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He has contributed many articles to academic journals on eco-design, eco-ethics, and construction and sustainability. Apart from this 6th volume, Dr.Maina has also authored course books on design materials and processes volume 1, 2, 3, 4, 5 & 6, Introduction to ergonomics- a learner's manual, Qualitative & Quantitative research methods simplified, How to Write a Good Proposal and communication skills for college and university students. Among other interests, Maina has researched on glass as design material, recycling of solid waste and human factors for interior ambience. He has also been involved in several consultancies and exhibitions individually and in collaborations.

CONTEXTUALIZING CULTURAL SCULPTURE INTO PUBLIC SPACES FOR ALL

"What attracts people most, it would appear, is other people." but popular gathering spots are where people have voted with their feet- William-H.-Whyte (Hine 2013)

Abstract

Sabouri et al, in their study titled "Role of urban sculptures in Beautification and Improvement of quality of urban spaces (case study: Fuman County)" concluded that urban spaces are the places in which citizens' civil and social life occurs. Hence, attention to design of these spaces causes improvement of quality and realization of urban life and interaction between citizens and city. In their study, arrival of urban sculptures to public spaces has been mentioned as one of the suitable solutions for beautification and improvement of quality of urban spaces. **Problem** In Nairobi, there are many open spaces suitable for such sculptural expression. Unfortunately, the spaces are at best neglected, bare and devoid of recreational ambience. **Objectives** Hence, the present research sought to examine role of these sculptural elements in beautification and Improvement of quality of urban spaces. **Design** Library study, case study and distribution of questionnaire have been used as the research method. **Setting:** the study was conducted in Nairobi, Kenya under the auspices of the school of the Arts and Design of The University of Nairobi.

Subjects: visitors to the park, Nairobi county staff of the environmental department, key informants and seasoned sculptors.

Results: Art of sculpture at public spaces directly associates to

people, causing improvement of citizens' visual culture and improvement of quality of urban environments. Urban sculptures in addition to beautifying urban spaces can undertake positive and important features such as identity-building in urban spaces, building mental image, transferring valuable messages, transferring culture and history within community, causing more interaction of citizens at urban spaces through creation of interesting and high-quality spaces. **Conclusion:** from the study, it was proved that the volumetric elements such as sculpture have a positive effect on urban spaces. Ultimately, several suggestions have been proposed to improve this art and expand it.

Keywords: *Public art, Sculpture, Culture, Public spaces*

BACKGROUND TO THE STUDY

Public urban open spaces are public land that have been developed and are managed by public authorities for the recreational and environmental or visual benefit to the community (City of South Perth, 2012). Over time their quality has continued to deteriorate with current trends observing that in many cities globally there is increasing degradation of existing urban green spaces (Greenkeys, 2008). Urban parks in Kenya are likewise suffering from lack of attention, poor maintenance, lack of development and underutilization (Rabare, Oketch, & Onyango, 2009). A study by Makworo and Mireri (2011) titled, "Public open spaces in Nairobi City, Kenya, under threat" concluded that public open spaces in Nairobi City have been increasingly threatened by congestion and deterioration as a result of the rapid rate of urbanization, poor planning, weak management and illegal alienation. This study was at best very general. There is hence a need to evaluate the design

measures and structures in place to ascertain which factors contribute to its ineffectiveness. The expected outcome would be the development of a Self-sustaining visually appealing model of an ideal urban park.

In the words of William H. Whyte (1998), "A well designed open space encourages outdoor activities and social communication". Many factors could influence the use of each single space resulting to a variety of visitors. Sculptures in public spaces could therefore achieve visual appeal and improve the quality of spaces to the required standards. Along the development of the human society, urban sculpture is an aspect that gradually attracts people's attention with an increasingly wider role in the landscapes. It has a unique function that cannot be achieved by other art forms. Citing an article by Elham shahhosseini (2015), "One of the most important functions of urban sculpture is creating a defined sense of place, induce a specific spirit to the space or reinforce sense of space". In the process of creating a harmony between the sculpture and the environment and enhancing the visual integrity of the environment, a sense of place will be enhanced and citizens get satisfaction.

This study sought to establish the convergence of sculpture and culture in achieving such satisfaction and social harmony in open spaces (parks) in Nairobi County, Kenya.

THEORY

Information for this review was collected from the various books, magazines, journal articles, internet reports and publications. The research also studied various works done by different designers, design concepts and various theories to support the works. From the

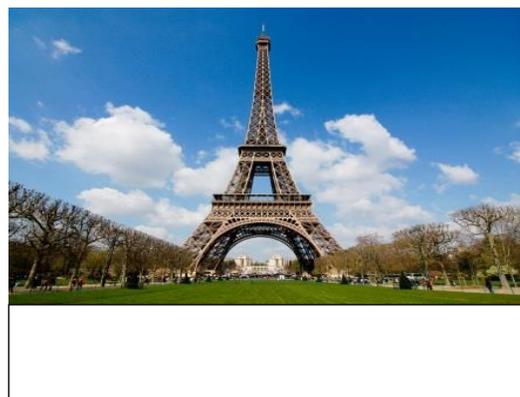
review, it emerged that urban parks have been critical sites of cultural, political, and economic life from early civilizations to the present day by enabling achievement of sustainable urban development agreeing with Greenkeys (2008).

URBAN PARKS

They are culturally constructed as sites of aesthetic reflection and specific social practices to improve the natural ecological environment and enhance the city's charm (Sirong, 2012, Stanley et al 2013). They should hence remain in the public domain as they are undeniably a core public service. Large patches of natural vegetation protect aquifers and low order streams, provide habitat for small and large home range species, permit natural disturbance regimes such as forest fires to occur in which many species can interact and evolve, maintain a range of microhabitat proximities for multi-habitat species, act as noise buffers and reduce the urban heat islands effect (Rao, 1997), (Wesley et al 2011). Considering the high level of global urbanization, urban parks are imperative for maintaining and improving public health by increasing physical activity through recreation which reduces stress and mental disorders besides increasing satisfaction of the living environment and social interaction (Konijnendijk et al 2013, Wesley et al 2011, IFPRA).

UNDERSTANDING URBAN SCULPTURE

Historically, sculpture has been characterized as "the art of representing observed or imagined



objects in solid materials and in three dimensions". In further detail, it could be defined as a three dimensional object, volumetric form possessing measurable height, width, a depth and occupies real space or according to the Cambridge English dictionary, as the art of forming solid objects that represent a thing, person, idea.

According to Melbourne prize trust (an organized committee in Melbourne formed to stimulate the economy and cement the city's international significance), urban sculpture draws a link between the built environment, art and the public that compose of the urban environment. The urban environment being inclusive of the spaces in which the citizens' civil and social life occurs. Taking care of these spaces causes improvement of quality and realization of urban life (Sabouri 2015). Therefore, urban sculpture can be termed as public work of art that is produced by an artist/ designed for public space. Normally it occurs out of doors and is accessible to all persons (Armajani 1978).

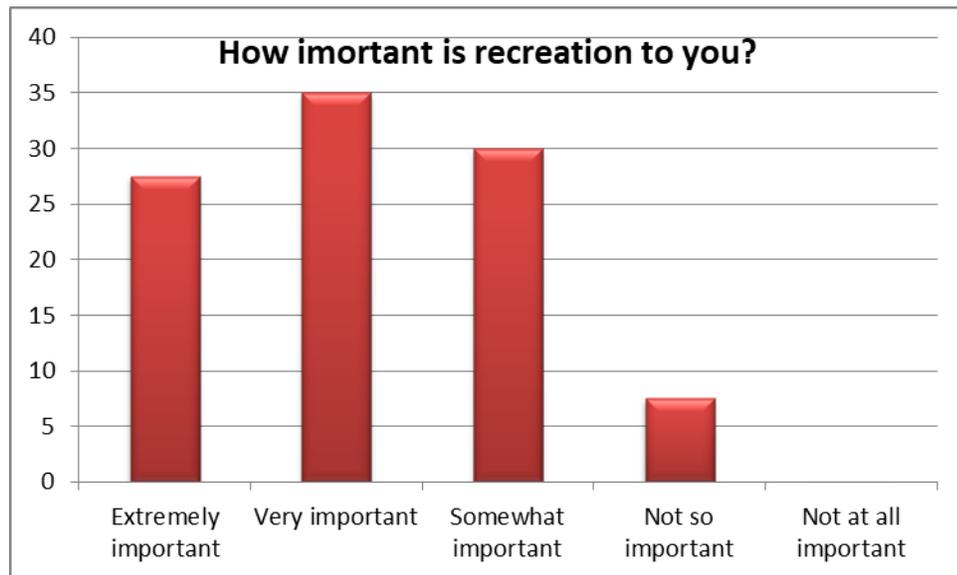
The notion of 'public art', as an alternative to gallery art, emerged in 1960s, and its aim was to revitalize urban space. Gradually, the most characteristic feature of public art became an opportunity to express current issues and to communicate with its environment and its recipients. However, over the years, fashions and trends have influenced public art. On the postmodern metropolitan urban scene, new elements constantly emerge, claiming the status of public art, like: urban sculpture, urban furniture, lighting, graffiti and even commercial art.

Under urban sculpture today, many new forms have emerged representing new technologies and materials resulting in installation sculptures, light-based sculptures, and other forms of sculptural

expression. An example of public art around the world is The Eiffel Tower (Fig1), a global icon of France constructed 1887-1889, and arguably the best-known example of public art worldwide.

ROLE OF PUBLIC SCUPTURES

The charm of a good urban sculpture work lies in its role of forming a visual focus in the urban landscape and coordinating the spatial environment with its visual tension and integrating into the urban landscape, which achieves the effect of beautifying the environment by providing people with a pleasant visual space. Other features of



urban sculpture are compatibility with the surrounding environment and closeness to cultural atmosphere, considering principles and fundamentals of the visual arts, understanding the relationship between space and volume (shahhosseini 2015) and its close relationship with the installation place and location.

The aim of this cooperation beside those of the functional considerations is to create most visual pleasure for observers

(Ramezani 2008). In fact, the art of sculpture, to an extent provides a basic definition about the nature of public space. With all its power, it induces to citizens' awareness about their environment and by its rapid changes and by general mobilization, establishes the city's emotional reactions as a common property. Urban sculptures, with beautiful shapes and smooth lines, have enabled people to aspire for a better life (F.mazinani 2007). Liu Kaiqu, a great artist, once said, "The sculptures standing both on the streets and squares and in the parks may always send forth artistic rays at both day and night in all seasons." The urban sculptures, once constructed, may exert substantial and everlasting bearings on people's life.

The researchers sought to establish the importance of recreation to citizenry of the city of Nairobi. These were people found already in the park. The results shown in table 1 indicated that citizenry take recreation to be very important generally. Even without going to specific sculptural elements, it was evident that they were congregating around a monument or large constructed form. This was either for shelter, a good background or strategy of location.

In China, urban sculptures are increasing together with the rising development of urbanization (Wang 2013). Urban sculpture not only embodies the culture, but also beautifies people's living environment.

URBAN SCULPTURE: IDENTITY, MEANING, VALUE

The study by Elham Shahhosseini aptly tackled this issue. Among his finding is that urban sculpture is among the important physical factors which urban designers can use to help the human and social manifestation. These three issues can be analyzed from several

perspectives and context. This means that the purpose of designing and implementing an urban sculpture is to realize one of human values. Memories and flashbacks, or sign of a tradition, culture and faith are more important to a man for orientation to modern art. The identity and tradition should present values in the form of tradition or modernity. The identity and tradition should present values in the form of traditional or modernity - Relevant location is the first thing which should be considered in applying sculpture in the city. Sculpture in the right place can be used as an element for the creation of beautiful or special meaning for citizens. Other features of urban sculpture are compatibility with the surrounding environment and closeness to cultural atmosphere, considering principles and fundamentals of the visual arts, understanding the relationship between space and volume (Elham shahhosseini, 2015)

The role of urban (fig 2) sculpture in shaping the meaning of identity in contemporary urban planning should be to put emphasis on national and cultural characteristics and pay attention to the aesthetics of the sculptor.

SCULPTURE AND ARCHITECTURE

J.T. Kin in his 2019 paper titled "Relationship Between Sculpture and Architecture" posits that the lines between sculpture and architecture have always been blurred. He sees architecture, like sculpture, as concerned with three-dimensional form. In his words "Sculpture has



long been closely related to architecture through its role as architectural decoration and the level of design". Both have a critical responsibility to address the physical space and consider tenets of form, scale and material.

From his generalization, Kin concluded that although the central problem in the design of buildings is the organization of space rather than mass, there are styles of architecture that are effective largely through the quality and organization of their solid forms. Such are like the ancient styles of stone architecture, particularly Egyptian, Greek, and Mexican. These styles of stone architecture tend to treat their components in a sculptural manner. Moreover, most buildings viewed from the outside are compositions of masses.

CULTURAL MEANING OF ART AND MENTAL ANCHOR-POINTS

The purpose of a piece of art is to retain and convey existential meanings. Humans on the other hand, through perception and understanding the symbol, exposes themselves to an act of identification which consequently gives some meaning to their individual existence. The meaning revealed by art in a particular place determines the



character of the place. For this reason, unique works of famous architects and artists can now be found in every part of the global village. In The Hague for example, municipal authorities made a great deal of effort to replace the pulled down churches with architectural and sculptural landmarks in order to construct a

modern network of anchor-points. The difference between visual landmark and collective anchor point lies in mental acceptance and social identification with the artwork. Sometimes inconspicuous sculptures and fountains become city symbols.

The significance of commemorative art, highlighted by many authors provides the urban space with the historical continuity and integrates local communities. Sculptural architecture of some monuments and memorials, such as the Jewish Museum (Fig 3) by D. Libeskind and the Memorial to the Murdered Jews in Europe by P. Eisenman, both located in Berlin – once Nazism’s capital, constitute a worldwide symbol of collective memory. Their expressive form and size is as total as Holocaust and shredded like its victims’ individual tragedies. The spatial arrangement of the memorials allows gathering and alienation at the same time. Collective participation in commemoration events builds the feeling of integration based on cultural membership, historical consciousness and social bonds resulting from common moral values.

Combining various research ideologies, the effect of social integration can be achieved via public art (sculptures) by different means:

- 1) Collective participation in commemoration events;***
- 2) Spatial arrangement of interactive artworks, which encourages interpersonal relations;***
- 3) Social engagement and collaboration on cultural projects.***

Here in Kenya, a similar use of the cultural lines and mental anchor points could be achieved by designing sculpture that talk about Kenyan cultural, historical and memorable events or situations. This could draw attention to African symbolism in a bid to uphold the now fading cultures with the emergence of the new urban attitude from upcoming generations. It is worrying to imagine a future that does not look back at its history or cultural values.

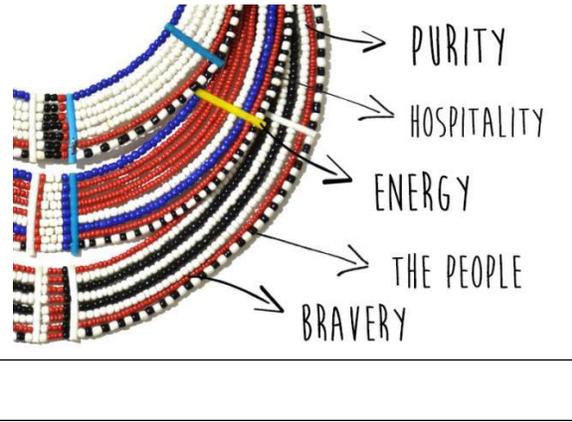


SHOWING CHILL ABOVE THE SERENGETI

AFRICAN SYMBOLISM AND ICONOGRAPHY OF THE MASAI

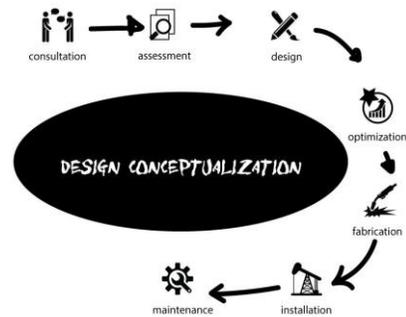
Predominantly a warrior tribe, the Maasai is a semi-nomadic group whose lives revolve around cattle. They cherish these animals so much so that “*I hope your cattle are well*” is regarded a common greeting among the Maasai (Fig 4)i. They speak ‘maa’, a language family related to Dinka and Nuer and they also have a common ancestral tie to the Samburu and the Njemps. The Maasai have a strong belief that God entrusted cattle to them and therefore to them, wealth is measured by how many herds one owns. This very belief is what has resulted to many cattle raids among the ‘maa’ speaking groups as they believe that stealing from other tribes is okay believing that cattle was given solely to them by the creator.

The Maasai are not only known for their traditional beliefs but also for their exquisite artistry. A promotional article by Kenya wildlife service of 2013 dubbed "Kenya's cultural symbol; the



Maasai tribe" aptly capture the cultural symbolism of this tribes artistry. At a glance, it appears simply as fashionable but what many do not know is that beading to the Maasai is actually symbolic. This tribe has about 40 types of bead work (Fig 5) that mostly feature the colours red (*colour of the Maasai*), blue (*Godly and reflecting the colour of the sky*) and green (*colour of God's greatest blessing, fresh grass after rainfall*). The bead work is done by the women but is worn by both genders of the community. Unmarried women adorn one of the beautiful pieces created; a

large flat disc that surrounds the neck, made up of rows of beads threaded onto wire, secured and spaced with cow hide strips. Married women on the other hand, wear long blue beaded necklaces, and also decorate their earlobes with long beaded flaps. This amazing bead work has gained the Maasai a large market for their creations with locals as well as tourists serving as big customers.



This study adopted this rich symbolism to extract motifs suitable for sculptural expression. The aim was to demonstrate the possibilities of achieving contemporary sculptures from non-conventional sources to create an indigenous cultural identity

DESIGN PROCESS

The process is an activity of determining the work flow, equipment needs, and implementation requirements for a particular process. Design process (Fig 6) is a problem solving process, one that requires substantial creativity, innovation and technical expertise. An understanding of the client's product or service and goals, their competitors and the target audience is translated into a visual solution created from the manipulation, combination and utilisation of shape, colour, imagery and space. As stated by Connor Design Group (Cory Connor Designs 2018) the design process is presented as a series of steps that you go through in developing an idea or product. Companies begin the design process when they want to develop a new brand or refine the existing brand, create new visual communication systems, refine or create an existing product (Design Council, 2005). However in sculpture, according to John Koelher, does not necessarily require a design process. Inspiration, creativity and mood just take over. He follows short basics to come up with designs which are- Brainstorm, sketch all the possibilities, refine the design, then build.

EXEMPLARS IN THE SCULPTURAL ART

MANNEKEN PIS

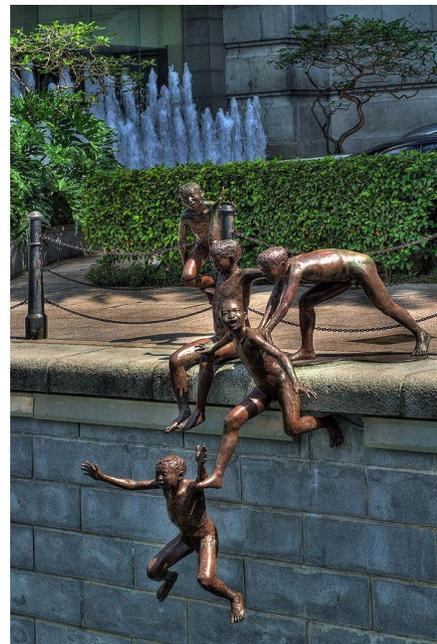
The name of this tiny statue simply translates to 'Peeing boy' – while the French version, Petit Julien, literally means 'Little Julien'. The statue (Fig 7) most probably started out as a public fountain, with the peeing boy as homage to the tanners, as medieval tanners let children and street urchins pee on leather to make it suppler

(Wikipedia n.d.). Time passed and people forgot how the statue got there in the first place, so incredible legends started to explain its origins. The most popular story states how the little peeing boy saved the capital. In this tale, Brussels was surrounded by enemies. One day they seemingly retreated, but had really put tons of gunpowder under the city. A little boy saw the burning fuse and quickly peed on it. In another well-loved tale the peeing boy is actually a historic figure, Duke Godfrey III of Leuven. As a child, he was put in a basket in an oak tree to encourage the knights fighting in his honor. According to Catherine E. Marson (Marson 2016) Manneken-Pis was at first a fountain that played an essential role in the



(<https://en.wikipedia.org/>) Culture, Celebration and Conflict in Brussels. In Catherine E Merson s' (October 2016, Pages 640–641, 28) paper titled "former distribution of drinking water since the 15th century" The system was well-known in all of Europe. Towards the end of the 17th century, the statue became more and more important in the city life. It was also a survivor of the bombardment of Brussels in 1695. Manneken-Pis became a precious good and enjoys a ceaselessly growing glory. During big events, the sculpture is adorned with luxurious clothes. In the 18th century, Manneken-Pis was dressed at least 4 times a year. Since he lost his main function in the network of water conveyance of the City in the 19th century, Manneken-Pis gradually became an image and symbol of the Brussels folklore, the joy of the

inhabitants and their capacity of selfmockery and a symbol of defiance from a small city with a strange sense of humor. The statue is interesting and it no doubt captured the hearts of its residents, and is still relevant today (Pixabay/PixelAnarchy n.d.). To illustrate how important Manneken Pis is to the Brussels residents, in 1747 French grenadiers from Louis XV of France's army thought it would be funny to steal the ridiculous statue. Threatened with a huge riot, Louis severely punished the jokers and gave Manneken back to the city, dressed in expensive brocade, embroidered with gold and decorated with the cross of Saint-Louis. That wasn't the only war and abduction Manneken Pis survived — he has been stolen, retrieved, destroyed and remade several times throughout history. The little peeing boy made it through the terrible bombardments of 1695 that leveled a good chunk of the city, and was unscathed during the world wars. In 1914, after German troops had invaded Belgium, a cartoon of the little Manneken peeing on German soldiers was seen on the cover of a satirical newspaper. While the face of Brussels may change, the little peeing boy is still a well-loved icon as well as a symbol of defiance and resilience — an 'up yours' to every danger that threatens the city (Manneken Pis-Pixabay/PixelAnarchy Manneken Pis, Brussels)



THE FIRST GENERATION BY Chong Fah Cheong (Art trail 2018)

The sculpture, titled "The First Generation" was made by Chong Fah Cheong, a local sculptor well known for his life sized and massive bronze public sculptures (Fig 8). His work is one of the series of sculptures done by various sculptors and installed at historically significant sites along Singapore River promenades. It is a sculpture which freezes the motion of five young boys, jumping naked and freely in the river. From a distance, the sculpture looks almost real-like because of its life-sized dimensions. It depicts a re-enactment of a favorite local past time. Swimming along the river is a sport regularly practised by children of the first immigrants to Singapore. To these children, the river was like one giant swimming pool and the source of simple pleasure and high adventure alike. The sculpture which was unveiled in 2000 indeed honours the first immigrants and the major role the river played in their lives. Supported by The Singapore Board, the aim of the sculpture is to chart and preserve some of the country's past and colourful river scenes among river dwellers. As Singapore thrives as a globalizing island, such sculptures will remind its people of immigrants who contributed much to Singapore's social and economic growth.

BRATISLAVA STATUES

Some of the most photographed attractions of Bratislava (Fig 9) are its sculptures in human size located all over its Old Town. These statues add a modern touch to the historical center of Bratislava in Slovakia Beef Nuggets and make it even more attractive. As they are eye catching and so interesting, there are always tourists taking pictures of and with them or having fun around. Statues and

sculptures in our Kenyan landscape should take a benchmark of such an attraction site. One nice statue also stands on Obchodná Street in Bratislava. It is a statue of two girls leaning on a post box, taking a break from skateboarding. The post box is a real one and ready for the use (Bratslavia n.d.). It is a perfect example of the combination of form and function.



PAPARAZZI by Radko Mačuha, Slovak sculptor

This guy looks like he's about to shoot a photo of the people around. He used to stand on the corner of Radničná and Laurinská Streets, where a restaurant called Paparazzi used to function. Unfortunately when the restaurant closed down, the owners took the statue with them as it was in their ownership. Currently the city is negotiating to get it back as it is a popular tourist attraction. For the time being, it can be found in the UFO restaurant.



PUBLIC ART FURNITURE

Public art is art in any media that has been planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all. Public art is significant within the art world, amongst curators, commissioning bodies and practitioners of public art, to whom it signifies a working practice of site specificity, community involvement and collaboration. Public art may include any art which is exhibited in a public space including publicly accessible buildings, but often it is not that simple. Rather, the relationship between the content and audience, what the art is saying and to whom, is just as important if not more important than its physical location.



THE CASE STUDY SITE

Uhuru Park, Nairobi

Uhuru Park is a 12.9 hectare recreational park adjacent to the central business district of Nairobi, Kenya. It was opened to the general public by the late Mzee Jomo Kenyatta on 23 May 1969. It contains an artificial lake, several national monuments, and an assembly ground. It is while doing research on public spaces that the researcher came across an article about the proposed new Uhuru park vision¹ (Ujenzi Bora 2018). The researcher noted that very little attention had been given to public sculptures a fundamental element in public spaces which aroused more spirit to design solely for park sculptures at the park. However, not to disguise the

proposal, it bears information essential towards realizing the future of modern public spaces in Kenya and guidelines that the researcher find useful.

METHODS

This study was exploratory in nature. It used multiple case study and exemplars to anchor on a solid design ground. Primary Data was collected using desktop data mining methods while primary data was gathered through observation, photography and questionnaires and key informants.

OBJECTIVES OF THE STUDY

The main objective was to establish methods of applying sculptural public art inspired by Maasai culture to enhance the visual appeal and improve the quality of public spaces at Uhuru Park in Nairobi, Kenya. the specific objectives was to investigate how sculptural public art can affect the aesthetic and functional aspect of public spaces and to propose sculptural forms ideal for contemporary public spaces.

PROBLEM STATEMENT

The landscape of most public spaces in Nairobi has not fully maximized on its potential as a social place and attraction site. The artistic impression which is one major element in check is not as appealing to the public. Most public spaces in the city have public furniture, sculptures and monuments that are poorly maintained and not strategically positioned. This problem is specifically most manifested at Uhuru Park, a major public space in Nairobi city.

DISCUSSION

The general public in Nairobi requires a conducive and appealing space for recreation. Uhuru Park being an ideal space that is within the city and has adequate space was found as the most ideal space to develop the ideal space. The people in Nairobi want to enjoy parks as a place filled with tranquility, peace of mind and relaxation. Underlying this work is a central assumption that public spaces are beneficial to a community and have a significant importance to people and society at large. As such, public art should be a central strategy in development and design schemes, but it cannot be assumed that public space initiatives should be undertaken solely as an intuitive process or a leap of faith. Knowledge of the underlying motivations and projected outcomes of a public space initiative is an important step to developing a strategy that will deliver desired results. For this reason community collaboration and dialog between government, cultural planners, designers and community members is important to the success of a public urban spaces. Drawing back to the objectives of this study, it emerged that a landscape designer would need:

-To engage the public to create personal leisure and entertainment and extraordinary experience in public spaces

-To establish how the landscape of public spaces in the city to a contemporary level.

-To uphold fading cultures through work of art

-To investigate how sculptural public art can affect the aesthetic and functional aspect of public spaces for instance lighting.

RECOMMENDATIONS

The researcher hereby recommends that a fraction of the landscape within Uhuru Park could be face lifted to act as the directive role for further development of the park. The designer could also adapt a singular theme that will resonate across the establishment.

The Design Framework

The framework involves the identification of cultural elements, Identification of need, analysis of these elements in line with meaning and use, translation of the element to design and thereafter integration of this element in product design. The approach is recommended on the basis of the union of traditional and contemporary areas of knowledge to come up with the designs. From literature, Jewelry Researchers also recommend the assimilation of Kenyan cultures to create objects that are not only aesthetically appealing but also meaningful to the user. It also emerged that despite form following function, the products should in all ways tell a story or educate. The research therefore recommends the use of the durable materials to be used in the creation of jewelry pieces. Proposed materials are cement, leather, resin and metal.

Sculptural elements

The study also found out that sculptural forms in Kenya are majorly statues of leaders, saints in church, Maasai women and Maasai moran statues. Decorative sculptural forms are majorly sculptural forms of Maasai woman with child or moran (worrier) with spear. Visual appeal is normally brought about by innovation and a twist in form or character. Based on these findings, and borrowing from the rich Maasai art and artifacts, the researcher recommended that the

sculptures should be innovative and have features that facilitate user acceptance via the presence of function, character and theme, identity, traditional meaning and spiritual bonding and they should connect emotionally with users. The sculptural forms are proposed to be created using metal, leather, resin, fiber glass and cement. Using these materials will create long-lived products. The Researchers further concluded that sculptural forms can be in form of lighting, functional street furniture such as trash bins, public seats etc.

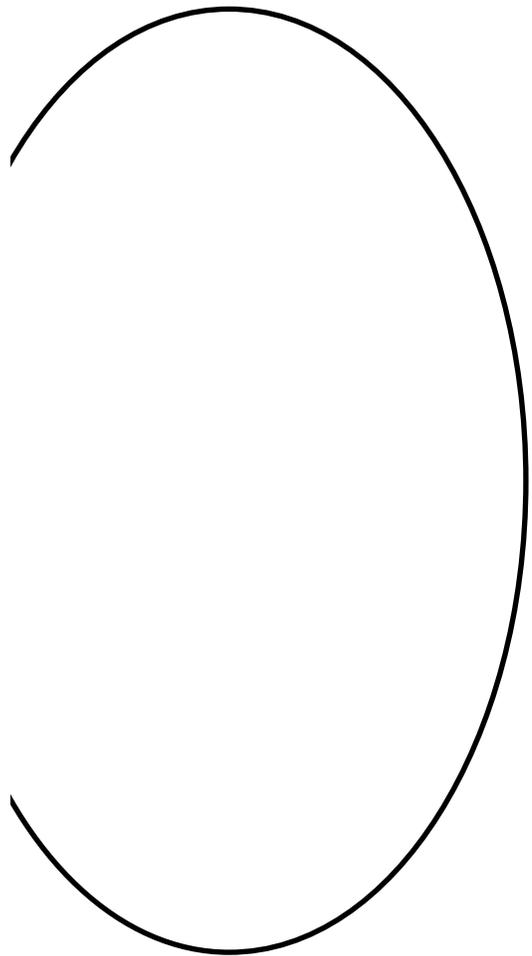
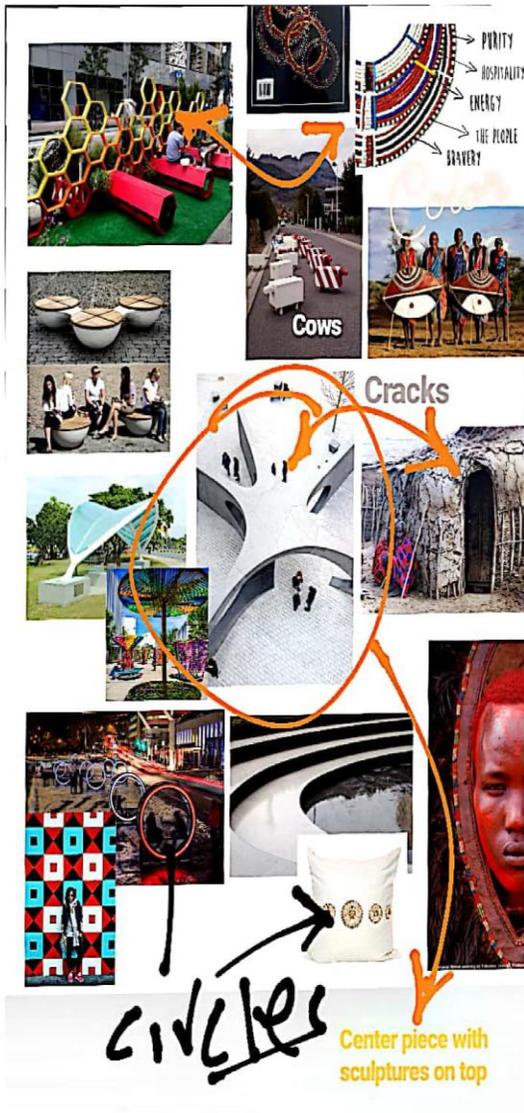
Leatherwork

The use of hide in Kenya has been upheld for decades. Long before contemporary attire existed, hides and skins were used as forms of clothing. This use cuts across all cultures in Kenya. Hides and skins were also used decoratively as wall hangings, table mats and floor mats. After close visual analysis, the researcher recommends continuity in this tradition whereby leather can be used as an element in furniture upholstery, mats or other park furniture. But to how leather is used as material, a narrative should be present. This he recommends may be in form of writings, engraved stamps, burnt stamps or a motif in the Maasai community culture. Besides the design suggestions floated to be implemented in the park, the researcher recommends a revamp of the landscape of the space in order to suitably blend with the elements to be installed.

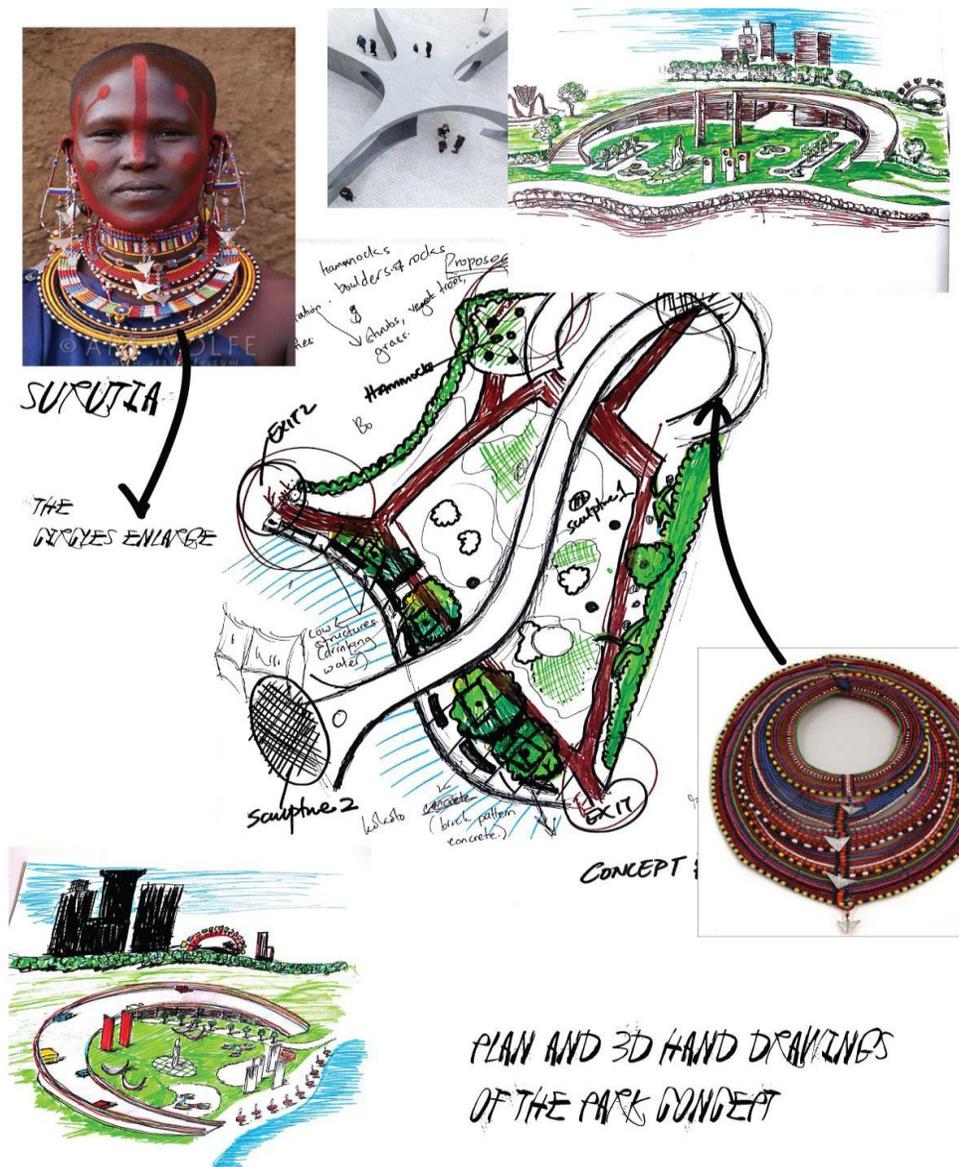
DESIGN ELEMENTS FOR LANDSCAPE DESIGN

- 1. Focal Point – the main emphasis of the design***
- 2. Line – leads the viewer’s eye throughout the landscape***

- 3. Form** – upright, weeping, horizontal, round, or conical shapes that suit the theme of the landscape
- 4. Texture** – plants or structures in a landscape can add different textures to unify the landscape. Fine textures tend to recede and make the space appear larger while coarse textures tend to make the space more intimate.
- 5. Color** – influences the moods of those interacting with the landscape, such as, warm colors are bright and make the space feel more full, while cool colors seem further away
- 6. Balance** – formal balance is a symmetrical design where one side mirrors the other and more straight lines tend to be used and informal balance is asymmetrical with more curved lines and a different layout on each side of your design
- 7. Repetition** – can be essential in unifying the planting or hardscape scheme, but use carefully as to not overdue the repeating elements
- 8. Variety** – mixing different lines, forms and colors within your design for an interesting landscape
- 9. Simplicity** – less is more and it is the essence of a good design when combining different elements
- 10. Grouping** – create mass in your landscape design by grouping odd numbers of the same types of plants (<https://www.calloways.com/>)

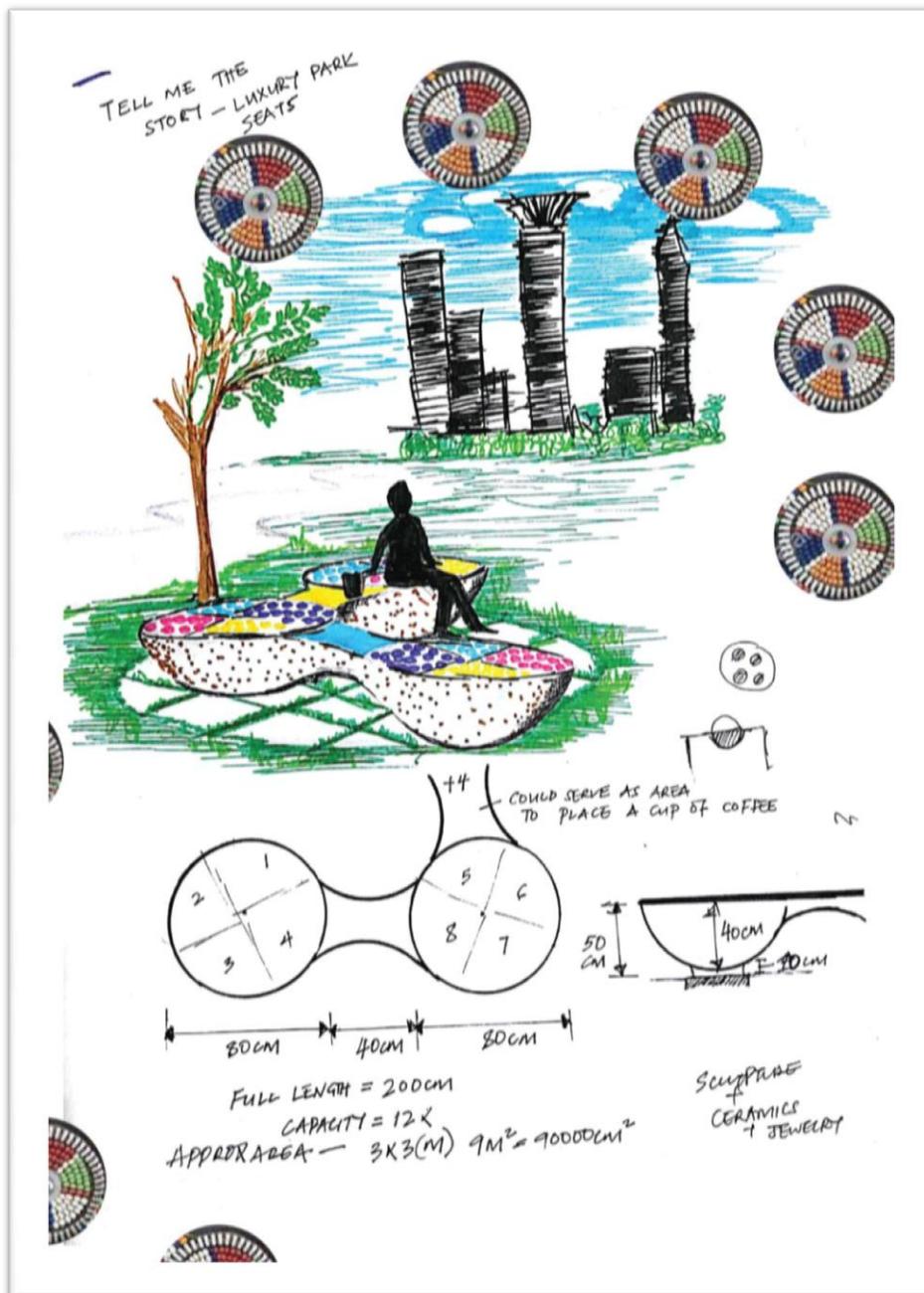


From the source of inspiration, concepts were drawn artistically from Maasai

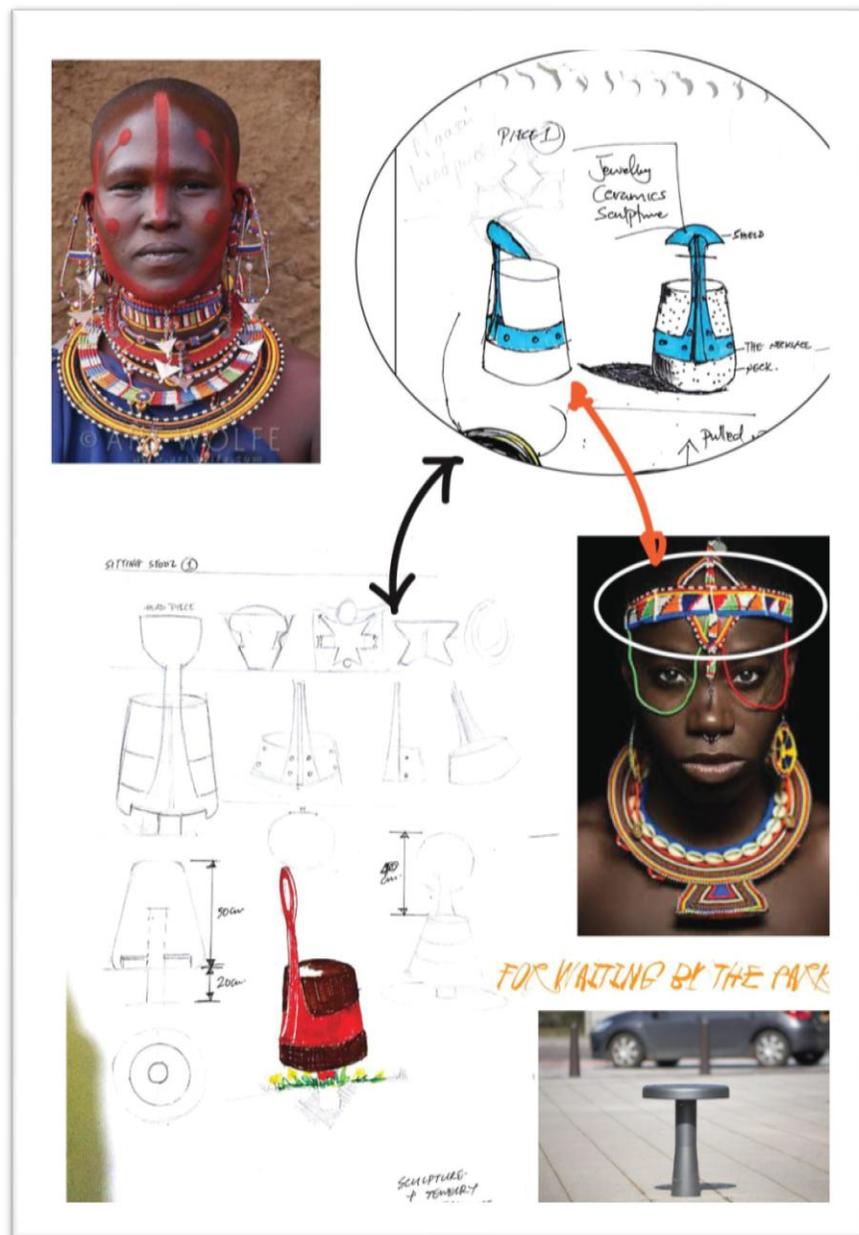


art and design to achieve elements for motifs. The following are the results.

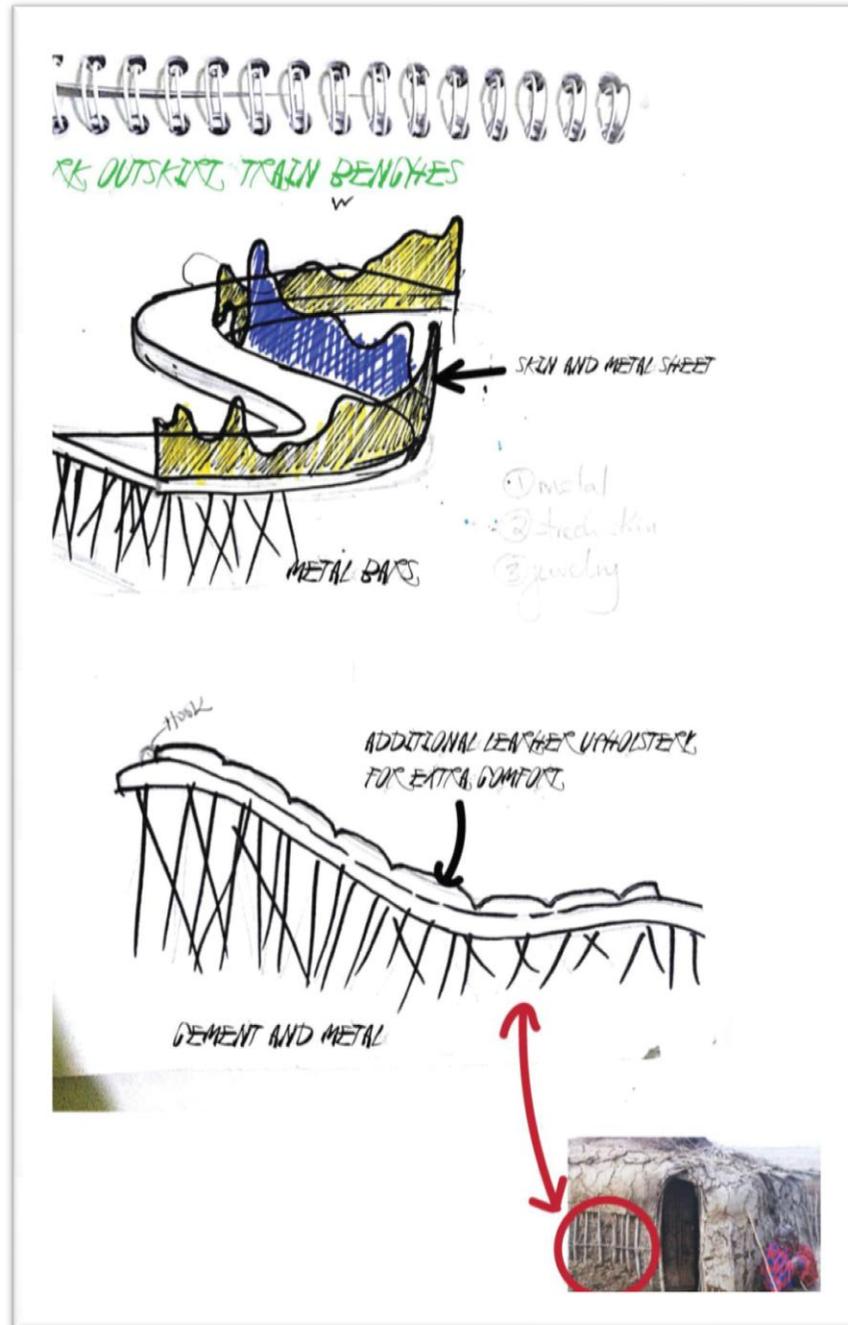
Plan and 3D drawings of the park concept. Shape, colour and placement among others were important elements informing the final concepts.



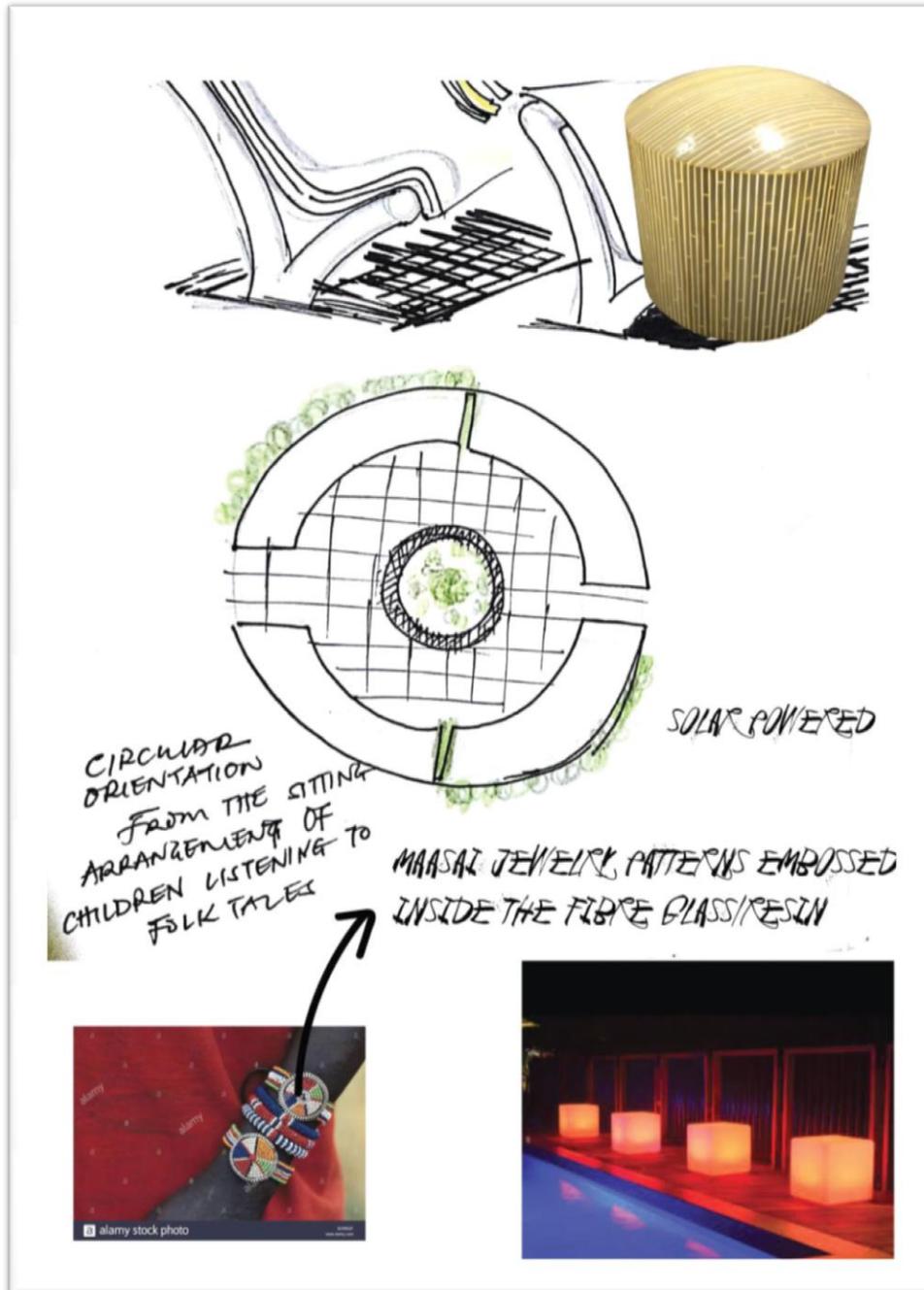
Combining elements from Maasai artifacts with the existing landscape icons of Nairobi, the designer came up with the layout above. He borrowed colour, shape and scale.



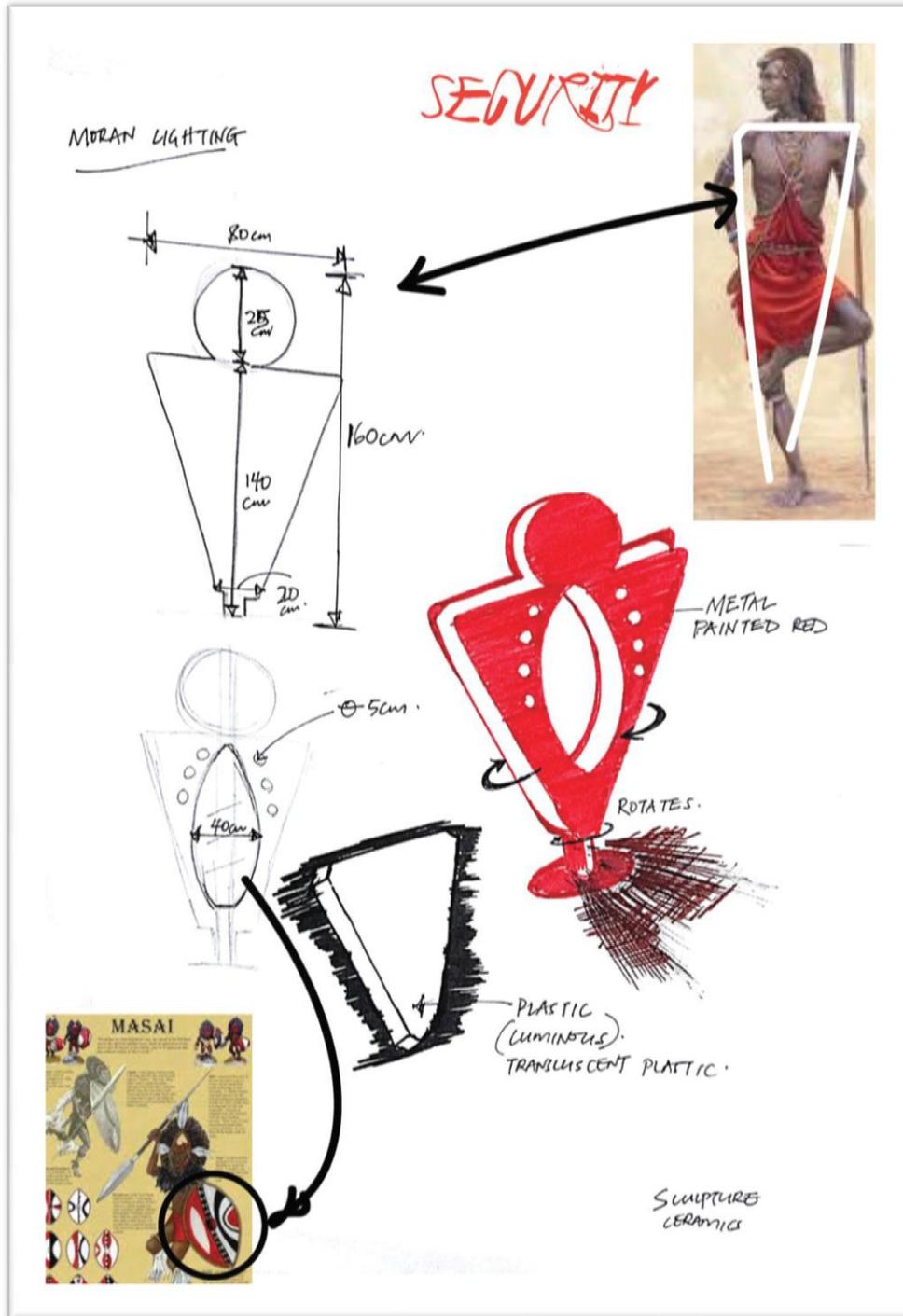
This Maasai woman body adornment presented a rich source of elements for landscape sculpture. There are circles, rectangles, repetitive curves, rich earth colour and symmetrical alignments. The results are as shown in the circular layout.



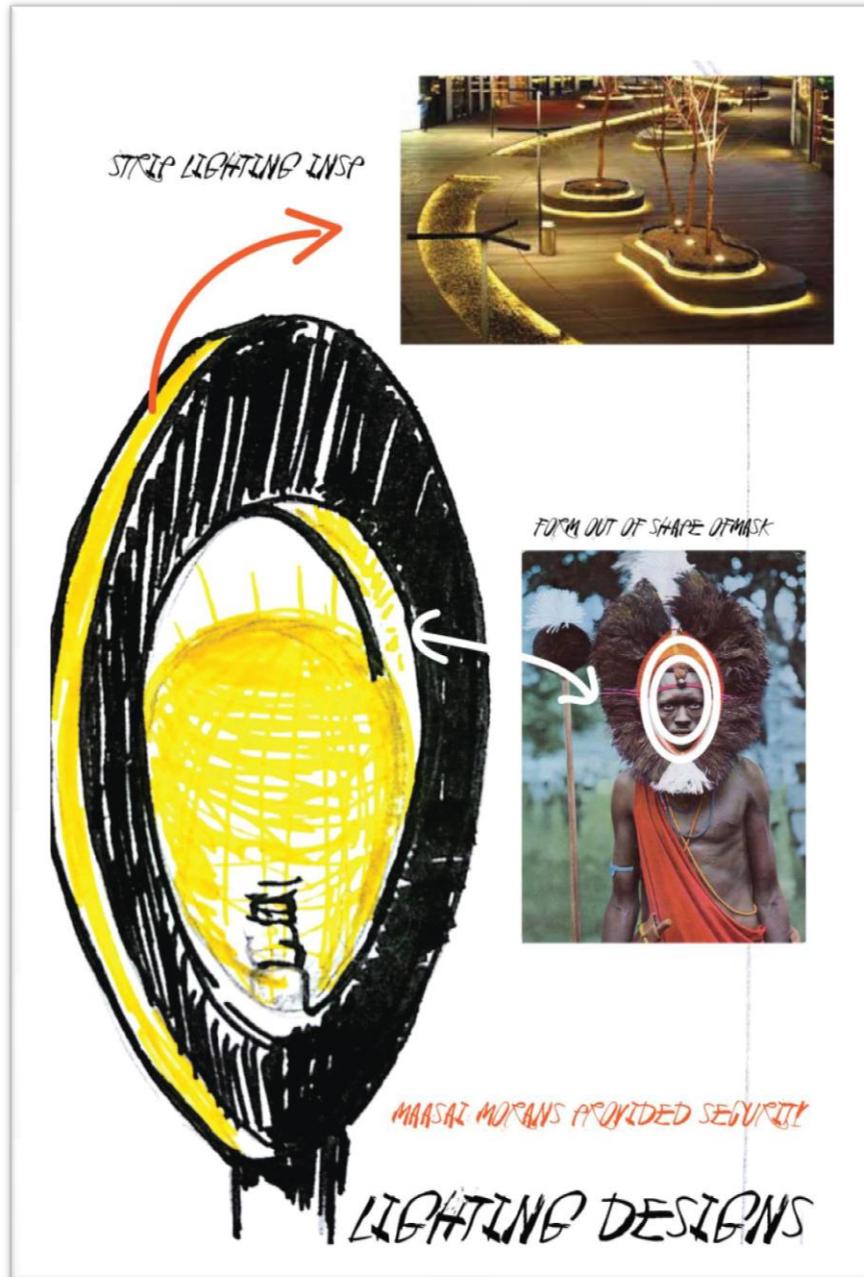
Webbing on the Maasai hut presented design elements that could not be ignored. They appear sturdy and strong, giving form to an otherwise fragile material, clay and cow dung. It was therefore ideal element to create a foot bridge.



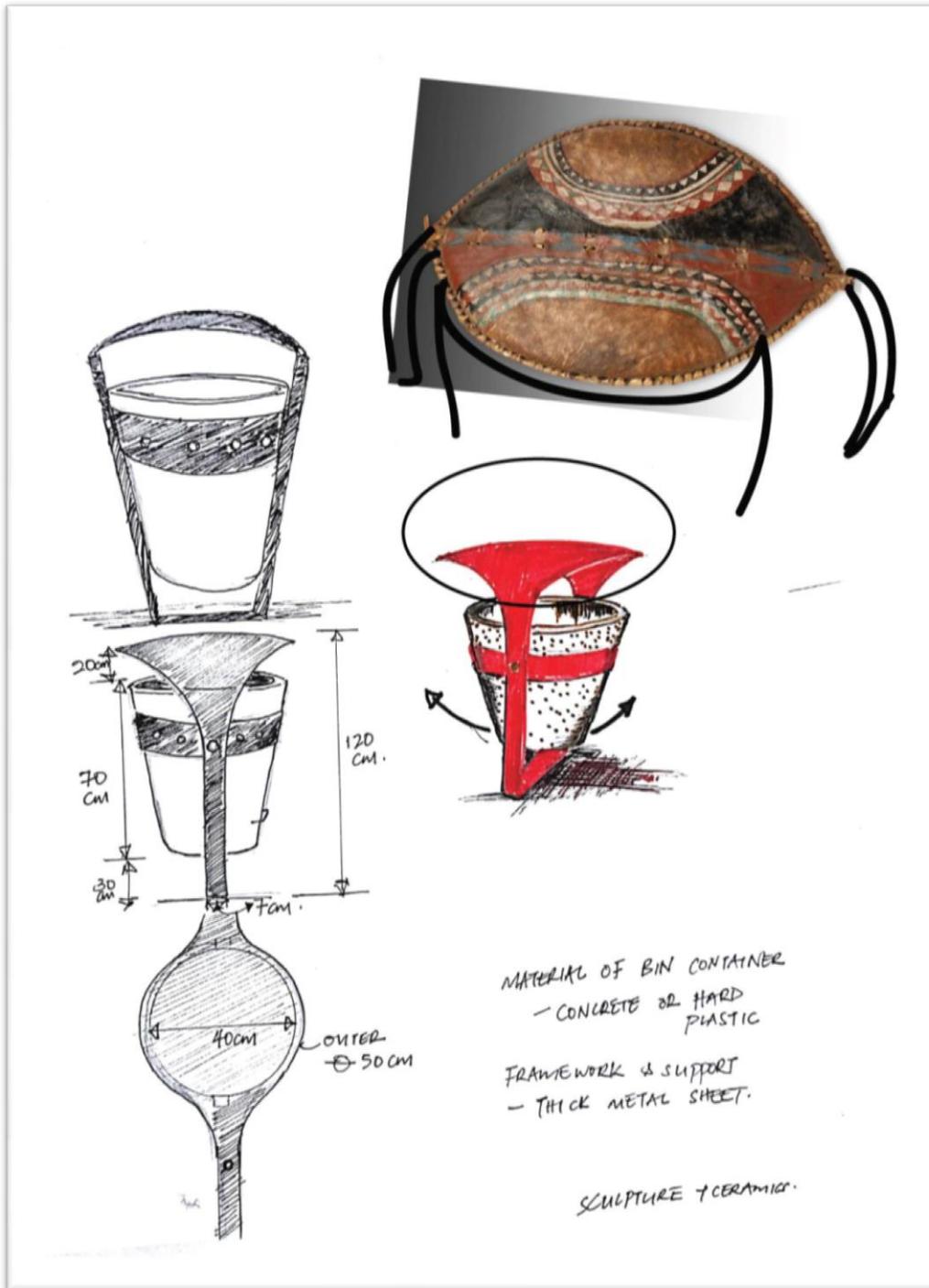
Even though small, this Maasai bracelet offers many elements suitable for sculptural design. It is rich in colour and geometrical and curvilinear elements. Derived motives were used to design a seat and table surface for outdoor use.



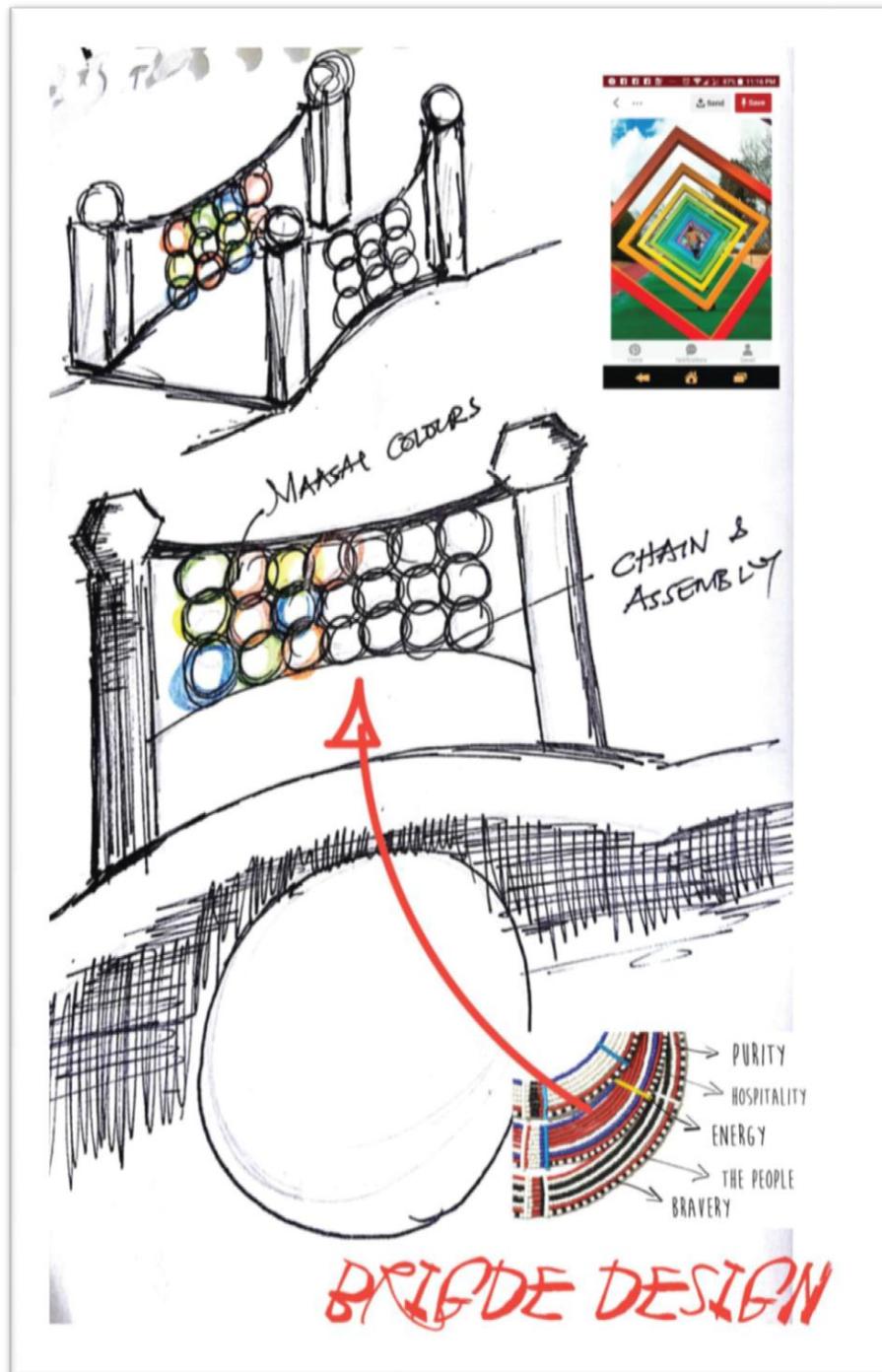
The body posture and shape, the elements on the Maasai shield were borrowed here to design a sculpture for the public park.



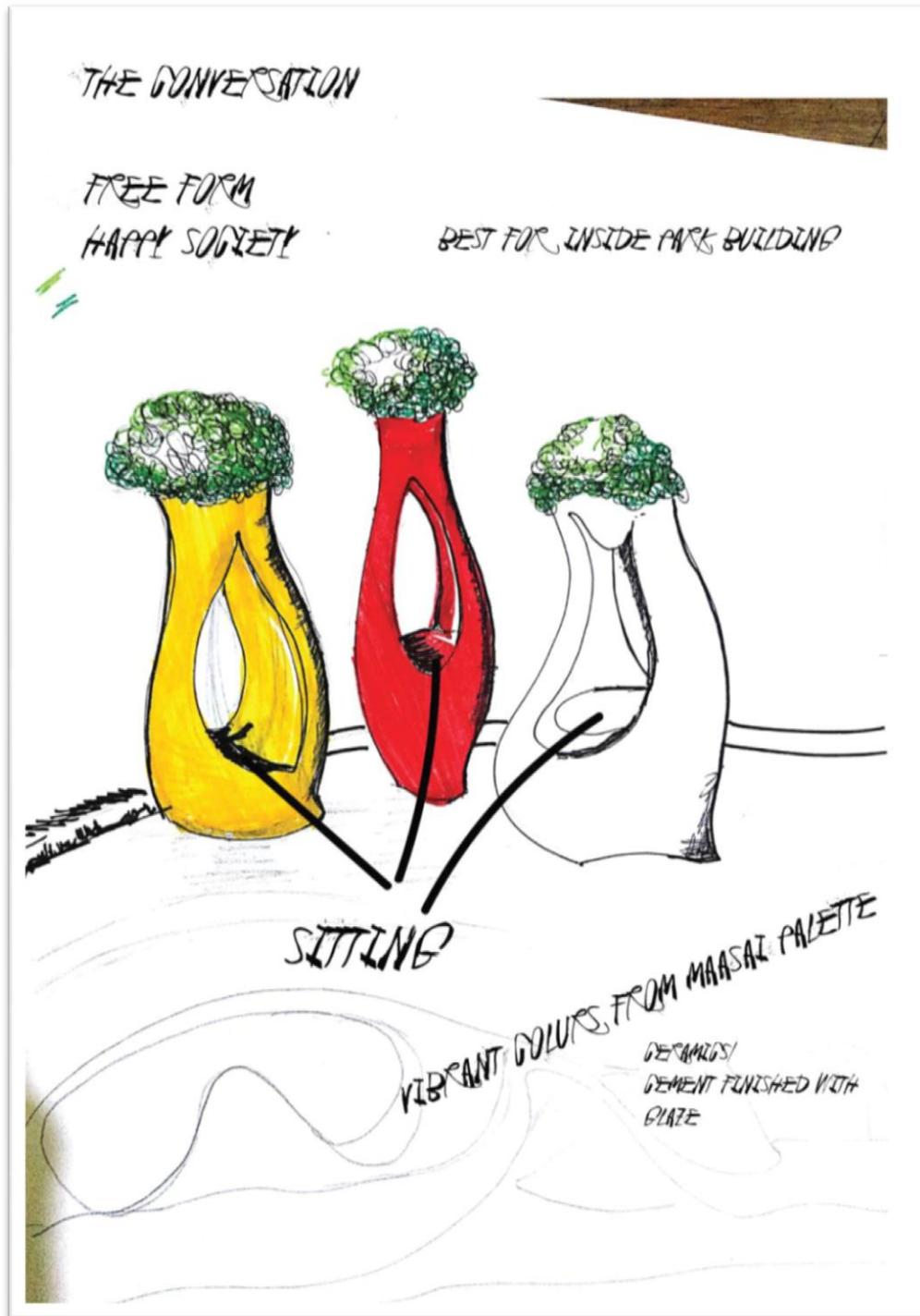
This circular feather bead and wire formation is worn by a moran (warrior). With predominantly circular elements, it was a rich source of motifs for lighting layout and design. Colour was also achieved from its subtle glow against a black background.



The Maasai shield is rich with curvilinear elements. They were adapted as illustrated above. The product is a bin container.



The aspects of purity, hospitality, energy, the people and bravery as captured in these necklace offered excellent elements for a bridge design. It resulted in a chain and assembly design for a foot bridge.



Sensuous lines from Maasai a combined helping of artifacts were used to design these sculptural seating design based on traditional pallet of colours.

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