challenges, it would be important for IDs to understand that they still were expected to manage their frustrations and be outstanding because they already love what they do. From the findings, the study further recommended that it was necessary for IDDGs to properly manage their clients' expectations. They also needed to keep strong and communicate very clearly what their contract included and what it would not include. Furthermore, it was important for KIDDGs to note that always a clear and precise communication eliminates all types of misunderstandings between IDs and their customers.

The other challenges that the KIDDGs experienced included; inadequate skills that should create an adaptable human resource base which would be constantly subjected to both re-training and technological learning that are relevant to the dynamic labour market. Further challenge was how to ensure that the training provided meets high quality standards, and that its contents are relevant to the needs of the economy and society, and also must meet international development commitments or development of skills and competencies necessary for effective participation in knowledge based economy.

From the interview with the respondents, the study observed that finding an efficient and accurate way to manage the bookkeeping and administration of the purchasing process was among the major challenges facing interior designers today. Also to peg on this challenge was lack of devised method of finding a fee structure that appears reasonable to their clients while still providing a desirable income from their business operation. Another challenge according to some of KIDDGs arose at times when the assignments they were given experienced scarcity of the required materials and even tools to perform the assignment or the projects, but they revealed that they could work tirelessly unto the end and finally the results made them forget their struggles. Some of the respondents could exclaim and note;

Sometimes it was painful; you are given assignment that required so much time and money to accomplish, then materials for the assignment are not readily found, not even the reference books, but I made it. I could contribute with the colleagues and get the materials, I could team up with other class mates; in fact these challenges honed my skills and it made me alert and very strong in the end (Respondent no. 23).

The study showed that KIDDPs assignments and the completion of the assigned projects transmitted information that the course was expensive and that materials and other tools were not readily available. Further ID was an avenue where faculty and students are exposed to regional and international practices emphasizing resources, culture and tradition-based design where short- and long-term expenses are highly required. The study asserted that ID was focused on the theory and processes of interior design as well as practice.

CONCLUSION AND RECOMMENDATIONS
From the foregoing discussions, it is evident that majority of the respondents felt that they faced challenges creating detailed drawings from the initial sketches, using CAD, use computer Software applications for 2D & 3D, less team work in construction projects in Kenya between architect and interior designers. Due to inadequate training, majority of KIDDGs could not deliver given tasks effectively until after retraining. It was also noted that the KIDDGs were looked down upon by architects and other design practitioners during practice making it a challenge to negotiate their salaries.

Other challenges were IDs understanding of ID itself, competition due to increased number of people who have interest in ID services today yet lack of enough ID personnel, growth in popularity of IDs leading to high competition for IDI jobs hence frustrating new IDs in the industry, increased competition that needed up-grading of skills to remain relevant to the dynamic labour market, licensing and acquisition of business permit as an interior designer, lack of operating cost such as money for daily transport and up keep to enable them visit the project site, fear of criticism especially when one is new in the field, fragmentation and infightings amongst IDs and scarcity of the required materials and even tools to perform the given assignment on the ID projects.

The KIDDGs face challenges such as being looked down upon by architects and some ID practitioners and experts' competition resulted to less team work in construction projects in Kenya and high competition for IDI jobs, and also high demand for the ID services sometimes frustrates KIDDGs especially when taking briefs from clients who don't have prior

knowledge of the ID industry. Other challenges KIDDGs face are lack of adequate training, challenges in use of CAD in structural design, fragmentation and infightings amongst themselves due to the misguided exposure of television shows and the acquisition of insufficient skills that should create an adaptable resource base which would be constantly subjected to both re-training and technological learning that are relevant to the dynamic labour market.

The institutions have insufficient well-trained staff that is committed to service delivery. There are also insufficient training institutions that have affordable terms. Therefore the government and the public technical institutions need to expand their contribution of interior design to society through the exchange and development of knowledge and experience in education and practice.

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