*AFRICA DESIGN REVIEW JOURNAL (AFRIDEJ)*
**AFRIDEJ VOL 2 ISSUE 1** **OCTOBER 2025**

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

# ARTIFICIAL INTELLIGENCE IN PRESERVING AND SHOWCASING CULTURES IN INTERIOR SPACES IN KENYA

Nikita Mungai, email: nikita.w.mugai@gmail.com

Dr Michael Munene, email: michaelm@uonbi.ac.ke

Dr Betty Mwiti, email: mwiti.bk@uonbi.ac.ke

**Corresponding Author**: Nikita Mungai, email: nikita.w.mugai@gmail.com

Abstract received: 30/5/2025

Full paper received 15/7/2025

## ABSTRACT

**Background**: In the era of digitisation, artificial intelligence has become a household name due to its transformative technological advancements across various fields globally. The intersection of AI and cultural preservation presents a significant opportunity to create, safeguard, and showcase culturally inclusive spaces. **Problem**: However, there is a research gap on how Artificial Intelligence can be harnessed to effectively do so whilst maintaining cultural authenticity and sensitivity. Machine learning algorithms demonstrate potential in recreating interior elements which reflect Kenya's rich cultural heritage. **Objective:** This paper explored the role of AI in generating and showcasing culturally inclusive interior spaces in Kenya. **Design:** Using a mixed-methods approach, the study employed an exploratory approach to investigate the applications of Generative AI in interior design practices and its implications for cultural inclusivity. **Setting**: The study was carried out in Parklands, which is in Westlands Constituency. The ward was observed to host numerous Artificial Intelligence conferences, workshops and events, making it an ideal study area. **Subjects**: The sample size consisted of 60 individuals, ranging from interior designers, 3D artists, ICT professionals and youth groups. **Results:** The research results revealed that though there is a widespread awareness of Artificial Intelligence, there is a

**AFRIDEJ VOL 2 ISSUE 1** **OCTOBER 2025**

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

cautious adoption of the same due to concerns over algorithmic bias, cultural misrepresentation and ethical accountability. Cultures with a more widespread footprint (such as the Swahili culture) were more accurately depicted, while others face erasure in AI-generated outputs. **Conclusion:** The study proposes a scalable framework to localise GenAI tools through community engagement, localised datasets and ethical guidelines to ensure equitable cultural representation. **Recommendations:** Ultimately, this article calls for a hybrid design future, in which Kenyan interior designers lead at the forefront in the integration of GenAI tools in which they act as active mediators and cultural custodians rather than passive users. In this way, Kenyan cultures can be accurately depicted in a manner that is both precise and sensitive to the respective cultures.

## INTRODUCTION

The dawn of the Fourth Industrial Revolution (4IR) had transformed the way humans interact with technology. How industries communicate, function and innovate have been redefined as a result of the advancements seen in technology. Artificial Intelligence, one of the pillars of the revolution, has evolved and is being seamlessly integrated into various sectors including healthcare, finance, agriculture and design. It aims at automating complex or repetitive processes to improve efficiency and accuracy thus augmenting processes and skills in every industry (Schwab, 2018).

In Africa, Kenya ranks as the most AI-ready nations according to Oxford's Insights' 2022 report (Muraga & Tadesse, 2024). The country's AI integration efforts span sectors such as fintech, education, and agriculture, with increasing interest in its creative applications. Generative AI, a subset of AI, is one of the tools currently trending and being used by interior designers for several applications. It uses algorithms that sift through massive amounts of data in a bid to create something that

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

meets the parameters of a user's request (Nast, 2023).

Over the past five years, the accessibility of machine-learning interfaces has seen the emergence of various Gen AI models such as Midjourney, DALL·E, and Stable Diffusion which allow designers to translate text prompts into sophisticated imagery within seconds. Chat-based large language models (LLMs) like GPT-4 assist in generating space programmes, material schedules, and even detailed specifications. In the interior design sector, AI tools—particularly Generative AI (GenAI)—are being adopted to create mood boards, 3D renders, furniture layouts, and interior concepts. These tools can dramatically accelerate design workflows and enhance visualization (Nabih, 2024).

However, they are not without flaws. The most critical limitation lies in their inability to fully comprehend cultural contexts, consequently generating outputs that reflect dominant Western aesthetics rather than diverse local traditions. This is particularly problematic in a country like Kenya, which boasts 68 living languages and myriad of ethnic groups, each with distinct cultures (Stats_Kenya, 2025).

Interior design involves creating functional and visually appealing spaces. It is also inherently cultural as the spaces created reflect values, identities and shared histories. When AI outputs misrepresent or erase cultural nuances, it risks reinforcing Western stereotypes. For Kenyan interior designers, this presents both a challenge and an opportunity to act as intermediaries between AI tools and the cultural realities they aim to express.

## PROBLEM STATEMENT

Kenya is rich in cultural diversity, thus interior design is not only a technical or aesthetic discipline, it's a reflection of the cultural heritage, social identity and communal values. Generative Artificial Intelligence, a subset of AI, offers powerful tools for visualization, ideation and automation of interior

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

spaces. Its application in the preservation and showcasing of indigenous cultures in interior spaces remains largely under explored.

The majority of AI tools are developed and trained using Western data sets that often lack meaningful representation of African cultures. In the Kenyan context, the outputs often misinterpret or entirely overlook cultural nuances and traditional aesthetics. This poses a threat to the preservation of Kenya's rich and diverse cultural heritage, especially where spatial storytelling plays a central role.

Furthermore, Kenyan interior designers face a skill and access gap which limits their ability to customise or challenge these tools. Without localised datasets and interdisciplinary collaborations, there is a growing risk of cultural misrepresentation or digital erasure for marginalised groups. This study seeks to explore how AI can be intentionally used to preserve and authentically showcase Kenyan cultures in interior spaces, whilst also examining the vital role that interior designers play as mediators between emerging AI technologies and cultural identity.

## OBJECTIVES

These objectives translated into four critical research questions examining current AI integration practices, cultural representation methods, the accuracy of AI-generated cultural outputs, and the structural support needed for culturally sensitive AI applications. Together, these inquiries aim to bridge the gap between technological potential and cultural preservation, positioning AI as a tool for heritage stewardship rather than homogenization in Kenya's design landscape.

**Main objective:** To tests whether pragmatic semiotics improve engagement in digital presentations for Kenyan telecommuters.

**Specific objectives:**

i. To investigate the ways interior designers currently use AI in

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

their designs, specifically generative AI tools.

ii. To explore how cultural heritage is represented and showcased in Kenyan interior spaces.

iii. To investigate how effective AI tools are in representing the diverse Kenyan cultures.

iv. To propose a framework in which GenAI tools can be harnessed to create spaces which showcase and preserve Kenya's cultural heritage.

**Research Questions:**

i. How are interior designers currently integrating Generative AI tools into their design workflows?

ii. What are the various ways in which Kenyan Cultural heritage is currently represented and expressed within interior spaces?

iii. How accurately and effectively do current AI tools represent Kenya's diverse cultures in interior design outputs?

iv. How can a framework support the use of GenAI in generating culturally sensitive outputs in preserving and showcasing Kenyan cultural heritage in interior spaces?

## THEORY

**Definition of GenAI:** Generative AI refers to artificial intelligence capable of creating original content, distinct from systems that merely analyse or act on existing data (Laurens, 2022). It is categorized by input type, such as text-to-text (e.g., ChatGPT-3) or image-to-text (e.g., Flamingo), with nine broad classifications in total. In design, Nabih (2024) identifies three key Generative AI tools: text-to-image, image-to-image, and sketches-to-realistic-images.

Generative AI has emerged as a transformative tool in interior design, enabling professionals to streamline workflows, enhance creativity, and explore innovative design solutions. Drawing from principles outlined in Probabilistic Machine Learning: An

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

Introduction (MIT Press), this technology leverages probabilistic models to generate, optimize, and refine design outputs based on learned patterns from vast datasets.

**Uses in Interior Design:** Interior designers primarily use generative AI for three key applications: conceptualization, visualization, and customization. In the conceptual phase, text-to-image models like Midjourney and DALL·E allow designers to quickly translate verbal prompts into mood boards or style references. For instance, inputting "coastal Swahili-inspired living room with carved wood accents" yields multiple visual options, accelerating ideation. These tools employ deep generative models—such as variational autoencoders (VAEs) and generative adversarial networks (GANs)—to produce novel yet coherent designs by learning spatial and aesthetic correlations from training data.

Visualization is another critical application. AI-powered software converts sketches or 2D layouts into photorealistic 3D renderings, reducing reliance on manual modeling. Techniques like diffusion models iteratively refine noise into detailed images, enabling designers to experiment with materials, lighting, and configurations in real time. This aligns with probabilistic machine learning's strength in handling uncertainty; the AI predicts plausible design outcomes while allowing for human-guided adjustments (Laurens, 2022).

Interior design has long served as a medium through which cultural identity is communicated and preserved. With the rise of Artificial Intelligence (AI) technologies, particularly Generative AI (GenAI), the design process has become increasingly data-driven and automated. While global design industries embrace AI to streamline tasks such as rendering, space planning, and visualization (Chen & Wang, 2020), concerns about its ability to effectively represent non-Western cultural contexts have been raised.

**AFRIDEJ VOL 2 ISSUE 1** **OCTOBER 2025**

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

Kenya is rich with cultural diversity, comprising over 40 ethnic groups. Every group has cultures and traditions unique to them. This presents a unique setting for evaluating the capabilities and limitations of GenAI in design. Research highlights that most AI tools are trained on Western-centric datasets, resulting in cultural misrepresentation or exclusion (Ożegalska-Łukasik & Łukasik, 2023). Cultural elements such as Swahili coastal design or Maasai patterns are rarely represented in the data these tools rely upon.

Past studies, including Li et al. (2024), have emphasized the importance of culturally inclusive design, noting that space is not merely functional but a reflection of identity and memory. Nabih (2024) demonstrated the generative potential of AI in design processes but also cautioned about its aesthetic limitations and bias. In Kenya, there is limited research that connects AI technologies with local cultural preservation, which this article aims to address.

Algorithmic bias arises when training data is unrepresentative of the target application context, resulting in skewed outcomes (Ożegalska-Łukasik & Łukasik, 2023). When used in image generation, biases manifest as over-representation of Eurocentric styles and under-representation of African designs specific to its culture. Hazan (2023) warns that cultural heritage sectors risk being 'besieged' by AI systems that produce convincing yet historically inaccurate outputs. Kenya's limited digital archives further aggravate this problem.

Customization represents AI's most culturally significant role. By training models on localized datasets (e.g., traditional Kenyan textiles or Maasai patterns), designers can generate bespoke elements that honour heritage. Probabilistic approaches, such as Bayesian optimisation, help balance client preferences with cultural authenticity—for example, suggesting

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

furniture layouts that align with communal norms in rural Kenyan homes.

However, challenges persist. Biases in training data often skew outputs toward Western aesthetics, and the stochastic nature of generative AI can yield inconsistent results. Designers must act as curators, fine-tuning outputs to ensure cultural fidelity.

Kenya's national cultural policy emphasises safeguarding tangible and intangible cultural heritage. The Kenya AI Strategy (2025–2030) further pledges ethical AI development with cultural inclusivity as a guiding principle. Nonetheless, the strategy lacks sector-specific guidelines for interior design, resulting in a governance vacuum where private actors chart individual courses.

**Case Study:** Gitura (2022) notes that hospitality venues such as the Nairobi Serena Hotel have successfully incorporated Pan-African aesthetics without AI. This raises the question, 'Is technology necessary or merely desirable for cultural representation?' The Nairobi Serena Hotel exemplifies how interior design can serve as a cultural archive. Its interiors are richly layered with visual narratives drawn from across the continent, with special attention given to Kenyan traditions. Swahili influences are evident in the intricately carved wooden doors, Arabic archways, and patterned screens—design elements that speak to the coastal histories of trade and cultural exchange. Decorative elements such as handwoven textiles, tribal motifs, and local sculpture are not just used for ornamentation but to frame a spatial dialogue that foregrounds African identity.

The hotel's public areas, including its lounges and dining spaces, incorporate Maasai-inspired beadwork patterns, earth-toned palettes reflecting the savannah, and murals that celebrate traditional rituals and rural life. This aesthetic narrative is achieved through collaboration with Kenyan artisans and

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

craftsmen, ensuring authenticity in the representation of intangible cultural values. Such spatial articulation positions the Serena Hotel as more than a hospitality venue; it becomes a cultural ambassador.

By employing design as a medium of cultural transmission, Serena Hotel demonstrates how built environments can preserve memory, uphold identity, and educate through experience. Its approach contrasts sharply with AI-generated interiors, which, when not trained on localized cultural data, often lack this depth and specificity. Serena's case underscores the importance of human-centred design decisions informed by lived experience, which AI systems must be trained to replicate or at least respect.

The literature reveals three gaps:

1. There is limited empirical evidence on Kenyan designers' actual use of GenAI.
2. Evaluations measuring the cultural accuracy of AI outputs are lacking.
3. There is a lack of frameworks linking AI technologies when use towards cultural heritage preservation.

This study aims to fill these gaps by providing primary data and proposing a context-specific implementation framework.

## METHODOLOGY

This study employed a mixed-methods approach, combining both qualitative and quantitative methods to gather comprehensive insights from interior designers, 3D render artists, ICT professionals, and youth groups in Nairobi, Kenya. The research area was specifically Westlands Constituency, known for its innovation hubs and culturally diverse population.

Purposive sampling was used to ensure that participants possessed relevant experiential or technical knowledge of AI in design. The selected 60

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

participants comprised of: 15 interior designers, 5 3D render artists, 15 ICT professionals, and 25 youth aged 18–25. The youth cohort was included to capture end-user expectations and digital fluency trends, as individuals aged 18–25 constitute the most active demographic on social media platforms that popularise AI art.

Data collection instruments included semi-structured interviews, focus group discussions, and questionnaires. Semi-structured interviews explored the attitudes toward AI's cultural capabilities. Designers and render artists provided case stories of AI-assisted projects, whereas ICT professionals discussed technical constraints and governance. The Focus groups with the youth examined perceptions of cultural authenticity in AI-generated interiors they encountered online and their general attitude towards artificial intelligence. Questionnaires gathered quantitative metrics such as frequency of AI tool usage, perceived cultural accuracy on a 5-point Likert scale, and willingness to pay for localised AI subscriptions.

Thematic analysis was applied to qualitative data to extract patterns and perspectives, while quantitative data was analysed using descriptive statistics to identify trends in GenAI adoption, cultural design practices, and ethical concerns.

The mixed-method approach ensured that both technical and cultural dimensions of GenAI in interior design were comprehensively explored.

Despite methodological rigour, the study faced three limitations. The sample size though diverse, may not reflect rural design realities where digital infrastructure is sparse. Secondly, access to paid GenAI platforms posed constraints; only seven participants had active Midjourney subscriptions. This limited direct tool testing. Third, cultural accuracy was evaluated through perceptual surveys rather than objective heritage metrics, introducing subjectivity.

**AFRIDEJ VOL 2 ISSUE 1** **OCTOBER 2025**

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

## RESULTS

The study revealed that 80% of interior designers had some familiarity with GenAI tools, but only 40% actively used them in cultural design projects. Among those who used GenAI, tools like Midjourney and DALL·E were favored for visual exploration and mood board generation.

A recurring theme across interviews was skepticism regarding the cultural accuracy of AI-generated outputs. Designers expressed concerns about algorithmic bias and the erasure of cultural nuance. For example, while Swahili-inspired interiors were often accurately depicted due to a larger digital footprint, lesser-known cultures such as the Turkana were misrepresented or entirely omitted.

Interestingly, the 3D render artists expressed optimism towards AI tools, expressing that the rapid advancements of GenAI tools are promising in erasing cultural design stereotypes. Since most of the tools are in their infancy stage, creating a culturally accurate image requires other third party tools to ensure accuracy. For instance, when the 3D render artists revealed that there is a disparity in cultural accuracy in more represented cultures in comparison to marginalised communities, i.e. Swahili and Turkana, where cultures with a larger digital footprint were more accurately represented. This validates the literature claims regarding data scarcity. Youth participants also saw potential in AI, stating that it could be used for cultural education and innovation, but cited limited access and high costs as key barriers. ICT professionals emphasised the lack of localised training data and recommended hybrid AI models guided by human expertise.

Overall, the data points to cautious optimism: while GenAI offers efficiency, its role in cultural preservation remains contingent upon localised datasets, community input, and designer oversight.

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

## RECOMMEDATIONS

To enable interior designers to create culturally sensitive spaces which showcase Kenyan cultural heritage, a localised data set must be created. This will not only act as a way of preserving Kenya's rich culture, but also offer an accessible data point of curated cultural datasets. This would involve a multidisciplinary approach, which will follow the following steps to come up with a feasible framework:

Step 1: Form partnerships with Kenyan artisans, historians, and communities to create a decentralised, open-access database of traditional design elements (e.g., textures, symbols, and spatial layouts).

Step 2: Incorporation of adaptive algorithms into AI tools to prioritise context-specific cultural values (e.g., communal space prioritisation in rural spaces in Kenya).

Step 3: Establish a certification system for AI-generated designs that includes proof of cultural consultation with local stakeholders as a requirement.

Step 4: Create a storage system of curated Kenyan cultural datasets resulting from the steps above.

The first step will result in an accessible dataset which has been carefully curated. This will help train AI tools to use culturally sensitive outputs. Adaptive algorithms will further fortify the AI tools as they will be specific to context and culture. A certification system will ensure that culturally sensitive motifs are not misused in respect of the various cultures. A storage system will ensure that Kenya's rich heritage is preserved and only accessed by interior designers who have had prior training on the use of the local cultural data sets. In this way, interior designers are able to both showcase and preserve Kenya's cultural heritage.

The framework tailors generative AI tools to reflect local cultural contexts. The significance of this is that

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

challenges such as cultural representation, accuracy and ethical design practices would be addressed, benefiting interior designers. It will also ensure equitable representation of cultures, which would help negate the western design stereotypes when it comes to culturally inclusive designs.

Additionally, Kenya's AI Strategy 2025-2030 must evolve beyond broad principles to address sector-specific needs in creative industries. Based on our findings, we propose:

1. National Cultural AI Repository: Mandate the National Museums of Kenya to digitize and tag artifacts with metadata in partnership with communities.
2. Certification Framework: Develop a Kenyan standard mark for "Culturally Verified AI Outputs". This would require proof of community consultation for designs using indigenous knowledge.
3. Incentive Structures: Tax breaks for design firms investing in local AI training datasets to encourage designers to assist in building local datasets.

## CONCLUSION

This article set out to examine the role of Artificial Intelligence in preserving and showcasing cultures within Kenyan interior spaces. Through a mixed-method study grounded in Nairobi's diverse design ecosystem, it was found that while generative AI offers unprecedented speed and visual variety, its cultural fidelity is uneven and dependent on dataset representativeness.

This study confirms that Artificial Intelligence, particularly Generative AI, holds transformative potential for interior design in Kenya if intentionally implemented. While GenAI tools improve workflow speed and creative exploration, they currently fall short in authentically representing Kenya's diverse cultural heritage due to biased training data and limited local datasets.

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

The study also revealed that interior designers are cautiously integrating GenAI tools like Midjourney and DALL·E into their workflows, primarily for conceptual tasks such as mood board generation and 3D visualization. However, adoption remains selective due to widespread skepticism about cultural accuracy. Designers frequently act as "cultural correctors," manually refining AI outputs to align with authentic traditions which underscore the current limitations of these tools as stand-alone solutions. Kenyan interior designers must therefore assume an intermediary role by guiding, curating, and correcting AI outputs to ensure cultural accuracy is maintained. The proposed hybrid framework, combining localized datasets, ethical oversight, and community engagement, offers a sustainable pathway for using AI not only as a design tool but also as a vehicle for cultural preservation and celebration.

Second, Kenyan cultural heritage finds expression in interior spaces through deliberate incorporation of vernacular aesthetics, from Swahili coastal motifs to Maasai beadwork patterns. The Nairobi Serena Hotel case study exemplified how human-led design, rooted in collaboration with local artisans, achieves nuanced cultural storytelling—a standard that AI struggles to replicate without curated local datasets.

Third, the assessment of AI's cultural accuracy exposed stark disparities: while widely documented cultures (e.g., Swahili) are moderately well-represented, marginalized communities (e.g., Turkana) face digital erasure. This inconsistency stems from Western-centric training data and algorithmic biases that flatten Kenya's diversity into homogenised stereotypes. The study confirmed that current tools lack the contextual intelligence to navigate Kenya's 68 languages and 40+ ethnic identities without human intervention.

Lastly, the proposed four-step framework addresses these gaps by advocating for:

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

1. Community-curated datasets to ground AI in local knowledge,
2. Adaptive algorithms that prioritise context-specific values (e.g., communal spatial layouts)
3. Certification systems to validate cultural authenticity
4. Decentralised repositories to preserve and share design heritage.

This framework positions Kenyan designers as active mediators rather than passive users of AI, ensuring technology amplifies rather than appropriates cultural identity.

As Kenya positions itself as a regional AI leader, it has a unique opportunity to model how emerging technologies can be used to safeguard, rather than erase, cultural identity in digital design futures.

Achieving this vision requires strategic investment in local datasets, AI literacy and policy infrastructure. This way, instead of AI posing as a threat to cultural representation, it can be used to engage the respective community stakeholders, which would in turn inspire new culturally inspired design trends.

Future research should monitor longitudinal shifts in artificial intelligence accuracy as AI models continue to diversify and evolve. By embracing AI, Kenyan interior designers will be able to create interior spaces that honour the culture's ancestral wisdom, while confidently becoming interconnected with a technologically forward future.

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

## REFERENCES

Almajaibel, M. K. E. A. (2024), How far does Artificial Intelligence (AI) evolve in the pursuit of Interior design as alternatives to traditional tools and their impact on the designer's function? *International Design Journal*, *14*(1), 185–203. https://doi.org/10.21608/idj.2024.329269

Chen, Z., & Wang, X. (2020), Application of AI technology in interior design. *E3S Web of Conferences*, *179*(E3S Web Conf.), 02105. https://doi.org/10.1051/e3sconf/202017902105

Ching, F. D. K., & Binggeli, C. (2018), Interior *design illustrated*. John Wiley & Sons, Inc.

Hazan, S. (2023a). AN ACCIDENT WAITING TO HAPPEN -AI BESIEGES THE CULTURAL HERITAGE COMMUNITY. *Electronic Imaging & the Visual Arts: EVA 2023 Florence : 5 June 2023 / Edited by Vito Cappellini. – Firenze: LEONARDO LIBRI Srl.* https://doi.org/103167859/thumbnails/1

Hazan, S. (2023b), The Dance of the Doppelgängers: AI and the cultural heritage community. *BCS Learning & Development*. https://doi.org/10.14236/ewic/eva2023.13

Laurens, R. (2022, October 10), The.MIT.Press.Probabilistic.Machine.Learning.An.Introduction. Academia.edu.https://www.academia.edu/88243861/The_MIT_Press_Probabilistic_Machine_Learning_An_Introduction

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

Li, W., Mansor, N. . B., & Ali, N. A. M. (2024). A Comprehensive review of cultural heritage integration in interior design. Multidisciplinary Reviews, 7(7), 2024128. https://doi.org/10.31893/multirev.2024128

Maheshwari, R. (2023, August 24). *Advantages of Artificial Intelligence (AI) in 2024*. Forbes Advisor. https://www.forbes.com/advisor/in/business/software/advantages-of-ai/

Ministry of ICT and the Digital Economy (March 2025). Kenya Artificial Intelligence Strategy 2025-2030.https://www.ict.go.ke/sites/default/files/202503/Kenya%20AI%20Strategy%202025%20-%202030.pdf

Nabih, S. (2024), unveiling the accuracy of AI text to image tools vs. human expertise in interior space design (A year long journey tracking and evaluating AI text to image tools revolution 2023-2024). Journal of Arts & Architecture Research Studies, 5(9), 60–77. https://doi.org/10.47436/jaars.2024.279622.1189

Nast, C. (2023, February 9), Are *Robots Coming for Designers' Jobs?* Architectural Digest. https://www.architecturaldigest.com/story/generative-ai-can-help-you-see-design-in-a-new-way-heres-how

Ożegalska-Łukasik, N., & Szymon Łukasik. (2023), Culturally Responsive Artificial Intelligence – Problems, Challenges and Solutions. *Relacje Międzykulturowe*, *7*(2(14)), 106–119. https://doi.org/10.12797/rm.02.2023.14.07

**ONLINE ISSN-2664-5866** **PRINT ISSN-2664-5874**

Stats_Kenya. (2025), Kenya ethnic group and language distribution report. Kenya National Bureau of Statistics. https://www.knbs.or.ke