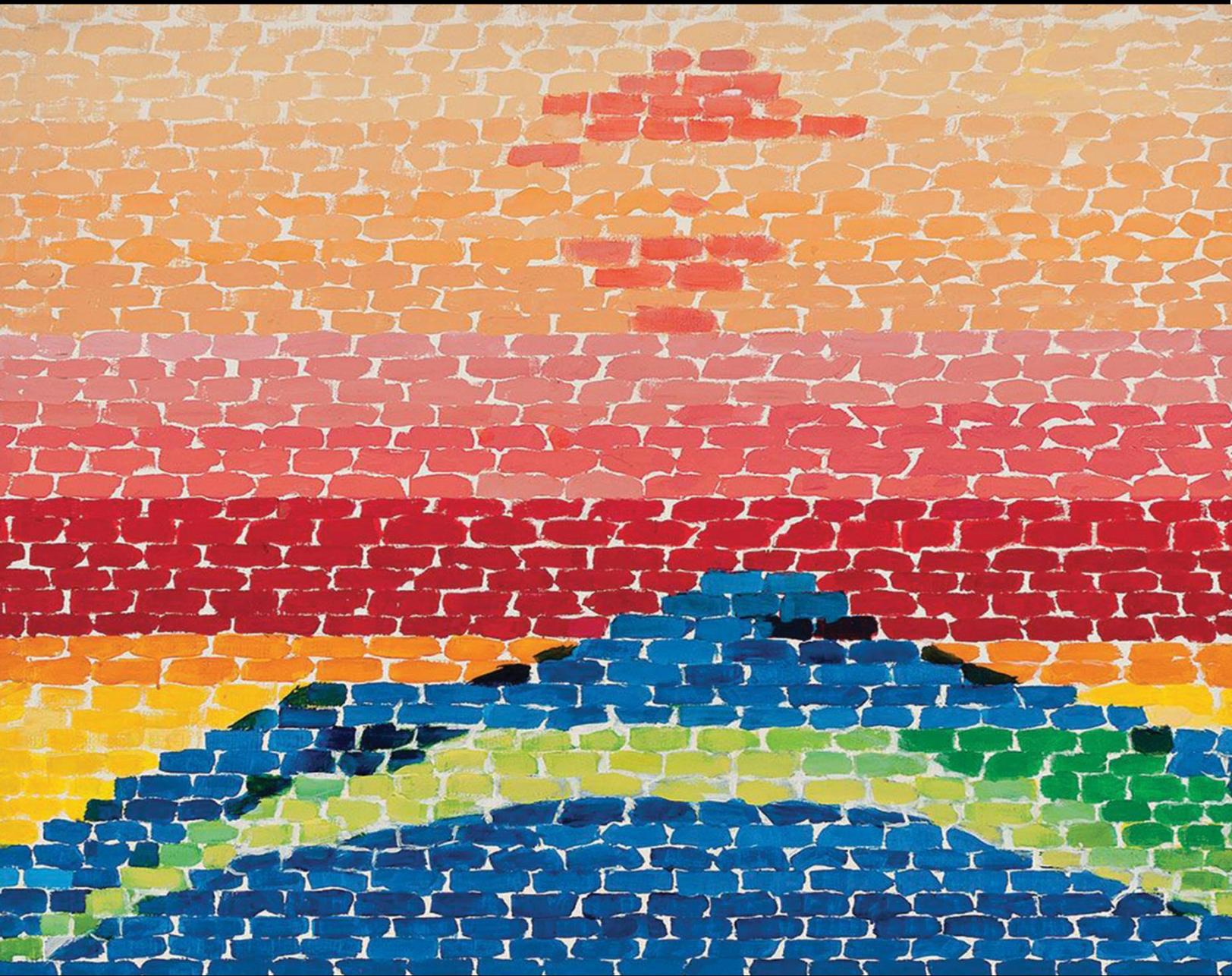


Design for All

Evolution of trends and processes in Artistic practice



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May 2021 Vol-16 No-5

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Guest Editorial



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Guest Editor

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Art is a mirror of society. It evolves with time to keep up to the demands of society. The advent of the digital technology and communication age, the impact and effect of the Covid pandemic, the ravages of climate change among others, are recent events that have changed the perception of society, and that of Art.

Artistic practice therefore continuously evolves. In real sense, it goes beyond the physical activities of making artistic products and includes influences, ideas, materials as well as tools and skills. This special publication issue presents findings of five researches that document the evolution of trends and processes in Artistic practice in Africa with specific reference to Kenya. One paper, *'Adoption of digital technology in art-based offender rehabilitation programs,'* analyses the utilization of digitization in art-based programmes for problem solving. Another three papers, *'Artistic design practice for a trans-disciplinary knowledge exchange,'* *'Olumo Rock tourist destination: A survey of the potential and aesthetic value of the facility,'* and *'Utilization of African designs on religious artifacts: an analysis of religious artifacts at the All Saints Cathedral, Nairobi,'* are on trans-disciplinary

knowledge exchange, a new trend that is taking place in contemporary African society. The last paper, '*Practice-based art projects: reviewing the methods and methodologies of graduate scholars,*' discusses the trends that have taken place with the new processes in Artistic practice.

I hope this read will highlight the evolution in artistic practice that is taking place in contemporary Africa.



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ADOPTION OF DIGITAL TECHNOLOGY IN ART-BASED OFFENDER REHABILITATION PROGRAMS

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Abstract

The rapid development of computer science and its technologies has resulted in a revolutionary breakthrough in the artistic practice of painting. With the advent of the digital age, digitization of the artistic practice of painting has expanded the broader creative space and created a new method of generating visual art forms. As a new form of visual art, digital painting has become the mainstay of the current art of painting and has continued to be used widely. This paper discusses the increasingly role that digital technologies are playing in the rehabilitation of offenders. The paper showcases an artistic strategy that has emerged in response to an evolution of new contexts in prison rehabilitation. In discussing the art of digital painting and its application in art based offender rehabilitation, this paper offers new insights into how traditional boundaries are shifting so that art can successfully operate alongside the digital industry. In this paper, focus is drawn on the use of technology in the creative process and the presentation of art to the audience using the Rapid Serial Visual

Presentation (RSVP) method. The paper provokes pertinent questions on whether digital painting practice suggest a modified 21st century version of what artistic practice could be. The study participants were drawn from male sexual offenders aged 18-45 years from Nairobi West Prison, a maleoffenders' facility based in Nairobi City County. Stratified random sampling was used to select 28 participants who were exposed to digital paintings using the RSVP method. Pre-test and post tests were carried out to establish the attitudes of participants towards sexual crimes before and after exposure to the digital paintings. The influence and the results of exposure digital paintings by RSVPon male sex offenders' attitudes towards crime was measured using different parameters. Findings showed a significant change in participants' perception of crime on three out of four scales: thep-value statistics were found to be less than 0.05 for general attitudes to offending, anticipation of re-offending and evaluation of crime as worthwhile. However, no significant change was recorded for offenders' attitudes regarding victim hurt denial. The results therefore guide on the former parameters that should be considered in the adoption of digital technology in art-based offender rehabilitation programmes.

Key words: Digital technology, digital art, digital painting, art-based, sex offenders, Rapid Serial Visual Presentation

Introduction

Digital art is an artistic practice that utilizes digital technology as an essential part of the creative or presentation process. In the context of prisons, digital art includes the application of computers for generation of content and use of digital media as part of art

rehabilitation process. The relationship of arts and technology is an emerging area of interest in modern research, where digital technologies have provided new ways of audience participation in arts thereby enabling more involvement in the way art is consumed. Traditional art just like traditional media is slowly being replaced by digital art in its audience reach. As predicted in the 1930s by the German philosopher Martin Heidegger, the world was set to enter a new era of images. Democratizing digital fabrication tools, technologies and art production skills that have been relatively unavailable to most audiences within informal spaces like prisons, has also catalysed the role of art in rehabilitation. The artistic practice of digital painting came into existence due to the emergence of computer science and technology. Cui (2017) argues that digital painting has an irreplaceable position in the digital age despite its short development history. According to Cui (2017), using digital painting art as a form of visual language of expression reflects its unique artistic value, where the creative concept is no longer subjected to restrictions. As one of the creative media of contemporary art and conventional design, Cui (2017) noted the public's recognition of the diversification of digital painting and its many manifestations and forms. Due to its design concept of diversified artistic expression, digital painting lends itself to a variety of uses. While this may be the case elsewhere, the same cannot be said of the prisoner population. Although technology platforms and methods have evolved and changed, an applied value driven inclusive approach had remained underexplored. Art-based practices show promise as a beneficial solution for prison rehabilitation because of their alignment with the whole person rehabilitation framework currently being adopted. The incorporation of digital art-based approaches into offender rehabilitation services has however been impeded by security concerns and technological

challenges. While digital inclusion has been discussed in the context of mental health rehabilitation (Truswell et al., 2014), its application in rehabilitation in the prison context has been conducted by only few research studies (Reisdorf & Rikard, 2018). This paper addresses the gap in the literature by critically reviewing current research on the benefits of digital art-based rehabilitation practices in prisons. The paper presents an intersection of art and technology by examining how presentation of digital paintings by RSVP influenced male sexual offenders' attitudes towards crime. The paper then makes a case for the adoption of digital technology in art-based offender rehabilitation programmes.

Digital Technologies in Prison rehabilitation

The increase in creation of technology based paintings exhibits the influence of digital media on human practices and the diversity of art following the adaptation of modern technology. This digital revolution however has not brought out new dimensions in contemporary art-based practices in prisons. In Kenya for instance, despite the advancements that digital technologies can offer in rehabilitating offenders, there are still many barriers to the widespread implementation of these technologies: funding and infrastructure included.

Researchers argue that there is a growing digital divide in society, (Champion and Edgar, 2013) with prisoners constituting one of the most impoverished groups in the digital age (Jewkes and Reisdorf, 2016). McDougall, Pearson, Torgerson & Maria Garcia-Reyes (2017) however opined that there are opportunities to expand our capacity to deliver evidence based interventions and improve rehabilitation in prison by using digital teaching technique. Studies

suggest that use of digital technologies in prison improves offenders' self-esteem, social skills, rehabilitation and re-integration into society (Reisdorf & Jewkes, 2016; McDougall et al., 2017; Toreld et al., 2018). However, according to Helsper & Eynon, (2013), few studies have identified the importance of the use of digital technology to achieve rehabilitation and training needs of offenders. Jewkes and Reisdorf (2016) recognized the limited acquisition of skills by prisoners due to lack of digital facilities as a disadvantage.

In an experiment evaluating the efficacy of a computer-assisted instruction program in a prison setting, Batchelder and Rachal (2000) found no statistically significant additional impact from computer-assistance over that of traditional tuition. In a related context, King et al.'s (2017), randomized controlled trial testing the difference between prisoners completing psychological assessments in paper and pencil and those using tablet computers found no difference in content between the two groups of respondents. King et al. (2017), however, reported more constructive attitude to the correctional institution by participants who used technology in comparison to those who used the paper and pencil method. Ogbonnaya-Ogburu et al., (2019) also opined that digital literacy accruing from offenders interaction with digital technology improved their job-searching skills on re-entry upon release. Self-service technology was further shown to significantly reduce disciplinary offences in prison and recidivism in the first year after release (McDougall et al., 2017).

While it is evident that digital technologies are making inroads into prisons around the world, there has been minimal published empirical evaluation of the impact of digital technologies in facilitating art based prisoner rehabilitation. In the current study, digital technology is presented as the instrument that aids the translation of a well-

designed art based intervention from a demonstration to regular practice that can reach a large numbers of prisoner audience. The authors suggest a probable impact on prisoners' attitudes and behaviour following the implementation of technology art-based intervention and interaction with the opportunities it presents. This could in turn reduce cases of sexual reoffending

Digital Painting as Artistic Practice

Artists have always been inspired to introduce or adopt to new media technologies for their expressions (Rani, 2018) thereby pushing the boundaries of the traditional medium so as to create an influential voice which reflects the societal views. The artistic practice of digital painting is based on digital information technology and exists in electronic form by getting rid of the limitations of paper (Luo, Yang & Hua, 2016). This emerging art form involves the application of traditional painting techniques such as impasto, watercolour and oils using digital tools by means of a computer, software, a digitizing tablet and stylus (Cui, 2017). With the development of digital information technology, digital painting has been found to be more suitable and prolific in use and benefits more economically when compared to the traditional painting (Luo et al., 2016).

In his submission, Annum (2014) argued that a professional painter cannot afford to be left behind from computer technology, since the computer has become a tool for analysing and solving problems in all fields. As a field of artistic exploration, Cui (2017) observes that digital painting brings a vibrant conceptual approach to the visual arts and although it has a short development history, it has an irreplaceable position in the digital age. Annum (2014) however,

observed that digital painting has not received the same degree of acceptance accorded to other well-known art forms and remains rather underexplored. In response to the foregoing observation (Annum, 2014), this paper seeks to contribute to knowledge by examining how presentation of digital paintings by Rapid Serial Visual Presentation (RSVP) influenced male sex offenders' perception of crime. While digital paintings may be taken from other sources like an image drawn using vector graphics or scanned photograph (Rani, 2018), the digital paintings used in this interrogation were purely computer-generated figurative images.

Presentation of Artworks in Digital Media

Part of the purpose of art is for aesthetics (value) and a means to communicate. Getting the audience to appreciate the value of art starts from the appreciation of the aesthetics, before gradually graduating to detailed appreciation. According to Goodman (1976), the appreciation of any artwork begins with recognition of its status as a *work*, and the product of artistic activity. While it is correct to assume that initial exposure provides a sensual experience, repeated exposure psychologically makes one experience the deeper details within which the artist has his meaning.

While Goodman (1976) raises concerns about the digital *presentation* of images regarding structural changes to analogue images once they are displayed digitally, research shows that digital projection is on the rise. With digital projection, the authors sought to show the importance of understanding the technology of display for understanding the nature of digital art.

New media is increasingly being embraced by art institutions for the

display, promotion and conservation of their collections. Among such media is the Rapid Serial Visual Presentation (RSVP) technology. Defined as the process of displaying images in a sequence at high presentation rates, (Lees et.al., 2018), RSVP presents multiple images per second at the same spatial location. Witkowski & Spence, (2012) support the flexibility of control and varied image presentation modes provided by RSVP.

Although touted as a method that is suitable in studies relating to human –computer interactions, RSVP is slowly finding its way in art based studies as a test for memory and image recognition. While the RSVP technology boasts of varied techniques, Spence & Witwoski (2013) noted that even in high presentation rate, recognition of target image occurred with 90% success rate in slideshow mode. Porta & Ricotti (2017) further found higher identification and better memory for static images in slideshow (key hole) mode as compared to moving modes. The accuracy averages were estimated at 84% across all static modes and 62% across all moving modes. Success of image identification and good long-term memory have been linked to increased presentation time by Nico, Potter & Nieuwenstein (2017) and Candan, Cutting & DeLong (2016).

Some studies however have shown reliable results with dynamic images (Ferguson, 2014; Weiden, Khosla & Keegan, 2012). Following contradictions in the superiority of static and dynamic images, it may be important to introduce Potter's (2012) suggestion of blank inter-stimulus intervals added after every picture. This, Porter found to raise percentage of picture remembrance up by up to 84%.

Methodology

The experiment carried out in Nairobi West prison targeted male

sexual offenders aged 18-25 years. Stratified random sampling was used to select 28 participants. Typical case sampling was used to select six themes which inspired the generation of twenty-four (24) digital paintings. Themes were based on consequences of sexual crimes on the offender, offender's family and the victim. Traditional digital painting involving the use of a pallet knife, brush, or application was used to develop the digital paintings in realist and surrealist style with polychrome and monochrome colours. Total population sampling was then used to select all the twenty-four (24) digital paintings.

Content validity of the digital paintings was assessed and evaluated to confirm that they met the set criteria. The experts gave high evaluation for emotional and psychological impact of the paintings. The digital paintings were also evaluated as captivating and with ability to provide a new visual experience to the viewers. The overall relevance of the digital paintings considering the areas inquired was 88.19%, which was deemed adequate for the study.

At the start of the experiment, a pre-test measure was carried out to determine the participants' attitudes towards sexual crimes. Digitized copies of the paintings were then projected to the participants via a beam projector (Casio Data Projector-XJ-A150V) on a white background wall in an exhibition hall at the prison. Each session lasted 20 minutes. Shelf mode RSVP where recognition of target image has been shown to occur with 90% success even in high presentation rate (Spence & Witwoski, 2013) was adopted for the presentation sessions that lasted 20 minutes each. The sessions were repeated in intervals of two days over a period of 35 days. Every image was presented for 3000 milliseconds and followed by a blank backward masking of 800 milliseconds for improved percentage of picture remembrance

(Potter, 2012). Viewing distance was fixed at three (3) metres with a horizontal visual angle of 15.9°. In the rating phase, an art response questionnaire was used to capture the participants' reactions to digital while on the screen. A post-test measure of their attitudes towards sexual crimes was also generated from the attitude indicators using Crime Pics II software. The effect of the RSVP exposure to digital paintings on their attitudes assessed using a paired T-test on paired differences between the pre-test and post-test. The paired t-test is based on the assumption of normality of the paired differences thus a normality tests on the paired differences for each dimensions of attitude was carried out.

Findings and Discussion

The introduction of digital paintings in the Nairobi West prison as a form of psychological stimulus as well as an aesthetic stimulus provoked response that can in effect be engineered to pre-empt various results. Findings showed that majority of the participants (93.00%) had no background in the visual arts, with this being the first study of its kind in Nairobi West Prison. In this experiment, the authors desired to create awareness on consequences of sexual crimes to persons convicted for sexual offences. The authors in their work put in cues and stimuli to assess the reaction to the digital paintings. The digital paintings presented by RSVP were used to spread the extent of art appreciation in a population not known to regularly experience art. Since the exposure effect is deemed to be strongest for the first ten exposures, emphasis was focused on early presentations for maximum effect. Experiments were divided into an exposure phase, where digital paintings were shown to the respondents and a rating phase, where respondents evaluated the

digital paintings according to four specified parameters: general attitudes towards offending; anticipation of re-offending; victim hurt denial and crime as worthwhile. The following are pre and post- test findings of exposure basing on the said parameters.

Effect of RSVP Exposure on General Attitudes towards Offending

Table 1 shows pre and post exposure normality test on paired differences in the pre-test and post-test measures of general attitudes towards offending.

Table 1: Pre and Post-test normality test on difference in general attitudes towards offending

	Kolmogorov-Smirnova			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	Df	Sig.
Post-test 1 – Pre-test	0.164	28.000	0.053	0.962	28	0.386
Post-test 2 – Pre-test	0.172	28.000	0.033	0.929	28	0.059

The Shapiro-Wilk statistics all have p-values greater than 0.05 implying that they did not deviate from normality and thus follow a normal distribution. The paired differences met the normality assumption of the paired differences thus the t-test on paired differences was carried out to assess the effect of the RSVP exposure to digital paintings on male sexual offenders' attitudes was carried out on participants' general attitude towards offending (Table 2).

Table 2: Pre and Posttest T-test on paired difference in general attitude to offending

Paired Differences							
	Mean	Std. Dev.	Std. Error	t	df	Sig. (2-tailed)	Percentage change
PsT1 –	-			-			-16.5%
PrT	1.071	2.210	0.418	2.566	27	0.016	
PsT2 –	-						-13.2%
PrT	0.857	2.121	0.401	-2.139	27	0.042	

As shown in the table, the tests on the paired differences were found to be significant between post-test1 and pre-test ($t=-2.566$, p -value= 0.016) and between post-test2 and pre-test ($t=-2.139$, p -value= 0.042). The p -values of the t -statistics are all less than 0.05 , which shows that there were significant differences in the general attitudes of the sexual offenders before and after treatment. The differences between the post-tests and the pre-test are negative, showing lower scores in general attitude after intervention. This implied that there was a significant reduction in the general attitude scores. Statistics further showed that the difference was higher between post-test 2 and pre-test than between post-test1 and pre-test. It was also noted that the actual mean scores of the differences between post-test 2 and post-test1 is negative. This implied a positive change in attitudes.

The mean attitude scores assessed before intervention, immediately after intervention and two weeks after intervention were plotted with results showing that the mean scores of general attitude scores

dropped considerably from pre-test to post-test1 but only slightly between post-test1 and post-test 2. The plot is shown in Figure 1 below:

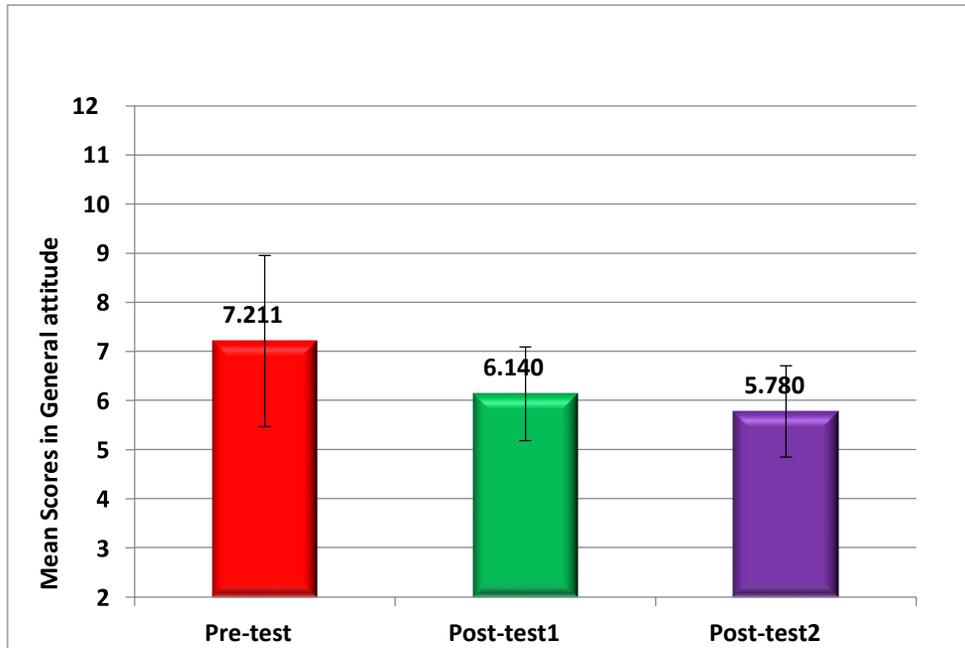


Figure 1: Pre-test and post-tests mean difference plot of general attitudes towards offending

Post Exposure Effects on Male Sexual Offenders' Anticipation of Re-Offending

Table 3 shows pre and post exposure normality test on paired differences in the pre-test and post-test measures of anticipation of re-offending.

Table 3: Pre and post exposure normality test on difference in anticipation of re-offending

	Statistic	df	Sig.	Statistic	df	Sig.
Post-test 1 – Pre-test	0.219	28.000	0.001	0.893	28	0.008
Post-test 2 – Pre-test	0.198	28.000	0.006	0.859	28	0.001

The Shapiro-Wilk statistics all have p-values less than 0.05 implying that they deviate from normality and do not follow a normal distribution. The paired differences did not meet the normality assumption of the paired differences. Due to the violation of the normality assumption of the paired sample t-test, a bootstrap was carried out for the test to assess the effect of the RSVPEXposure to digital paintings on male sexual offenders' attitudes was carried out on participants' anticipation of re-offending (Table4).

Table 4: Pre and post exposure T-tests on paired difference in anticipation of re-offending

	Paired differences				Bootstrapped Bias corrected test				
	Mean	Std. Dev.	Change	t	df	Bias	Std. Error	Sig. (2-tailed)	Percentage Change
PsT1 - PrT	-1.571	1.854	0.350	-4.484	27	0.006	0.342	0.002	-17.9%
PsT2 - PrT	-1.321	1.867	0.353	-3.745	27	0.017	0.350	0.006	-15.0%

As shown in the table, the tests on the paired differences were found to be significant between post-test1 and pre-test ($t=-4.484$, p -value= 0.006) and between post-test 2 and pre-test ($t=-3.745$, p -value= 0.017). The p-values of the t-statistics were all less than 0.05, which indicated that there were significant differences in sexual offenders' anticipation of re-offending before and after treatment.

The mean attitudes assessed before intervention, immediately after intervention and two weeks after intervention were plotted in Figure 2 below:

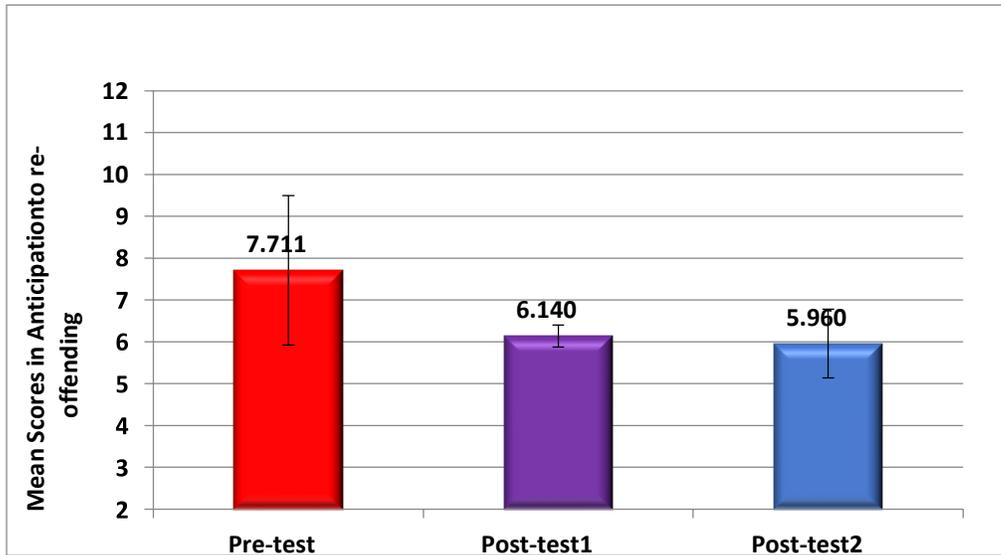


Figure 2: Pre- and post-tests mean difference plot of anticipation of re-offending

Results showed that the mean scores of general attitudes dropped considerably from pre-test to post-test1 but only slightly between post-test1 and post-test 2. This implied a positive change in attitude.

Post Exposure Effects on Victim Hurt Denial.

Table 5 shows pre and post exposure normality test on paired differences in the pre-test and post-test measures of victim hurt denial.

Table 5: Pre and Post Test Normality Tests on Difference in Victim Hurt Denial

	Statistic	df	Sig.	Statistic	df	Sig.
Post-test 1 – Pre-test	0.137	28.000	0.193	0.960	28	0.345
Post-test 2 – Pre-test	0.139	28.000	0.176	0.966	28	0.474

The Shapiro-Wilk statistics all have p-values greater than 0.05

implying that they did not deviate from normality and thus follow a normal distribution. The paired differences met the normality assumption of the paired differences thus the t-test on paired differences was carried out to assess the effect of the RSVP exposure to digital paintings on male sexual offenders' attitudes was carried out on participants' victim hurt denial (Table 6).

Table 6: Pre and Post Test T-tests on Paired Difference in Victim Hurt Denial

	Paired Differences						
	Mean	Std. Dev.	Std. Error	t	df	Sig. (2-tailed)	Percentage change
PsT1 - PrT	-0.500	2.411	0.456	-2.353	27	0.026	-8.4%
PsT2 - PrT	-0.157	2.462	0.326	-1.097	27	0.282	-2.6%

As shown in the table, the tests on the paired differences were found to be significant between post-test1 and pre-test ($t=-2.353$, $p\text{-value}=0.026$). However no significant differences were found between post-test 2 and the pre-test ($t=-1.097$, $p\text{-value}=0.282$) with P values greater than 0.05 implying that there is no insignificant improvement realised in attitude 2 weeks after treatment.

The mean attitude scores as assessed before intervention, immediately after treatment and 2 weeks after treatment were plotted as shown in Figure 3.

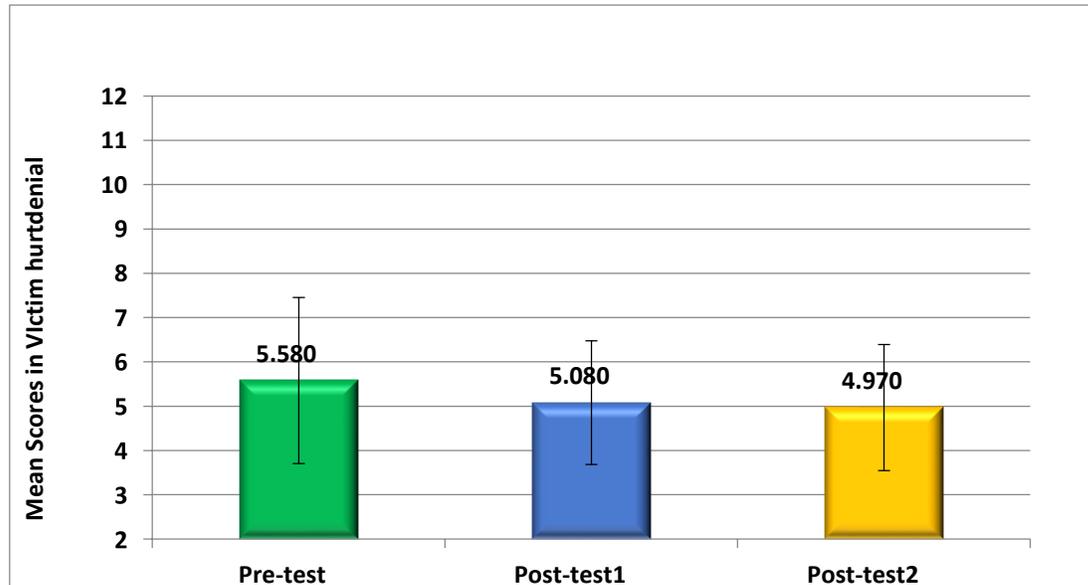


Figure 3: Pre-Test and Post-Tests Mean Difference Plot of Victim Hurt

Post Exposure Effects on Male sexual offenders' Evaluation of Crime as Worthwhile.

Table 7 shows pre and post exposure normality test on paired differences in the pre-test and post-test measures of crime as worthwhile.

Table 7: Pre and Post Exposure Normality Test on Difference in Evaluation of Crime as Worthwhile

	Statistic	df	Sig.	Statistic	df	Sig.
Post-test 1 – Pre-test	0.155	28.000	0.082	0.927	28	0.053
Post-test 2 – Pre-test	0.124	28.000	.200*	0.940	28	0.112

The Shapiro-Wilk statistics all have p-values greater than 0.05 implying that they did not deviate from normality and thus followed a normal distribution. The paired differences met the normality assumption of the paired differences thus the t-test on paired

differences was carried out to assess the effect of the RSVP exposure to digital paintings on male sexual offenders' attitudes was carried out on participants' evaluation of crime as worthwhile (Table 8)

Table 8: Pre and posttest T-test on paired difference in evaluation of crime as worthwhile

Paired Differences						
Mean	Std. Dev.	Std. Error	t	df	Sig. (2-tailed)	Percentage Change
PsT1 – PrT			-			
-3.321	3.454	0.653	5.088	27	0.000	-77.0%
PsT2 – PrT			-			
-3.179	3.289	0.622	5.114	27	0.000	-73.7%

Results showed significant T- test paired differences between post-test1 and pre-test ($t=-5.088$, $p\text{-value}=0.000$) and between post- test 2 and pre-test ($t=-5.114$, $p\text{-value}=0.000$). The p-values of the t-statistics were all less than 0.05, which indicated that there were significant differences in sexual offenders' evaluation of crime as worthwhile before and after exposure to digital paintings.

The mean attitude scores as assessed before intervention, immediately after treatment and 2 weeks after treatment were plotted as shown in Figure 4.

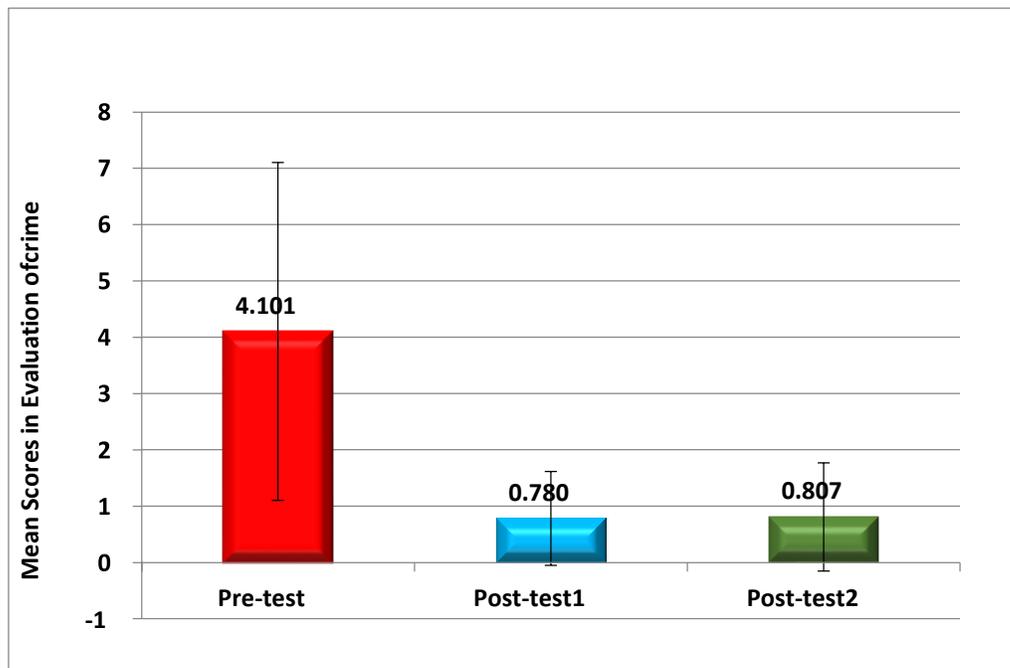


Figure 4: Pre-test and post-tests mean difference plot of evaluation of crime as worthwhile

Initial findings showed high values at pre-test for all scales, suggesting poor attitudes toward sexual crimes. While this study focused on attitudes of incarcerated offenders, sexually aggressive men have been suggested to have hostility towards women, greater stronger sexual dominance desires and more traditional attitudes towards gender roles and sexual relationships (Jewkes, Sikweyiya, Morell and Dunkle, 2011). Such attitudes have been among rape perpetrators whose motivation for committing offence was sexual entitlement (Jewkes et al., 2011).

Further findings however showed that repeated exposure by RSVP sparked a cognitive a process that enabled efficient processing of the digital paintings, leading to improved attitude scores across three out of the four scales. Significant change in attitudes towards crime were found for both post-test 1 and post-test 2 for general attitudes to

offending (Scale- G), anticipation of re-offending (scale- A) and evaluation of crime as worthwhile (scale= E). The findings confirmed that the change in attitude was sustainable overtime. However, for victim hurt denial, the post-test 1 results showed significant change. However, this change was found to be unsustainable due to insignificant change in attitude recorded at post-test 2.

The results of this study highlight the importance of digital technologies in the generation and dissemination of art. As suggested by Reisdorf & Jewkes, 2016 and McDougall et al., 2017; the use of digital technologies in prison was found to improve offenders' social skills and attitude towards the art based rehabilitation program presented. Based on Jorgensen's (1998) twelve classes of art image attributes, the authors gained knowledge on the audiences perceptual, interpretive and reactive aspects of an image. These attributes are identified by observing an image, are based on a viewer's opinion and reflect the emotional or intellectual reaction of a viewer respectively. Being the first study to use digital technology for art based rehabilitation in Nairobi West prison, this study confirmed Jewkes and Reisdorf's (2016) assertion that prisoners constitute one of the most impoverished groups in the digital age. RSVP which has mainly been applied in scientific studies proved a viable method through which several art images were presented in a short time. As suggested in a series of experiments by Stang (1974), this study found that exploring a stimulus following repeated exposure rendered positive reinforcement. While the design of the current study borrowed heavily from a study by Zajonc (1968) by using repeated exposures, the introduction of digital technology in generation and dissemination of the work gives it a unique place in offender rehabilitation literature.

Conclusion

The study found that digital tools have made inroads into the world of fine art and has rich contributions in unfolding contemporary art offering limitless ways of artistic expression. The use of digital technology has however not been fully embraced in prison rehabilitation programs. It is envisioned that this study will lay out a vision for how digital technologies might transform the criminal justice sector in Kenya for the 21st Century. In terms of adoption of digital technology in art-based offender rehabilitation programs, the study recommends exposure of digital paintings by RSVP on male sex offenders' attitudes towards crime as measured using the general attitudes towards offending; anticipation of re-offending and crime as worthwhile, parameters that reported significant change in attitude of the offenders but not with victim hurt denial that had insignificant change.

The findings of this study could provide a blueprint for further interdisciplinary research between the arts and the prison reform sector to inform decisions regarding the design, development and the delivery of digital technology in art-based offender rehabilitation programs.

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ARTISTIC DESIGN PRACTICE FOR A TRANS-DISCIPLINARY KNOWLEDGE EXCHANGE

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Abstract

Countries of the world have continued to interconnect more closely, and as they do, encountered challenges brought about by globalization. There is no single academic discipline, however, that has the monopoly of solutions to the challenges brought about by globalization. Knowledge exchange between disciplines is therefore paramount in creating shared value. One of the areas where Knowledge exchange takes place is in learning institutions. In there, knowledge is interchanged at two levels: between academia and the society and amongst academia themselves. In the former, knowledge exchange takes place for the better understanding of the society to the society's economic gain. In the latter, knowledge is exchanged in either an interdisciplinary or a trans-disciplinary way. In interdisciplinary knowledge exchange, each team member generates knowledge by working in their specific area then shares it out. In trans-disciplinary practice,

knowledge and skills are shared amongst the academia in such a way that the team works more collaboratively for the ultimate benefit of the client. This paper reports a study that demonstrated a trans-disciplinary knowledge exchange in the artistic design disciplines of Product Design and Fashion design, and Consumer and Cultural Studies. The study hypothesized that both consumer attraction and a competitive edge of a product are enhanced when producers brand their product packages with aspects of a country's culture. The study derived features of fashion and apparel from the Kenyan textile industry and used them to rebrand labels of packages of Kenyan beverages that target the urban youth. This paper presents the visual design process that was followed in that study when identifying and selecting fashion features from clothing worn by urban youth and when utilizing the selected features as inspirations in redesigning labels of the beverages. The paper then presents the subsequent redesigned labels. It is expected that the redesigned packages will have a competitive edge over other similar products in the market thereby benefitting more economically the product producers. These benefits are a result of the enhanced consumer attraction to the products by the target population.

Key words: Trans-disciplinary, Knowledge exchange, Visual design process

Introduction

With the growing interdependence of the global economies, cultures and populations, globalization is today a key process that is shaping the modern world. It has brought about increased

connectivity of world cultures and economies, while promoting interaction between different populations. The interaction has been brought about by increased movement of goods, ideas, services, capital and technology following trade and price liberalization, factors that have however exposed national economies to much more intense competition between themselves like never before (Mrak, 2000). Solutions to the problems created by globalization are required now more than before but no single discipline has been found to have the monopoly of these solutions. Knowledge exchange between disciplines is therefore necessary in creating shared value and in harnessing the different abilities of academia, users of research and communities to increase the impact of research. The abilities include ideas, data, experiences and expertise and their exchange is mutually beneficial to all parties involved.

One of the places where knowledge exchange takes place is in learning institutions. In there, academia have the responsibility to help people better understand and solve problems in their surroundings by increasing the impact of their research, exchange ideas, data, experiences and expertise for their own benefit, that of the users of research and for the benefit of the communities they serve. Knowledge exchange in learning institutions happens at two levels: amongst academia and between academia and society. Knowledge exchange in the latter takes place for better understanding of society and for the society's economic gain. Knowledge exchange amongst academia happens in either an interdisciplinary or trans-disciplinary way. In interdisciplinary, each team member generates knowledge in their own specific area. In trans-disciplinary practice, knowledge exchange crosses the boundaries of different disciplines.

This paper focuses on the trans-disciplinary way of knowledge exchange. In it, solutions are devised in collaboration with multiple stakeholders. Thus, trans-disciplinarity is about transgressing boundaries of disciplines. As a practice-oriented approach, trans-disciplinarity is not confined to a closed circle of scientific experts, professional journals and academic departments where knowledge is produced (Sommerville *et al*, 2002). Through mutual learning, the knowledge of all participants is enhanced, including local knowledge, scientific knowledge and the knowledge of concerned industries, businesses, and non-governmental organizations. According to Klein (2001), the sum of this knowledge will be greater than the knowledge of any single partner. In the process, the bias of each perspective will also be minimized as the knowledge and skills are shared between the professionals in a way that allows the team to work more collaboratively for the ultimate benefit of the client.

Scholars have reported on a trans-disciplinary relationship between product design, fashion design, consumer behaviour and the culture of a people. Mwendapole *et al*. (2015) write that understanding people's cultural habits, traditions and lifestyles is important in product design as cultural meanings guide how people interact with products. Product designers should therefore label and brand their products to incorporate concepts that emotionally connect the products with their target consumers. Wu *et al*. (2005) confirm this by arguing that consumers buy products not only for their practical purposes, but also for the distinct lifestyles associated with the products. Pujiyanto (2013) and Kotler *et al*. (2002) affirm this standpoint stating that when product branding is influenced by the consumers' cultural condition, the products are more attractive to the consumers as branding 'stimulates emotions and prompts actions.'

This paper reports on a trans-disciplinary study between the artistic design disciplines of Product Design and Fashion design, and Consumer and Cultural Studies. The paper demonstrates the *visual design process* followed when identifying and selecting fashion features from clothing worn by urban youth in Kenya and utilizing them as inspirations in developing labels of Kenyan beverage packages that target the youth. Fashion was selected because it is a type of culture and it provides a platform of expressing people's conformity to the culture they belong to (Saravanan *et al.*, 2015). The study hypothesized that consumer attraction and a competitive edge of a product are enhanced when producers brand their product packages with aspects of a country's culture. It is expected that the redesigned packages will have a competitive edge over other similar products in the market thereby benefitting more economically the product producers. These benefits are a result of the enhanced consumer attraction to the products by the target population.

Methodology

This study's methodology was qualitative in nature and utilized a case study strategy. This research design enabled the researchers to analyse data at the micro level since boundaries between phenomenon and context were not clearly evident.

The study targeted the urban youth in Kenya aged between 18 and 34 years. A representative population of urban youth enrolled in the Department of Fashion Design and Marketing at Kenyatta university in Nairobi were selected. Going by their career choice, it was expected that the youth would be more insightful about fashion and the urban youth's preference of it. A total of 153 out of 253 students, calculated a 95% level of certainty and a margin error of 5% and response rate

at 50%, took part in the study. The youth were distributed across the four levels of study. Gender consideration was made with 38 male and female youth being randomly picked from each of the four levels of study.

Out of all the types of beverages there are, only spirits that were drunk by the urban youth were studied. Spirit beverages are of the following classes: brandy, rum, vodka and whiskey. One brand of each spirit was randomly selected for study.

Developing compositions derived from jackets and dresses worn by the urban youth in Kenya

The study first sought to identify and select fashion features from jackets and dresses worn by the urban youth in Kenya. The study relied on Lin's (2007) framework that guides the application of cultural visuals in design. It states that design features from a cultural item can be identified within three levels, one of the levels dealing with appearance, form, colour, texture, decoration, surface patterns and detail. This study applied this stance by studying colour, texture, decoration, surface patterns of fashion items worn by urban youth in Kenya. The specific features studied on the male jackets were turn-down collars, necklines and fabric designs of jackets were studied. The selected samples were coded according to their geometric or free-forms. Codes JF represented jackets with free-forms and JG jackets with geometric forms. The features studied on the female dresses were those from dresses with round necks and made from patterned fabrics. The selected samples from the female dresses were also coded based on their geometric or free-forms. Codes DF represented dresses with free-forms and DG represented dresses with geometric forms.

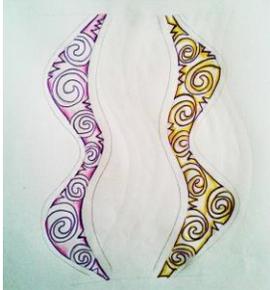
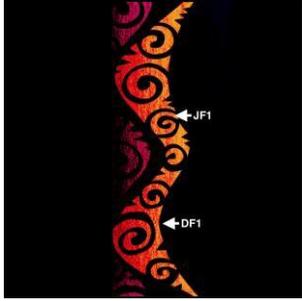
Features derived from jackets were then combined with those from dresses to make visuals to use on the beverage labels. Table 1 exemplifies the identification and selection of free-form features from a jacket (JF1) that was worn by an urban youth. The same table shows free-form features (DF1) from a dress worn by an urban youth.

Table 1: Selected fashion features from a jacket and a dress

Fashion samples	
	
Code: JF1	Code: DF1
Source: Tuna (2014).	Source: Wanjiku (2016).

Features in JF1 are coiled shapes that were located on the shoulder of the jacket. Features in DF1 are circular shapes that were vertically placed on the dress. Features JF1 and DF1 were harmoniously combined using Adobe Illustrator and Adobe Photoshop to create a well blending and balanced composition (code FC14) (Table 2).

Table 2: Combined design composition derived from a dress and a jacket

Visuals derived from a dress and jacket	
	
Thumbnail sketch	Developed composition (Code: FC14)

This composition was used to rebrand labels of packages of beverages that target the urban youth. The section that follows explains the process followed in redesigning the labels of packages of Kenyan beverages.

Redesigning labels of packages of Kenyan beverages using the developed compositions

Once the composition was made it was used to redesign the labels of packages of Kenyan beverages. This *visual design process* had several components that included: varying color contrasts/ blends for highlights; balancing the layouts; creating new fonts generated from the visuals and creating visual and tactile texture as surface decoration on the labels.

The following section of the paper explains each of the different components.

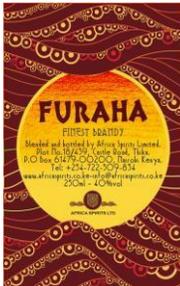
Highlighting using color contrasts/blends

To appeal more to the urban youth, the redesigned labels needed to

be eye-catching. Analysis of the existing package designs showed the need for color contrast/blend variation. Graphic design digital tools and techniques were used in highlighting the colors that were in compositions derived from combinations of features of the dresses and jackets.

Table 3 illustrates both the existing label and the new composition (code FC14) with highlighted color contrasts/blends. The table also shows the redesigned label of the select beverage in the new highlighted composition.

Table 3 : Application of color contrast/blends for highlights in the new beverage label designs

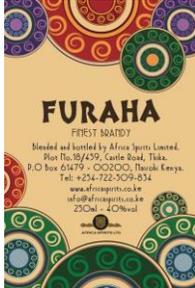
Sample package design with color contract		
Existing package label design	New combined Design composition with highlighted jacket and dress Features	Redesigned package label design with highlighted jacket and dress features
		

Harmonious arrangement of visuals

Good and harmonious layouts of the redesigned labels of packages of Kenyan beverages was also emphasized in the *visual design process*. Visuals that included forms and text were arranged and balanced harmoniously in the new label design for effective communication with the urban youth.

The table below shows harmonious arrangement of visuals in the beverage label. It illustrates the existing label, the new composition with features derived from jackets and dresses and the redesigned beverage label designs with well-balanced visuals.

Table 4: Application of harmonious layouts in the new beverage label designs

Sample package design with color contract/blend		
Existing package design	Layout of a design composition With harmonious arrangement of visuals	Redesigned package design with harmonious arrangement of visuals
 <p>The existing label for FURAHA Brandy is a rectangular label with a yellow background. It features the brand name 'FURAHA' in a bold, black, serif font at the top, with 'FINEST' in a smaller font below it. The word 'BRANDY' is written in a large, red, serif font. There is an illustration of a glass and a bottle. At the bottom, there is small text including 'Bottled and bottled by Africa Spirits Limited', 'Plot No. 18/459, Circle Road, Tika', 'P.O. Box 61479 - 00200, Nairobi Kenya', 'Tel: +254-722-309-834', 'www.africaspirits.co.ke', 'info@africaspirits.co.ke', '250ml', and '40%vol'.</p>	 <p>This image shows a vertical rectangular layout with a yellow background. It features decorative, colorful circular patterns in red, green, and blue, arranged in a way that suggests a harmonious composition for a label design.</p>	 <p>The redesigned label for FURAHA Brandy features a yellow background with decorative, colorful circular patterns in red, green, and blue. The brand name 'FURAHA' is prominently displayed in a bold, black, serif font. Below it, the text 'FINEST BRANDY' is written in a smaller font. The label also includes the same contact information as the existing label: 'Bottled and bottled by Africa Spirits Limited', 'Plot No. 18/459, Circle Road, Tika', 'P.O. Box 61479 - 00200, Nairobi Kenya', 'Tel: +254-722-309-834', 'www.africaspirits.co.ke', 'info@africaspirits.co.ke', '250ml', and '40%vol'.</p>

Re-designed Typography

As part of developing cultural visuals for rebranding packages of spirit beverages, new fonts were developed from visuals derived from jackets and dresses worn by the urban youth. This was to create packages that would appeal more to the urban youth. Eight (8) new serif and sans serif fonts were developed, labeled and installed in *Adobe Illustrator* software. The new serif fonts were named Urban Lifestyle, Urban Class, Urban Swagger, and Urban Young while the new san-serif fonts were named Urban Life, UrbanElegance, Urban Swagg and Urban Youngin. The developed fonts comprised numbers, their lowercase and uppercase letters together with necessary font symbols.

The following explains the process of developing the fonts. Urban Lifestyle font is used as an example. This font was generated by combining features of free-forms from a dress (DF18) and a jacket (JF1). These created a combined design composition that was used to develop the font. See Table 5.

Table 5: Combination of features derived from fashion for developing fonts

Fashion samples	
	
Code: DF18	Code: JF1
Source: Tuna (2014).	Source: Tuna (2014).

Visuals derived from the jacket and the dress were harmoniously combined in a composition that developed fonts and characters used to attract readability of words. Letter P is an example of the developed Urban Lifestyle font. This font were used in rebranding packages of the existing Hunter’s Choice beverage. (Table 6). It is expected that the use of the new fonts on the labels will cause the urban youth to be attracted more to the spirit brand. As they do so, producers could incorporate information that raises awareness on alternative use of textile products for a sustainable industry in a Green Economy.

Table 6: Fonts derived from jacket and the dress worn by Kenyan urban youth

New font	
Developed font	Application of font on a label of a beverage
	
Font type: Urban Lifestyle	Hunter’s Choice package

Texture as surface decoration of the developed labels

During the analysis of samples of both jackets and dresses for the study, it was observed that texture and surface decorations were part of features in fashion items associated with the culture of the urban

youth in Kenya. Texture and surface decorations found on jackets and dresses had to be incorporated in the new compositions used for rebranding packages of spirit beverages. To do this, a new method for generating and applying both visual and tactile textures as surface decorations in design was developed.

Developing visual texture in branding

The process of developing visual texture took three stages. The first stage consisted drawing the desired texture on paper using colored pencil and then scanning and saving the drawing as a JPEG image. The second stage involved creating a design composition using *Adobe Illustrator*. The composition would later be used as a base to create the texture. Lastly, the scanned image created out of colored pencils was placed on top of the composition. Table 7 shows an example of screenshots of the three stages.

Table 7: Screenshots of the three stages of generating visual texture

Sample design with visual texture		
Stage 1	Stage 2	Stage 3
		
Texture created on paper	Design composition	Design composition with visual texture

The new composition needed to have good contrast and harmony. The transparency panel of *Adobe illustrator* was used to achieve this. Table 8 illustrates screenshots of results of the use of 'color burn' and 'multiply' effects in *Adobe illustrator*.

Table 8: Screenshots of three stages of transparency application for good contrast and harmony

Composition	Experiments using the transparent panel	
		
<p>Composition 1</p>	<p>Transparency:Color burn Result: Good contrast</p>	<p>Transparency: Multiply Result: Good harmony</p>

Table 8 illustrates screenshots of results of the use of 'color burn' and 'multiply' effects in *Adobe illustrator*. Table 9 further illustrates screenshots of results of the use of 'darken' and 'normal' effects in the transparency panel of *Adobe illustrator*.

Table 9: Screenshots of more stages of transparency application for good contrast and harmony

Composition	Experiments using the transparent panel	
		
<p>Composition 2</p>	<p>Transparency: Darken Result: Good contrast</p>	<p>Transparency: Color burn Result: Good harmony</p>

Once the desired composition of visual texture was achieved, the composition was used to redesign the label of a select beverage. Table 10 demonstrates how the label of a package of Hunter’s choice was rebranded using cultural visuals from fashion that had visual textured effect included in the designs. It is anticipated that the redesigned label will be more attractive to the youth. The spirit label could then have additional information on alternative use of textile products for sustainable industry in a Green Economy incorporated to reach the youth.

Table 10: Application of visual texture in package rebranding

Sample design with visual texture		
Existing package	New label design with visual texture	Redesigned beverage with visual textured label
		

Developing tactile texture in branding

Tactile texture was also developed and applied to designs used in rebranding packages of beverages that target the urban youth. A number of experiments were first conducted to ascertain the type of tactile texture that could be generated. These experiments included mixing glue with ink and then applying it on paper, warming paper after applying a layer of glue, digital printing on a paper that has dry glue and drying glue on a paper. Two types of glue were used: Craft glue and fabric glue.

Creating tactile texture using craft glue

The table below summarises the results of experiments that were conducted using craft glue. These were achieved when the craft glue was left to dry on paper and when paper is warmed after applying a

layer of craft glue.

Table 11: Results of experiments done using craft glue

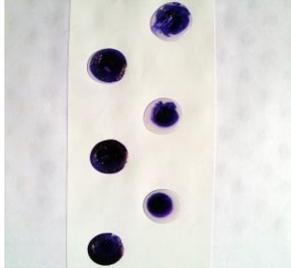
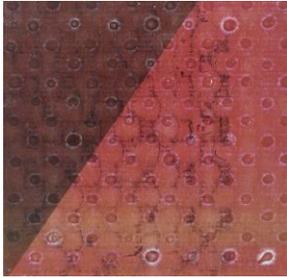
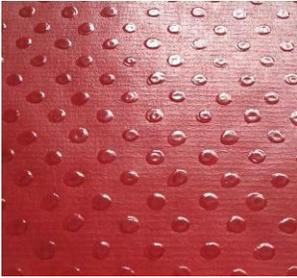
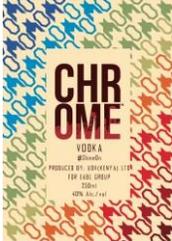
Experiments conducted using craft glue	
Experiment A	Experiment B
	
<p>Test: Warming paper for 10 minutes after applying a layer craft glue.</p> <p>Result: The craft glue hardens very much. This process is not applicable in design.</p>	<p>Test: Mixing craft glue with ink.</p> <p>Result: It doesn't mix well and the drying time is over 3 days. This process is not applicable in design.</p>
Experiment C	Experiment D
	
<p>Test: Printing on a paper which has a layer of dry craft glue.</p> <p>Result: The craft glue melts during printing. This process is therefore not applicable in design.</p>	<p>Test: Applying craft glue on a paper and leaving it to dry.</p> <p>Result: Uniform and good 3D feel on the surface are visible. This process is applicable in design.</p>

Table 12 shows the application of the successful results of the use of craftglue in creating tactile texture when applied to labels of packages of spirit beverages.

Table 12: Application of tactile texture made using craft glue in package rebranding

Sample design with tactile texture		
Existing package design	New package design	New package design with tactile texture made craft glue
		

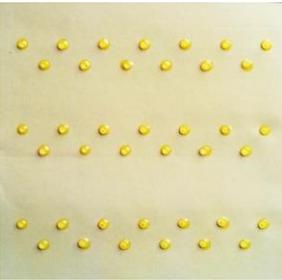
The use of tactile texture made using craft glue created a three dimension effect on the surface of the package. This effect relates to surface decorations found in features of some fashion items worn by the urban youth. The consumer experiences the tactile texture when they touch the product's package. This feel should contribute towards attracting the youth more to the spirit brand.

Creating tactile texture using fabric glue

Fabric glue was also experimented with to create tactile texture. Experiments conducted included warming paper after applying a layer of fabric glue, diluting fabric glue then applying it on paper and applying fabric glue on a coloured surface of paper.

Successful results were observed when the paper was warmed for one minute after applying a layer of fabric glue and also when the fabric glue was applied on a coloured surface of a paper then left to dry. The table below summarises experiments that were conducted.

Table 13: Sample experiments using fabric glue

Experiments conducted using fabric glue	
Experiment A	Experiment B
	
<p>Test: Applying fabric glue on a surface of a sticker paper and then warming the paper for 1 minute.</p> <p>Result: Uniform 3D effect on the surface of paper. This process is applicable in design.</p>	<p>Test: Diluting fabric glue using warm water.</p> <p>Result: The fabric glue dries but leaves a stain on the sticker paper. However, this test is successful when conducted on the surface of conqueror paper only.</p>
Experiment C	Experiment D
	

<p>Test: Applying fabric glue on a coloured surface and then warming the paper for 1 minute.</p> <p>Result: The 3D effect on the surface is not uniform. This process is not applicable in design.</p>	<p>Test: Applying fabric glue on a coloured surface and then warming the paper for 1 minute.</p> <p>Result: Uniform 3D effect on the surface. This process is applicable in design.</p>
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Results from successful experiments with fabric glue were applied in designs to create a surface decorative effect on packages of spirit beverages. Table 14 illustrates the findings.

Table 14: Application of tactile texture using fabric glue in package rebranding

Sample design with tactile texture		
Existing package design	New package design	New package design with texture
		

The effect of fabric glue when used to rebrand packages of Furaha Brandy showed surface decorations similar to those found on features of some fashion items worn the urban youth. This textural effect is also experienced when the consumer interacts with the package of the beverage. Tactile texture made using fabric glue can enhance consumer attraction towards the package of the spirit beverage.

Redesigning labels of packages of Kenyan beverages using all components of the visual design process

The paper finally presents rebranded labels of packages of beverages done with all components of the visual *design process* included. This components were: varying color contrasts/ blends for highlights; balancing the layouts; creating new fonts generated from the visuals and creating visual and tactile texture as surface decoration on the labels. Table 14 illustrates the rebranded label of Chrome beverage made using all the four steps.

Table 15: Rebranding a beverage package using all components of the visual design process

Rebranding Chrome Vodka		
Existing package design	New package design made using all components of the <i>visual design process</i>	Rebranded package made using all components of the <i>visual design process</i>
		

The new package of Chrome vodka was rebranded using cultural visuals derived from a jacket and dress that are worn by the urban youth. Tactile texture was also applied on the package to enhance attraction from consumers. The new package also consists of a new font (Urban Elegance) that was derived from fashion.

It is expected that the new designs will stimulate the urban youth to be attracted more to the new package. This is because the new packages now possess visuals that reflect their culture and lifestyle.

Conclusion

Markets are composed of a wide range of consumers, all with different desires and tastes. Product producers need to target a specific group of consumers to sell their work. Consumers, on their part, need to be attracted to the products on the market. This state of affairs require a trans-disciplinary approach of knowledge exchange to benefit all the actors on the market.

This paper affirmed the hypothesis that both consumer attraction and a competitive edge of a product are enhanced when producers brand their product packages with aspects of a country's culture. Consumer attraction and a competitive edge of a product are enhanced when producers brand their product packages with aspects of a country's culture, where fashion and apparel were the select cultural types. The trans-disciplinary approach in the artistic design disciplines of Product Design and Fashion design, and Consumer and Cultural Studies enable a rich combination of features of fashion and apparel as an outcome of the visual design process and thereby satisfies the varied tastes on the market and benefits more economically the product producers.

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Olumo Rock tourist destination: A survey of the potential and aesthetic value of the facility

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Abstract

Studies of the history of the civilisation indicate that societies have experienced the Stone Age, the Bronze Age, the Iron Age and the Technological Age and while doing so, benefited from the benevolence and mysteries of the surrounding physical environment. The physical surroundings, with time, have become centres of human attraction and tourism. This has led to the economic prosperity of society. In Nigeria for example, interaction with colonialism, urbanisation, education, westernization, emerging innovations, religious Christian and Muslim faiths among others have affected the value and therefore human attraction of existent tourist centres. This study explores the effects of time on Olumo Rock, a tourist centre in Ogun State, Nigeria. The research employed a qualitative approach to determine the potential and aesthetic value of the facility. Scholars have argued that aesthetic value is the worth that an object, event, or state of affairs (most often an artwork or the natural environment) has as a consequence of its propensity to elicit pleasure (positive value) or unhappiness (negative value). Results showed that the site was

important for the growth and development of Ogun state and had the potential to boost the economy and preserve the history of the Egba people who live there.

Key words: *Human attraction, potential, aesthetic value*

Introduction

The research on the past of human culture indicates that a specific community has existed in a technological era, like the Stone Age, the Bronze Age, the Iron Age, and the technological age. During his stay on this planet, man has often marveled at the kindness and mysteries of his physical world. Millions of stars and other paradises, wind, light and solid, cloud and related rains, and large expanses of water created by our creator, in oceans, seas, lakes, mountains, and rocks, remain a mystery to mankind. The varieties of terrain with their luxuriant mountainous design, plateau, rivers and valleys, tropical forest, and dry wilderness are all unexplained wonders with which people have existed, which they term "Tourist Centres".

Tourism has acted as a stable economic commodity, creating much-needed exchanges, helping to foster domestic trade, aesthetic value, and national solidarity in several countries. It also facilitates mutual understanding among nations, particularly in Africa as people move from country to country. The collection of reasons responsible for the current involvement in the physical background for actions resulting from man's increasing presence is another inexplicable cause that affects human beings in the world that he considers being tourist centres.

Nature holds a lot of amazements in Africa, which stir up curiosity in foreigners and beckon visitors from around the world to visit the continent. The trans-atlantic and Trans-Saharan trade of the 15th and

16th through 18th century attracted a lot of tourists (Olanrewajuel, *al* P.8). Tourism is scarcely appreciated in this part of the world. It is seen as travel for recreational or leisure purposes for those who can afford it. Tourism is a pure consumer of time, money, and enjoyment. It engages a tourist in leisure activities such as picnics, sightseeing, sport, and business activities. Moya & Jain (2013) say that "tourism is a phenomenon arising from temporary visits (i.e. stay away from home) outside the normal place of residence for any reason other than furthering an occupation remunerate from within the place visited." In other words, many people tend to stay away from home but this does not portray tourism. Temporary visits hold sway in Nigeria and other countries. Hence, Lickorish & Jenkins, (2007) took it from another perspective, they view tourism as "the temporary movement of person or group of people from their commonest environment to another for any reason, but essentially for leisure or pleasure". Tourism is therefore meant for leisure or pleasure.

People travel for various reasons, married couples visit tourist centers for their honey moon and they stay for a given period. Some stay for three days, while others stay for one week depending on their own time. Okpoko (1990:79) asserts that in Nigeria "tourism is mainly motivated by her cultural resources which could be packaged and "sold" to potential tourists. This statement is particularly relevant since it seems that the bulk of Nigerian's customers would usually come from within since domestic tourism has always accounted for a greater percentage of the world's total tourist movement. In addition to this statement, Nigeria is truly rich and versatile in terms of culture. All the thirty-six states of the federation including the federal capital have their own cultural displays. Ekechukwu (1990:82) believes that tourism in Nigeria involves "cultural sites, resource

towns and archaeological sites, historic towns and sites, museums and monuments of various sizes and sacred grooves. In this cases, one of the most important organs which help to galvanize archeological ethnographic and other activities of cultural nature in Nigeria is the national commission for museums and monument which was established by Decree No 77 of 1999.

Mere looking at the problems that besiege the development of the tourism industry in Nigeria, one will see that bad roads, poor electricity supply and to a large extent, inadequate funding, have a strong effect on the development of the parks and tourism in Nigeria. Onsite (1988) states that "the creation of a first class infrastructure is of prime importance for tourism - roads, Airports, Navigable water, telecommunications and many others, are the main elements of basic infrastructure." In support this statement, security, hospitality and standardized recreational facilities should also be in place. Nigerians require knowledge and a lot of information about the parks and tourism generally and the benefits embedded in it. This will ignite their interest and they will patronize the centers, As they do, they will be educated and have their fun.

Oladele (1991) disclosed that tourism can bring many benefits by creating employment opportunities, stimulating economies, and social welfare providing recreational facilities and services. It is possible for tourism to become a significant factor in Nigeria's economy if handled with seriousness and well managed and could become second to crude oil and farming as a foreign exchange earner for the country.

Boswell (1979) observed that "tourism is by nature a luxury demand". In Nigeria, Ogun state has a lot of tourist centers. Olumo Rock is one of the unique centers which attracts human beings to its environment.

Olumo rock also attracted educationalists like Fascist in 1953 and Rev. B.K. Ashade in 2003 as indicated in his poem "Ode to Olumo Rock in Abeokuta". Olumo Rock as a tourist center contributes immensely to the development of economic activities in the state. To the Egba people, Olumo Rock does not stand only as a monument of faith and unity, but also a source of communal strength and unfailing protection and substances from Olodumare (God) and the Supreme Being who led their ancestors through all hazards safely to Abeokuta.

It is at the rock that is located at Ikeja where the first settlers found refuge from their attackers. God loves Ikija and Oke-Ona Egbas so much that he dropped the sacred and monumental Olumo Rock in their midst. Every Egba son and daughter are descendants of Olumo Rock as reflected in the Egba anthem. The anthem verses mean that all Egbas, Owu, Gbaguras, Akes, and Oke-Onas together are endowed with the grandeur and natural beauty which Olumo Rock radiates. This research employed a qualitative approach to determine the potential and aesthetic value of the Olumo Rock. Aesthetic value is the worth that an object, event, or state of affairs (most often an artwork or the natural environment) has as a consequence of its propensity to elicit pleasure (positive value) or unhappiness (negative value. (Stecker, 2019).

The discovery of Olumo Rock

Myths have it that one of the local chiefs, named Liperu, escaped to his farm at Lantoro immediately after the destruction of Itoku town. He crossed river Ogun and took refuge under the king of Ibara named Lafa for fear of being recaptured. Liperu initiated the chief of Ibara into the mysteries of craft and thus established it at Orile Ibara. This craft was a means of removing the Ibara government. After the war

ended, Liperu found there was no cause for him to fear staying on his farm. He, therefore, took leave under his farm, with the assistance of Ibara King (Onibara) he built his first house and settled within the surroundings of Olumo Rock, now known as Abeokuta.

Jibulu, Oso, and Olu- Nje are three brothers who first of all joined him in Abeokuta. The three brothers were known to be hunters by profession. Both Liperu and the three brothers did not give the rock any name. However, the three brothers being hunterstook lodging in some of the caves inside the rock on the eastern side just like early men who lived in the Lascaux cave, unlike Liperuwho built his own house with the help of Olubara (King of Ibara)

Therefore, they said to any of their people or tribesmen who met them by chance in the bush that their lodging was under a stone (Abeokuta). Hence when the town was founded afterward it was given the name "Abeokuta" (under a stone).

A man named Adagba and some others moved to this place. He was very short and slender but brave. He twice repulsed some bands of marauders from Oyo camp and thereby became famous and respected. By 1830 immediately after the war, Egba people were seeking a good place of security for settlement "Sodeke". One of the leaders in the Egba war front had heard about "under stone" (Abeokuta) where the three brothers (hunters) mentioned earlier and some of their kinsmen were lodging. He then sent one of their members called Somokun, the Bamokun of Ilugun, to bring a handful of earth from the place with which the *ifa* oracle might be consulted either or not the settlement at the place would be favorable to the people.

The earth was brought and the oracle portended good "prosperity

would be found there and that a nation from overseas would come to rise the Egba nation on the proposed site" predicted by the chief Priest (Ajayi, 1964). Necessary sacrifice was offered by Sodeke and he sent few men under Edun of Kenta to quietly cut a wide route to the place.



Plate 1: The Old Olumo Rock in (976 Early settlers of Egba people around Olumo Rock.

Source: Duke Oreva, 2017. <http://www.pulse.ng/lifestyle/food-travel-arts-culture/a-brief-history-on-the-egba-people-id7422618.html>

Around the end of July or early August in 1830, chief Sodeke, like Moses led the people of Israel out of Egypt to the promised land, he led all the Egba tribes to under stone. During that period the settlement was called Oko Adegba (Adagba village) the other name for Abeokuta (under a stone). Olumo Rock took its name from its being naturally furnished with apartments where human beings might live. Hence, 'OLUMO' simply means 'Oluwa LO Mo' (built by the lord).

Tourism services in Olumo Rock

Olumo Rock has been a popular tourist destination for decades. It has undergone multiple transformations and flourished under the auspices of several organizations. Many years ago, the management

of all tourist facilities in Nigeria's Ogun State was placed in the ministry of commerce and tourism. A token of US\$300 (fifty naira) was charged to tourists to properly maintain the place.

In 2006, after the site's rehabilitation and commissioning as a tourist attraction, it began earning revenue for the state government. This prompted the state government to transfer it to a private business called Resource Support Limited, which has managed it since 2006. This corporation is estimated to earn US\$241 million in revenue for the state government over a ten-year period (Anidugbe, 2010). In February 2006, they took over the administration of the resort. Though it was said that the firm had several difficulties at its inception. Attendance has been really motivational and inspiring so far. This is because Nigerians are increasingly adopting the culture of domestic and local tourism as a result of education.

Resort Support Limited, the management firm of Olumo rock, operates using four distinct departments: accounting, ticketing, and customer service, department of tourist guides, technical department, and administrative department. All of these departments work together to establish this facility. According to the company's management, "the account/ticketing department is responsible for the registration of tourists and visitors to the center; they are also responsible for the payment of employee salaries and certain other financial obligations."

A tourist guide will be handed out immediately upon entering the gate to tourists or anyone interested in learning more about Olumo Rock. The tourist guide's job is to show the tourist or visitor around each location that the tourist or visitor should see and to teach them about the activities that occur in each region.

Another critical department that cannot be overlooked is the technical one. This division is responsible for technical work. Several of them remain extremely close to the lift in case of an emergency. Additionally, the administration department consists of the people at the top who are responsible for the center's welfare, which includes the director and manager of the company. They are responsible for the center's development and promotion. Resort Support Limited employs approximately eighty people. They are a mix of highly skilled and skilled workers; the workday is at least eight hours long. The service rendered in Olumo rock is awe-inspiring not only to Nigerians but also to foreign visitors from all over the world.

The existing facilities in Olumo Rock

The term "facilities" refer to structures, pieces of equipment, or services that are given for a specific purpose (Oxford 1995). Additionally, the Long man dictionary (2004) defines facilities as "spaces, equipment, and services offered for a certain purpose." Numerous amenities have been established at Olumo Rock for the tourist's enjoyment. The location of Olumo Rock has seen significant development since 2003 when former Ogun State Governor Gbenga Daniel was freshly elected. Ogun state had a transformation at Olumo rock at that period, when the road leading to the site was re-tarred and made motorable. At the start of 2006, considerable expansion was evident at the site. At the entrance to the tourist center, a large fence made of iron poles was designed to direct tourists and visitors to Olumo's main gate (plate 2).



Plate 2: Entrance of Olumo Rock
Photograph by Isaac Abati 2018

After studying history, one may conclude that Nigeria's cultural legacy is a tangible and intangible culture that the current generation inherits in order to ensure the survival and continuation of the many Nigerian groups. These assets include the services and goods that our society needs for social, economic, religious, and political stability. At the entrance to the Olumo rock grounds, one will see a large structure on the right-hand side that has been created for various occasions like seminal, wedding ceremonies, and birthdays. This complex is connected by a long corridor that is paved in interlocking bricks. It consists of about seven stairs with little eaves at the front that terminates immediately after the last step in front of the complex. The structure is artistically enhanced with stones at the corner, with some famous sculptural elements throughout the building's perimeter, and is painted in a bright hue that attracts tourists (Plate 3).



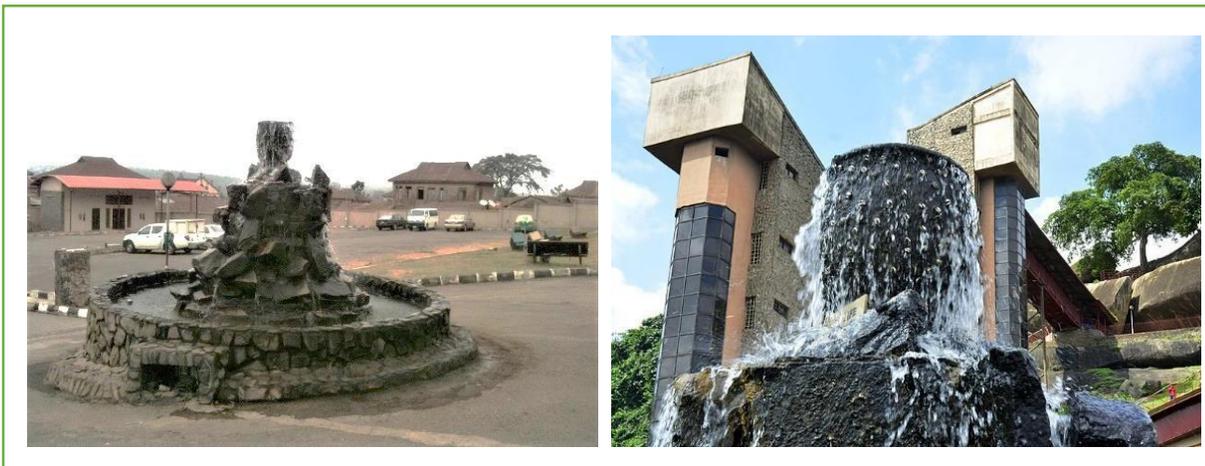
**Plate 3: Image showing the Multipurpose complex, the part and washroom:
Photograph by Adepegba Kehinde 2014**

However, the washroom and energy room are opposite of the complex. The washroom was wired with power and the water supply which is extended to other buildings in the center. The wall just beside the washroom has an aesthetically pleasing mural painting of three dramatic abstract characters (plate 4). The artwork is composed of linear and geometric shapes and has a monochrome palette of blue, light brown, and cream hues. The painting included two female figures dancing and a man figure drumming, symbolizing the happiness of the people of Abeokuta and the broader Olumo rock environment's cultural treasure.



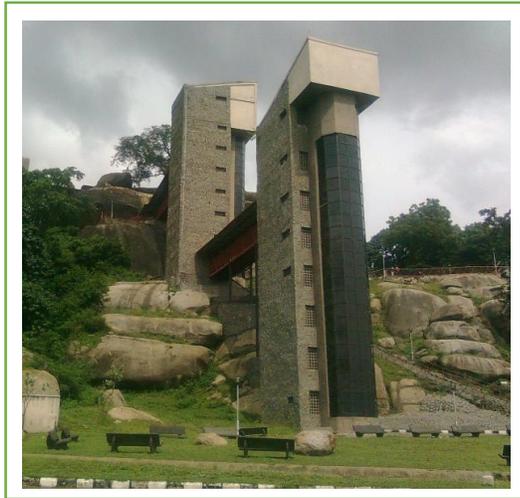
**Plate 4: image of abstract mural painting in Olumo Rock.
Photograph by Isaac Abati, 2018**

Another interesting monumental fountain artwork is found at the center of the compound, where visitors take pleasure of taken photographs at the sport for their everlasting memories. The tourist's enclosed fountain built with rough rocks glued to one another and embellished with a big pot (*Amu or Ikoko*) at the top, patterned around with cowries (*owo eyo*) which is synonymous with most of the decorated object at the Olumo Rock. An inscription at the base reads: 'Pot of Life'. Watching water gush from the pot and run down the rocks was a thrill in itself.



***Plate 5: Image of the monumental fountain at Olumo Rock.
Source:https://commons.wikimedia.org/wiki/File:Fountainat_Olumo_Rock_in_Abeokuta,_Ogun_State_Nigeria.jpg***

There are around thirty-five (35) parking spaces available for tourists and visitors to park their vehicles and pay a nominal fee for the security and maintenance of the park. The amount is determined by the kind of vehicle. A relaxing area and a lift are located in front of this automobile park. The relaxation area is about one hundred meters long and has fifteen (15) built chairs that have been organized for travelers looking to unwind or for small gatherings such as picnics, get-togethers, or film screenings (Plate 6).

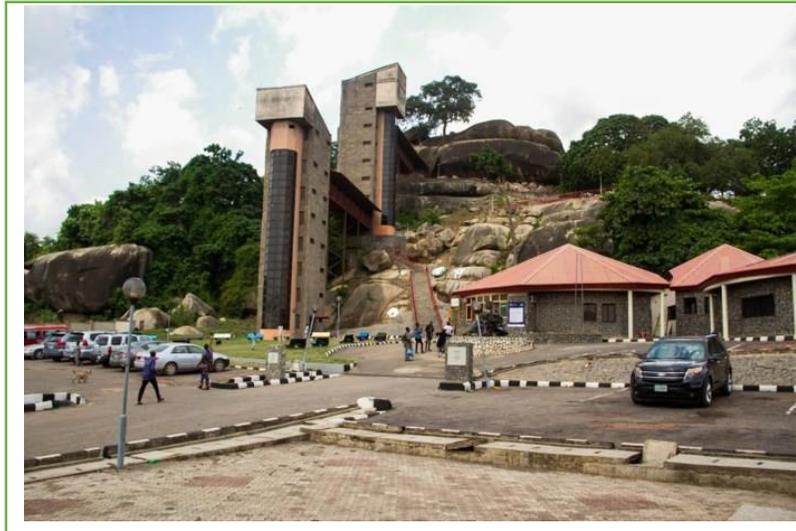


**Plate 6: Image showing relaxing area and the lift.
Photograph by: Abati Isaac 2018**

A small building adjacent to this recreation area sells souvenirs and fast food. Resort support limited operates this shop/restaurant (Plate 5). They sell a range of products designed to instill a lasting memory of Olumo Rock and Abeokuta in tourists. They seek to connect the past and the future by selling a variety of indigenous items. Among them are textiles with traditional designs, an indigenous product of Abeokuta. They are available in both men's and women's shirts and shorts. Additionally, some artists create sculptures that can be carried away by tourists and are sold in this store. Their gifts and souvenir products cut across class and age. Within this complex, we have a distinct portion that comprises the reception, the store, counters, and two expanded rooms; one for the chef who prepares meals for the restaurant, and the other for the receptionist's extension. Within this facility, there is a restroom dedicated to visitors who come to purchase items.

At the rear of this restaurant, there are two expanded cylindrical structures. According to the tourist guide (Kola Olaoti), one of these buildings is for senior worker's offices of the tourist center, while the

other is a museum and an art gallery. According to the Longman dictionary of modern English (2003), a museum is "a structure that houses significant cultural, historical, or scientific artefacts and exhibits them to the public."



*Plate 7: the Restaurant, the Office of senior staff and the gallery complex.
Photograph by: Isaac Abati.*

Olumo Rock museum complex has been equipped with a lot of cultural artifacts such as mask, headdresses, traditional drums, equatorial figure, Egungun statue, *ajere ifa*, and a lot more can be told about the history of the site and the *egba* people at large which also add to the aesthetic value of the place.

Next door to the museum one will see a large entrance tagged Olumo Rock art gallery, which is just at the Western part of the rock. Inside the Art Gallery, there are incredible artworks on display which were made by the local artist within Abeokuta. The artworks that are visibly present include painting, sculpture, ceramics, and textile. There was also a section where craftworks like customized beads and other African attires were sold. The outpart of the museum and the gallery were painted with black, and yellow colours, with a beautiful

pattern of cowries and other lines decorations. Other pillars attached to the buildings are painted with abstract images of drummers which symbolize celebration and joy and others with cowries which is a symbol of money and wealth.



*Plate 8: Image of Art Gallery at Olumo Rock.
Photography by Isaac Abati 20018*

Additionally, before ascending to the rock's summit, one must choose a path. The summit of this rock can be reached in three ways: via the lift, via the traditional root, or via the stairs. At the lift's entrance is a small V-shaped corridor lined with interlocking black tiles. This lift stands at approximately 120 meters in height. The front is designed and constructed entirely of glass, while the rest of the structure is covered in granite. At the top of this lift's capital, there is a brick element that was used to decorate or embellish the lift's design. Each lift is equipped with approximately eight constructed windows with glass. At the top, there is another small window that was added for aesthetic purposes or some other reason. The Olumo rock lift is built in three stages, the first two of which are located at the base of the

rock. The first two constructed lifts to transport tourists to the rock's first summit, allowing them to move around the rock and assess its potential.

There is a little area between the front and second lifts where a cage-like bridge is erected for the visitor to pass over to reach the second lift. This provides them with the opportunity to maneuver for a better look. Tourists may observe the "Panseke" garden and surrounding views of Itoko, Itoku, Agboba, and the rest from the top of the first lift. From here, tourists may go to the first summit of the rock.

Each lift has a designated area for visitors to sit, who is supposed to maintain social distance while resting. There are four specially built seats, two on the left and two on the right. On the tourist route to the lift's entrance, there are poles in horizontal and vertical configurations to protect the tourist from falling from the top of this place. The third lift, located behind the rock and quite near to "Orisa Sanpona shine," transports tourists to the final top. Except for the bridge, it is identical to the other two built lifts in the front. It is undeniable how a place's peacefulness dazzles the mind and draws the eyes. As a result, Resort Support Limited has made a concerted effort to transform Olumo rock into a genuine sight to see.

The potential and aesthetic value of Olumo Rock

Olumo Rock is steeped in history and has significant spiritual importance. On the climb up the rock, there is a tiny chamber devoted to Olumo Shrine, which is open for a festival and assembly of chiefs, priests, local leaders, and townsfolk just once a year — on 5th August. Throughout the remainder of the year, sacrifices are offered at the shrine: chicken feathers and dried blood are often found stuck to the entrance. Further up, a blue-painted rock indicates other temples,

where the seemingly immortal priestesses would greet you; Afrobeat legend Fela Kuti, who was a traditionalist, was claimed to have worshiped with them several times before his death.



*Plate 10: Image of the main shrine at Olumo Rock.
Photography by Isaac Abati 2018*

Another deity with devotees in Olumo rock is Sànpnà, the god of smallpox. Sànpnà's deity was reported to be towering, ferocious, and scary. The deity was always on the go with his herd of dogs. Each dog in Sanpona was supposed to have four eyes, rather than the two that a regular dog possesses. This deity enjoyed roaming about in the blazing sun, and anybody who does so, or who sings or whistles in the heat, maybe assaulted by this Sanpona spirit. Parents have traditionally urged their tiny children and wards to avoid the scorching sun and refrain from whistles and singing at this time (Neimark,1993). The priest of Sànpnà is known as Elegun- Sanpona, and the devotees are known as Òbíwùmí, Òbíwándé, Òbísolá, Òbíkúnlé etc. When there were no health care methods like vaccine,

inoculation, and so on, *Sanpona* worshipers were quite popular in Olumo rock. It is believed that anytime there is a pandemic such as Corona or any other once, it is believed to have caused by Sanpona at the time, it was thought that one guaranteed method to avoid contracting smallpox was to be a follower of the *Sanpna* spirit. Sanpona's devotees would not spend time burying any smallpox victim; they would confiscate everything of the person's belongings. To please the deity of Sànpná, palm wine, kolanuts, hen, yam, *eko*, palm oil, and ram are offered.



Plate 11: Image of the Sanpona shrine showing Ewe Akoko at Olumo Rock.
Photography by: Isaac Abati 2018

Not far from this hideout is a shrine to Obaluwaye, also known as *Orisa Igun* shrine. In front of *Orisa Igun* shrine is a little tree (*Akoko*) that has been in existence for 400 years, according to history. In Abeokuta, the leaves of the tree (*ewe akoko*) are used to ordain rulers. Worshipers of Orisa Igun (god of longevity) at Olumo rock

in Abeokuta, Nigeria, from a subsidiary shrine at the rear of the rock. Orisa Igun is worshiped yearly during a 30-day festival that includes the sacrifice of rams, goats, and other animals. The shrines were painted blue and adorned with various iconographic figures, including firearms, an opon ifa (divination tray), a lady holding a pot, a bird, a goat, cowries, drums, and a chicken. These designs reflect items used in deity offerings at the shrines at Olumo rock that are also visually pleasing to the tourist or visitor and contribute to the site's cultural significance.



Plate 12: Image of Orisa Igun at Olumo Rock
Photograph by: Isaac Abati

From the first shrine, one will be lead towards the cave in which the Egba people hid during the ancient Egba-Dahomey (no w the Republic of Benin) war over territorial expansion. The war happened between 1851-1864 (Intellectual Leaders Foundation, 2019). This

entrance leads to the cave which is under the rock, hence, the name Abeokuta. Abeokuta is a Yoruba word that means under the rock. Abe means under while Stone and Rock are called Okuta in Yoruba. This hideout was partitioned into 5 room apartments with mud, was first discovered by a great hunter "Adagba" who lived under the rock with his brother and later invited other people to come and live with them. Behind the hideout was a forest called 'IGBO AIWO' which is presently out of existence. However, back then, only the powerful people can actually enter into the wilderness of the forest and come back alive.



*Plate 13: Images of Egba people hidout during War
Photograph by: Isaac Abati 2018.*

There are five hollowed holes (grinding hole) (*Olota*) that are believed to have served the Olumo rock's early user as a grinding stone with a grinding pestle (*omo'lota*), where women, both elderly and young, performed grinding activities in bygone eras. The deeper hollowness is a consequence of the stone's usage over time, which also limits the kind of materials that may be grounded in any of the grinding holes, and the deeper hole often prevents grains from dropping off the stone. This sport also served as a focal point for women living in Olumo, as well as a vehicle for teaching young girls who have not yet married to appropriate moral values. These mortars have been mostly

replaced homemade stones or wood materials that can easily be lost or damaged, making it difficult to locate authentic remains of this kind of mortar.



*Plate 14: Image of grinding hole (Olota) at Olumo Rock.
Photograph by: Isaac Abati 2018.*

The rock consists of statues that represent the Egba past heroes and symbols of the Egba warriors who are "Lisabi Agbongbakala, Adagba the great hunter" and "Okonkenu the first paramount ruler in Egba land", "Jagun Jagun the sharpshooter and general in command" and symbols like "cowries" which represented money used at that period.



***Plate 15: The image of Egba past heroes and symbols of the Egba warriors.
Photography by: Adepegba Kehinde (2014)***

Conclusion

Olumo Rock has been characterized by a wealth of amenities and enormous potential, all of which are complemented by strong aesthetic values. Aesthetic value is the worth that an object, event, or state of affairs (most often an artwork or the natural environment) has as a consequence of its proclivity to elicit pleasure (positive value) or unhappiness (negative value) when aesthetically appreciated or experienced (Stecker, 2019). By examining the facilities and potentials inside the Olumo rock, one can see that it has a great deal of aesthetic value in relation to the sort of service given at the location. Olumo Rock's artistic pieces have emotional, historical, and commercial worth. The place has economic as well as recreational importance. Their art gallery features outstanding pieces of art that have a specific instrumental, utilitarian and decorative value that is paramount when they are judged as they should be. The museum is

filled with wonderful artifacts that teach visitors about the significance of cultural beauty, albeit not every artifact discovered is attractive but educative. The notion that nature has intrinsic aesthetic worth is universally recognized in many cultures, even though certain natural landscapes are regarded more lovely than others. The conviction in the aesthetic worth of nature was the impetus for social changes such as those seen at Olumo Rock.

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Utilization of African Designs on Religious Artifacts: An analysis of Religious Artifacts at the All Saints Cathedral, Nairobi

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Abstract

Historically, African Designs were used as inspirations in paintings by European cubist and expressionist artists. Inspirations of African designs are also seen on religious artifacts that are today exhibited in modern cathedrals, chapels and churches all over the world. Scholars are concerned however by the minimal utilization of inspired African designs on religious artifacts in churches in Kenya. They note that this has a negative effect on the quality of worship in the churches. This paper sought to determine the ontology of artworks inspired by African designs at All Saints' Cathedral, Nairobi. The paper employed a descriptive research design and utilized a Formal Concept Analysis (FCA) in deriving a concept hierarchy of the collection of objects at the Cathedral. This was with a view to determining and documenting the properties of religious artworks at the Cathedral that have been inspired by African designs.

Key words: *African Designs, Inspiration, Formal concept analysis, Ontology*

Introduction

Designs from Africa have been used as inspirations on prints, textiles, sculptures and paintings that are displayed in prestigious museums of the West (Opoku, 2017). Historically, European cubist and expressionist artists were inspired by African designs as they produced indelible paintings (Venderame 2020, Awe 2010). Opoku (2017) and Venderame (2020) assert that religious artifacts with inspired African designs on religious art are regarded as commodities of curiosity. On the African continent, there exists minimal use of religious artifacts inspired by African designs in use in churches (Arowolo (2010), Kow (2011), Awe (2010) Wambugu (2012), Kanogu (2012), Githinji (1992)) despite the realization that utilization of inspired Africa design on the religious artifact would edify worship as it brings it to the heart and mind. (Githinji,1992). This paper sought to determine the ontology of artworks inspired by African designs at All Saints' Cathedral, Nairobi. The paper employed a descriptive research design and utilized a *Formalconcept analysis* (FCA) in deriving a concept hierarchy of the collection of objects at the Cathedral. This was with a view to determining the properties of religious artworks at the Cathedral with inspired African designs.

Religious Artifacts Inspired by African designs

Ocvirk, et al (2010) define 'design' as the underlying plan on which artists organize unified compositions of visual elements using line, colour, shape, texture and form. Clarke (2006), and Coffman (2015) posit that African designs were inspired by cross cultural assimilation through the adaptation of two or more cultures, ideas or beliefs. Russell (1993) and Azeez (2010) write that religious artifacts had

been utilized as items of spiritual nourishment in Africa, even before the arrival of early missionaries and the expansion of European colonial power in Africa. These artifacts were believed to be vessels for the spirits of the African supreme deity. Russell (1993) and Azeez (2010) further state that the type of designs utilized on the African religious artifacts included abstracted human figures, masks and ceremonial art objects.

The following are examples of religious artifacts inspired by African Designs

a) Traditional African religious artifacts were inspired by African designs. The traditional artifacts included rock paintings and bronze pots from the Igbo-Ukwu.



Figure 1: Running Horned Women; Pigment on rock, Tassili-n-Ajjer, Algeria. c.6000 4000 BCE.

Adams (2010), Mittler (2006), Stokstan *et al* (2005) explain that rock paintings range inform from highly abstract geometric designs to naturalistic representations of human and animal forms. Fig 1 is an example of rock painting at Tassili-n-Ajjer in the south of Algeria. Whitley (2011) notes that images of Tassili-n-Ajjer paid close attention to design details of clothing, body decoration, and

headdress.



Figure 2 Roped Pot on a Stand; IgboUkwu. 9th 10th century CE.

The 'Roped Pot on a Stand' (Fig 2) is an example of bronze casted pot from the Igbo-Ukwu made with inspirations of African Designs. Adams (2010) and Stokstan & Cothren (2005) point out that Igbo-Ukwu items had designs inspired by African animals or insects. They pots were also highlighted using linear circular spiral designs.

b) Assimilation of Christianity and Islam religions in Africa also hadan influence on African designs which were eventually replicated on religious artifacts. The crucifix (Fig 3) from the Democratic Republic of Congo was such an example.



Figure 3: Crucifix, 16th century, Democratic Republic of Congo

- c) In contemporary Africa, euro-centricism had the most influence on African designs which were eventually replicated on religious artifacts. (Mugendi, 2020, Osanjo, 2020).

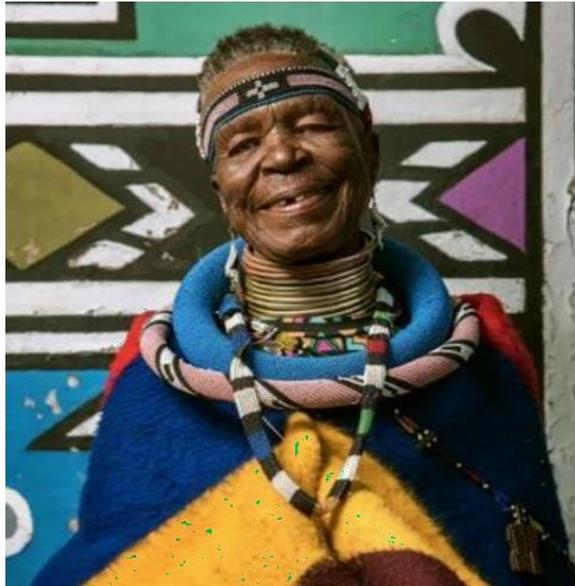


Figure 4 Ndebele Arts: A photo of Mahlangu, (2018.)

Van Vuuren (2012) notes that the purpose of native Southern Africa religious artifacts were to promote self-expression by religious deity, for ceremonial rituals, and for self-efficacy on body adornment. Lalioti, et al (2014) presupposed that contemporary artists such as Esther Mahlangu merged African designs with eurocentric designs on Ndebele contemporary religious artifacts. (Fig. 4). The resultant designs were characterized by brightly colored patterns, and geometrical shape and forms in varying sizes.

Religious Artifacts at the All Saints Cathedral, Nairobi

Ogutu (2020) writes that the All Saints Cathedral in Nairobi is the National Cathedral of the Anglican Church in Kenya and has its roots from the Cathedral of Canterbury, England. Cathedral Guild (2008)

and Ogutu (2020) note that that All Saints Cathedral houses various religious artifacts with inspired Africa design. The religious artifacts include piers, wall plates, baptismal font basin, stainless windows, Alter table/elements, candle stands, crucifixes and glittering rose windows.

The paper employed descriptive research design. A few artworks were sampled for analysis and discussion. The paper employed a descriptive research design and utilized a *Formal Concept Analysis* (FCA) in deriving a concept hierarchy of the collection of objects at the Cathedral. The analysis was based on line, colour, space and texture as Wango (2020) pointed out that elements of design can be used in interpretation of composition any artworks. . Adam (2010) explained that formal concept analysis is a principled way of deriving a concept hierarchy or formal ontology from a collection of objects(in this case artworks) and their properties.

The following is a presentation and *Formal Concept Analysis* of religious artifacts inspired by African Designs sampled at the All Saints Cathedral, Nairobi.

a) Prayer Texts

The themes on these plates in Fig 5 and Fig 6 below are prayers and the history of the early Anglican mission in Kenya respectively. The prayer texts are framed with glass while the Anglican Church History in Figure 6 is laminated using clear Perspex sheet. *Fig 5* is placed on the cathedral pillar while Fig 6 is in the charter house.



Fig 5 : Prayer texts

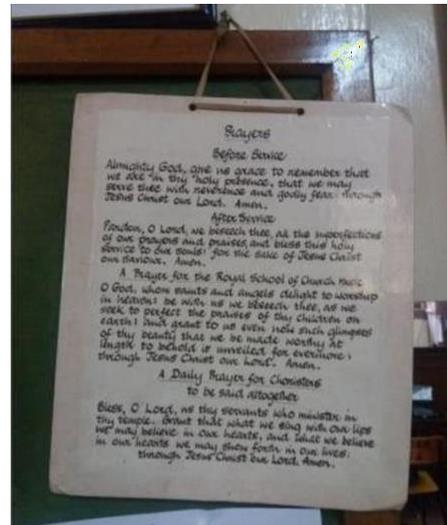


Fig 6: Anglican Church History

Source: All Saints, Cathedral, Nairobi

Fig 5 is framed with brown colour natural wood with a symbol of the golden crucifix at the top. The brown wooden framed is smoothed with texture toned of natural hue. The bold lines of crucifix symbol are partially engraved with golden colour. The symbol is meant to give an authorities significance on Euro-centric religion on that art form (Clarke 2006, Coffman 2015, Stoktan & Conthren 2005). The top of Fig 5 is an abstracted African landscape predominately expressed using primary colour harmonies. However, the abstract shape is depicting a tree at centre is express by red hue to reinforce the religious significance of the artwork. The background of the landscape is saturated by primary hue and foreground is saturated by complementary colour. The bottom of the Figure has calligraphic text aligned in five columns and done using black ink.

Calligraphic text is also used in Fig. 6 but in a single horizontal format. This implies that the use of color theory and media in the artistic design is euro-centric. The frame is of the artwork is a transparent clear glass used to protect the calligraphy art form

atmospheric degradation. Fig. 6 contains calligraphy text with minimal designs inspired from Africa.

b) Memorial plates



Fig 7: Memorial plate



Fig 8: Memorial plate

Source: All Saints, Cathedral, Nairobi

These engravings in Fig 7 and 8 are inside the Cathedral are done on metal. The purpose of these engravings were to commemorate important events in the church's history and also to commemorate distinguished deceased members of the church. They are both rectangle in shape. With Fig 7 being orientated in landscape format and Fig 8 in portrait format. The remaining parts on all these engraving have tactile textual effects due to font of the text.

Fig 7 has an image of an African wild animal in relief at the top centre. This was similar to designs depicted on rock paintings and reported by Whitley (2011) and Stoktan & Conthren (2005). The border design in Fig 8 is also beautifully decorated with patterns of twigs and leaves

that are inspired from Africa.

c) Textile Fabrics



Fig 9: Picture of a printed Fabric



Fig 10: Picture of a Cushion used for kneeling on

Source: All Saints, Cathedral Nairobi

Fig 9 is a print fabric of an abstracted African man carrying a cross. Whitley (2011) and Stoktan & Conthren (2005) report on the usage of abstracted human figures in the African context. The printed fabric has a variety of solid action lines in brown hue. Clarke (2006) and Coffman (2015) argue that brown hues are a depiction of African nature.

The Cushion used for kneeling on in (Fig 10) are used for ritual worship. They are embroidered with appealing medieval designs that have spiritual connotations and which were imported to Africa. (Lalioti et al, 2014). The woven borders have intertwined patterns made from bold lines that cross over each other. The lines and small crucifixes within the designs are dyed in yellow. The central part of the cushion is woven in red hue, contrasting the predominant central yellow of a large crucifix. The outer border is woven in blue, a cool hue that

concentrates attention to the central dominating crucifix.

d) Gift platters



Fig 11: Basketry



Fig 12: Metal plate

Source: All Saints Cathedral Nairobi

Fig 11 and 12 are circular gift platters used in religious worship (Russell, 1993, Azeez, 2010). Fig 11 is a basket woven using palms leaves while the artifact in Fig 12 is made out of metal sheet.

The basket in Fig 11 is woven in a spiral shape with square woven shapes randomly inter woven in the weave. It has made using natural hues of palm leaves that have a variation of red- orange and green orange hue. The edge of the basket has dyed purple palm. The choice of hue is inspired from euro-centric with colours similar to those used by the Ndebele (Lalioti et al. 2014)

The gift platters in Fig 12 are metal platters made in a circular shape. They have more concentric semi-circular shapes depressed in the middle. There are also intrinsic decorations similar to those on the

bronze pots from the Igbo-Ukwu.

e) Sculptural forms: Lecterns and Baptism fonts



Fig 13: Lectern



Fig 14: Baptism font

Source: All Saints, Cathedral Nairobi

Sculptural forms at the All Saints Cathedral, Nairobi include Lecterns (Fig 13) and baptism font (Fig 14). Russell (1993) and Azeez (2010) have attributed religious functions to such artifacts in Africa. The Lecterns are constructed in wood in low relief carved while the baptism fonts are marble sculpture of the round. Both forms are in three dimension and heavily decorated.

The Lectern (Fig 13) is made of two sections: the upper part is a triangular form decorated with Euro-centric inspired motifs of African depiction. Adams (2010) reports that low-relief decoration was used to propagate the authority of British colonials. The lower section of the lectern is a cuboid form with Euro-centric design from the medieval and gothic ages. These are on the pillars supporting the triangular top. The use of low relief and application of natural colors on the wood has formed tactile provides an appealing visual texture to the artifact.

The baptism font (Fig 14) has a top semi-circular ceramic pond of smooth texture. The hollow pond is used during baptism. Lines and shapes are rhythmically used to pattern geometric shapes on the three pillars that hold the ceramic basin. The pillars are made of marble and symmetrically hold the pond. The three pillars are reminiscent of the three legged African stool (Adams, 2010, Mittler 2006, Stokstan and Corthen 2005).

f) Stained glass windows



*Fig 15: Stained Glass Window.
Source: All Saints, Cathedral Nairobi*

Fig 15 has examples of stained glass windows at the All Saints Cathedral that have art with theological themes and subject matter. All the windows glitter with harmonious colours in their compositions. The choice of colour harmonies on the stain glass have significant meaning to the worship rituals in the cathedral. The stain glasses are designed with geometrical shapes such as circles and arches inspired by medieval and gothic period (Adams 2010 and Mittler 2006). The intrinsic shapes of stain glass have incorporated inspired Africa

design that creates a good appeal (Coffman, 2015, Stokestan and Corthen, 2005). All stained glass windows have pictorials of human spiritual leaders leading worship in different poses. The two examples in Fig 15 portray a Caucasian and Black leader. The human figures are submerged in the backgrounds using colour harmonies that have significance to the role they play. Bold black lines are used to create a divide between the subject matter and the background in all compositions. The extensively use of line has been compared to that in Ndebele art (Lalioti et al, 2014) with visual texture being used extensively to create appeal and to communicate the message in the composition.

g) Memorabilia



Fig 16: Memorabilia

Source: All Saints, cathedral Nairobi



Fig 17: Emblem

The All Saints Cathedral also holds memorabilia related to events that happen in the community. Fig 16 for example shows memorabilia of preserved British Army sword, a Kenya Police tear gas canister and a broken rod. These are reminders of the struggle of citizens' rights in the country. Fig 17 is an emblem logo donated to the church for

preservation by a member of the congregation. These memorabilia clearly show influence of religious art at the Cathedral that has direct inspiration from events and designs in the community.

Conclusion

Using Formal Concept Analysis (FCA), this paper has derived a concept hierarchy of the artworks at the All Saints Cathedral, Nairobi, by documenting the artworks displayed there that have been inspired by African design. The paper has determined that apart from African design there is strong euro-centric influence in the religious art forms. Africa designs have been portrayed in a number of ways: by use of different kinds of shapes and clear portrayal of elements and principles of design. It is clear that there is need for enhanced utilization of religious artifacts inspired by African designs in African churches as they are said to edify worship by the congregants.

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Practice-based art projects: reviewing the methods and methodologies of graduate scholars

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Abstract

This review explores the methods of inquiry and methodologies adapted in practice-based art projects that were documented in dissertations by graduate scholars at the Department of Fine Art and Design, Kenyatta University. The paper compiles, describes and comparatively analyses the methods and methodologies in eleven out of nineteen randomly selected dissertations completed between year 2000 and year 2020. The paper uses appropriate variables in matrices that traces themes and gaps in the practices and processes of practice-based research by the scholars.

Key words: *methods, methodologies, practice-based art projects*

Introduction

Research is a process of accessible disciplined inquiry. One of the most important questions that shapes its process is the 'how?' of it. Gray *et al* (2004:17) affirm that, 'knowing *how* to do research, knowing about methodology – is perhaps the most important part of the research process.' The 'how' also refers to the necessity and importance of developing specific methods and appropriate

methodologies for gathering and generating information relevant to the research questions, and evaluating, analyzing and interpreting the research evidence. It is worthwhile to note that the 'how' in research tends to be dynamic: it keeps changing to affect the new knowledge being generated. New methods and methodologies are therefore always being advanced to propagate new knowledge.

The terms 'method' and 'methodology' are often used interchangeably in research though they have a distinct difference. Methods are the strategies, tools, and techniques employed by the researcher to collect, exploring, gathering and analyzing information needed to create theories in research. Examples of methods of research are observation, drawing, concept mapping, photography, video, audio, case study, visual diary, models, interviews, surveys, and so on.

Methodology on the other hand is the 'science' behind the methods used to gain knowledge. Methodology is therefore the study of the methods used and the reasoning behind 'why' those particular methods were used in research. Methodology of research allows the researcher to evaluate and validate the rigor of the study and methods used to obtain the new knowledge being generated. Gray *et al* (2004) indicate that in research, methodology aims at 'the understanding of the process of inquiry, but not the products of that inquiry.'

To make an informed decision about how to proceed in research, researchers are expected to investigate and compare different methods and methodologies at their disposal before applying those best suited to generate new knowledge. This suggests that the methods there are and the methodologies of their use can, through explicit structured thinking, questioning and evaluation, be creative

and transformative (Jayaratna, 1994). This kind of method and methodological innovation has been demonstrated in research in the discipline of Fine Art and Design.

The discipline of Fine Art and Design has many specializations for example, Art History, Graphic Design, Weaving, Animation, Fabric Design, Multi-media crafts, Sculpture, Ceramics, Painting and Printmaking. The study is carried out both theoretically and practically. Practice-based research is the foundation of research in the practice of Fine Art and Design. It is research that begins with the envisioning a research approach, engaging in inquiry, selecting sources of information and ideas, and then offering new understanding or new knowledge documented visually (Finley, 2003) Practice-based researches tend to be original investigations undertaken with hands-on art practice as their central focus with a view to gaining new knowledge partly by means of practice and the outcomes of that practice.

Scholars have documented a number of practice-based methods and methodological approaches that researchers in Fine Art and Design have found productive and have adapted for their own particular research requirements. The methods are a variety that are applied individually or in combination. These include and are not limited to: observation, drawing, concept mapping, photography, video, audio, case study, visual diary, models, interviews and surveys. The methodologies in Fine Art and Design are normally in the area of Naturalistic inquiry, Action research, Soft Systems Methodologies (SSM) and Inquiry by design. These can again be applied individually or in combination. Naturalistic inquiry involves research happens in real situations rather than in laboratory controlled conditions. Action

research, on its part, involves applying methods that intervene, diagnose and solve problems in a specific real-world context. Soft' systems methodologies (SSM) are derived from the domain of 'hard' information systems and are usually computer-based while Inquiry by design is that investigation that is deliberately constructed to affect change or improvement.

This paper reviews the methods of inquiry and methodologies of practice-based art projects documented in dissertations by graduate scholars at the Department of Fine Art and Design, Kenyatta University. This paper undertook a comparative analysis of eleven out of nineteen randomly selected Practice-based – researches completed between year 2000 and year 2020 at the Department.

The rationale for undertaking the review was to locate the dissertation collection in the broader area of practice based art projects then review them to answer the following questions : What do the practice-based methods and methodologies consist of? What is the range of the methods and methodologies applied to the collection? What is the relationship between these methods and methodologies over the years? To answer the questions this paper uses appropriate variables in matrices that trace themes and gaps in the practices and processes of practice- based research by the scholars.

Methodology

This study compiled graduate scholar's dissertation done in the Department of Fine Art and Design, Kenyatta University from year 2000 and year 2020 and randomly selected eleven out of nineteen dissertations that were examples of practice-based art projects.

The dissertations were in the different disciplines of Fine Art and Design. A representative number of dissertations was selected to minimize bias and ensure transparency.

A comparative analysis of the selected dissertations was done to identify, describe and document the methods and methodologies the graduate students used in their practice-based research. The information was recorded as an annotated list that included the following additional information: author and year, study area and research title proposition, specific methods and methodological approaches used in the research and research outcomes. The scholars were then coded and comparisons of the methods and methodologies of practice-based research used by the scholars done using two matrices. Themes were drawn and traced from the comparisons and these provided a description of the gaps in the practices and processes of practice-based research by the scholar over the years.

Results

Table 1 is a presentation of data obtained after reviewing a random selection of practice-based art dissertations by graduate scholars in the Department of Fine Art and Design, Kenyatta University.

Table 1: Data after reviewing practice-based art dissertations by graduate scholars

	Author and Year	Study area/ Research proposition	Methods/ Tools used	Methodology	Format of Dissertation
1	Everlyne Nguku 2000	Weaving/ Application of weaving in art	observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of woven fabrics
2	Jennipher Kungu 2001	Fabric Design/ Subject matter in Fabric Decoration	observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of woven fabrics
3	Penelope Tusaasiirwe 2009	Weaving/ Subject matter in Weaving	in-depth interviews, observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of woven fabrics

4	Jacquiline Okeyo 2014	Fabric Design/ Subject matter in Fashion Design	in-depth interviews observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of woven fabrics
5	Lilian Barongo 2016	Ceramics/ Glaze formulation using geological materials	observation, drawing, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of fired ceramics
6	Teresa Mbutu 2016	Weaving/Utilization of Plant colorants in Art	Indepth interviews, observation, drawing, concept mapping, photography, case study, visual diary, models	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of woven tapestries
7	Ignatius Ireri, 2016	Painting/ Portraiture using improvised materials	observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of portraits

8	Muktar Ahmed, 2016	Painting/ Painting using improvised materials	observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of paintings
9	Mary Gitura, 2016	Painting/ Subject matter in painting	observation, drawing, concept mapping, photography, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Naturalistic inquiry • Inquiry by design 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of paintings
10	Arthur Apwoka, 2017	Graphics/ Redesigning graphic materials	in-depth interviews, focus groups,	<ul style="list-style-type: none"> • Experimental Action research 	<ul style="list-style-type: none"> • Illustrated project report
		for a target population	observation, drawing, concept mapping, case study, visual diary, models, Photography Video Surveys	<ul style="list-style-type: none"> • Inquiry by design • Soft systems methodologies 	<ul style="list-style-type: none"> • Exhibition of redesigned materials
11	Derrick Muneza, 2018	Graphic design/ Rebranding packages for a target population	in-depth interviews, focus groups, observation, drawing, concept mapping, case study, visual diary, models, surveys	<ul style="list-style-type: none"> • Experimental Action research • Inquiry by design • Soft systems methodologies 	<ul style="list-style-type: none"> • Illustrated project report • Exhibition of redesigned packages

The scholars were then coded and relationships of the methods and methodologies of practice- based research used by the scholars analyzed and presented in two matrices in Tables 2 and 3.

Table 2: Comparison between scholar and method used in research

Method	Scholar code											%
	S2000-1	S2001-1	S2009-1	S2014-1	S2016-1	S2016-2	S2016-3	S2016-4	S2016-5	S2017-1	S2018-1	
	Weaving	Fabric Design	Weaving	Fabric Design	Cearmics	Weaving	Painting	Painting	Painting	Graphics Design	Graphics Design	
In-depth interviews	x	X	√	√	x	√	x	x	x	√	√	46
Focus groups	x	X	x	x	x	x	x	x	x	√	√	18
Participant Observation	x	X	x	x	x	x	x	x	x	x	x	100
Observation	√	√	√	√	√	√	√	√	√	√	√	100
Drawing	√	√	√	√	√	√	√	√	√	√	√	100
Concept mapping	√	√	√	√	x	√	√	√	√	√	√	90
Photography	√	√	√	√	√	√	√	√	√	√	x	90
Video	x	X	x	x	x	x	x	x	x	√	x	10
Audio	x	X	x	x	x	x	x	x	x	x	x	0
Case Study	√	√	√	√	√	√	√	√	√	√	√	100
Visual Diary	√	√	√	√	√	√	√	√	√	√	√	100
Models	√	√	√	√	√	√	√	√	√	√	√	100
Surveys	√	√	√	√	√	x	√	√	√	√	√	90

Table 2 shows the methods used by each scholar in their practice-based art project. The table indicates that a significant number of scholars employed more than one method/ strategy or technique when collecting, exploring, gathering and analyzing data. Specifically, all scholars utilized observation, drawing, case study, visual diary and models. A majority went on to use concept mapping, photography and surveys. However, none of the scholars utilized audio and participant observation in collecting data for their research and very few used video and focus group discussions.

Table 3: Comparison between scholar and methodology used in research

Methodology	Scholar code											%
	S2000-1	S2001-1	S2009-1	S2014-1	S2016-1	S2016-2	S2016-3	S2016-4	S2016-5	S2017-1	S2018-1	
	Weaving	Fabric Design	Weaving	Fabric Design	Cearmics	Weaving	Painting	Painting	Painting	Graphic Design	Graphic Design	
Naturalistic inquiry	√	√	√	√	√	√	√	√	√	x	x	81
Action research	√	√	√	√	√	√	√	√	√	√	√	100
Soft systems methodology	x	X	x	x	x	x	x	x	x	√	√	18
Inquiry- by- design	√	√	√	√	√	√	√	√	√	√	√	100

Table 2 indicates the relationships of the methodologies used by the scholars. There was a significant application of Action research, Inquiry- by-design and Naturalistic Design but a non-significant 18% applying soft systems methodologies on the methods for collecting data.

Discussion

From the foregoing, it is evident that the graduate scholars at the Department of Fine Art and Design, Kenyatta University utilize a myriad of research methods when carrying out their practice-based art projects. As expected of them, observation, drawing, visual diary and models were used by all scholars. This is because, having an artistic background and being proficient in drawing, sketching and modelling, naturally predisposed the scholars to use the stated methods. Furthermore, the stated methods are best suited for the Fine Art and Design curriculum that has the application of the process of creative design- from ideation, doodling, modelling to comprehensive - as its mainstay, a reason that could have prompted the scholars to all use the methods of research.

In converse, audio methods of research were not used at all by the scholars. Another method not used by the scholars was focus group discussions. Audio recordings happen to be a primary strategy in collecting data when using focus group discussions. This could explain the congruence.

An insignificant use of video (10%) was reflected in Graphic Design. Video is a digital technologies that is not adept to 'naturalistic' and 'artistic/ designerly' forms of inquiry. An average use of in-depth interviews (46%) was also reported. Video happen to be a strategy of

use in in-depth interviews and its predisposition to digital technology may explain its average use by the scholars.

Furthermore, unlike in other specializations, there is clear evidence of lack of 'naturalistic' inquiry in Graphic Design. Could this be because of the inclination to digital technology in this specialization? Could it be that subject matter of Graphic Design lends itself more to 'positivist' methodologies than more 'naturalistic' and 'artistic/designerly' forms of inquiry that is in other specializations? All this said, there is the need for the other specializations to adapt to digital technology as a method or methodology to take advantage of its versatility and the the solutions it offers.

The review of the practice-based art dissertations was done in chronological order of completion. It is worthwhile to note that there is some use of video as a method of research in Graphic Design in 2017. The use of video as a method of research in Graphic Design happened at the same time the use of Soft Systems Methodologies (SSM's) as a methodology in Graphic Design research (2017 and 2018) was noted. The analogy in Graphic Design could then be explained.

Action research through experimentation (100%) and Inquiry-by-design (100%) are predominant methodologies used by all the scholars. The format of the dissertation- illustrated projects and exhibition – was also reported by all the scholars. This trend in reporting can be attributed to the scholars having to fulfill the requirements of the Fine Art and Design curriculum's that is for inquiry through experimentation.

In conclusion, the trend in the results illustrate a growing confidence

in the methods and methodologies artists and designers use in research: there is evidence of innovation in the combination of methods and methodologies used in practice-based art projects in research in Fine Art and Design. This rigor in research is bound to increase the generation of new knowledge by scholars in Fine Art and Design. There is, however, need for the majority of specializations in Fine Art and Design to embrace digitally-based methods (like videos and audio) and methodologies that utilize the digital methods (like focus group discussions) for value addition. This would happen if the scholars impute subject matter that is digitally suitable from the onset of the research. Probably, an insistence of the use of technology in the methods and methodology of doing research in the Fine Art and Design curriculum at graduate level, would of necessity have the scholars utilize digitally-based methods and methodologies.

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Letter from the Chairman's Desk By Sunil Bhatia PhD

One day I was relaxing after my long walk by sitting on a bench placed on pavement by local authority and I realized various vehicles were moving on the road and there was some kind of hurry visible in driver of every vehicle for reaching in their respective destination . Major cause of traffic jam on road is individualistic approach of driver of hurriedness for reaching his goal and do not bother for community where ants are discipline and sacrifice their individuality for welfare of community and never face problem of jam in their highway . I could understand the desperate movement of vehicles engage in emergency duties but failed to digest a common person who has enough time pretend as most busy person of the world and height of desperation is such that any slight delay means slipping goals from his hand. There were manmade vehicles manually operated hand cart, bicycle, tricycle , ordinary to sophisticated high speed equipped with high safety features automobiles and suddenly a group of young men crossed with very zoom speed on motorcycle as they were racing. I noticed a some kind of relaxation in the face of person who were driving manually and those were driving automobile with extreme tense face as they have means but facing delay and they forget automobile will run on driver's instruction and can achieve very high speed in fraction of second and driver's physical strength is over powered by engine capacity. It is the quality of engine and safety that

control the mindset of driver. 'Are these vehicles designed to meet the challenges of running against time?' A bicycle driver waived me and shouted in sarcastic manner by pointing toward the driver of motorcycle standing parallel to him 'He is standing at red light crossing parallel to me. What is hurry if you reach the same time as I am driving by my physical strength? Motor driver crossed me with zoom speed in previous red light signal but now standing parallel to me in next red light signal'. His analysis forced me for thinking 'Why life is design around running against time when it is not required.' Machines are designed for helping the man but when we say 'minimize the downtime and maximize revenue' is indication of exploitation and time is money.

Why do people always feel under pressure of time and lives running against time? Time and automobile is manmade, then why this concept of running against time has made imprint permanent features of our life style ? As long as man was using nature for his favor as means for movement there was no concept of running against time. It is clearly visible in the boat journey where water current or power of wind are used for motion and faces of sailors are calm but rugged , tough because of living hard life and meeting challenges of sea journey . The same expression I see on the faces of motor vehicle owners on road and those who do not consider pedestrians exist and busy in snatching their rights of walk. An introduction of pedal in a small boat for maneuvering the movement by physical strength of sailor where current of the river is not high and manageable for small journeys was the first step of the introduction of concept of running against time .Later idea of boat racing firmly establishes this concept . Motor boat and ships is sign of progression in the direction of running

against time but it was need for conquering the challenges of the sea journey.

I have observed in many occasions a person enters in lift of the building in such a hurry as he cannot afford wastage of single second and out of frustration acts by pressing the button of the lift in quick succession. I just politely remind him that your request has been registered by pressing the button once ,it is designed for control speed for accessibility not as you wish . He gives me hard look as I am his enemy who is obstructing from achieving his goal . Their mind is agitated as they are losing some kind of war against running time. I can understand their mindset because they have been trained like that. When someone is glancing at the sophisticated vehicle in such a sense of pride that he is the owner of the state of the art of the vehicle and he can beat the time. I feel they are the greatest fools produced by the commercial world. Time is designed by man, vehicles are designed by man , then why competition? Is it not man always lives under the pressure of time and could not give his best because of losing the notional war with time. Running against time concept was promoted by commercial world and it proved reason of death of so many technologies and replaced with so called better technologies that in fact support the philosophy of running against time . Telegram was faster than ordinary letter and designed on Morse keys. Idea of email and money invested in developing such huge infrastructure of internet for making it successful killed this technology and prove supremacy over against time concept. Earliest version of 286 of computer was meeting my all requirements of typing, editing the document and I was satisfy, comfortable and enjoying . Strategy of commercial world to make obsolete the earlier technology by withdrawing spare parts and introduce the better version for compel

for switch over for new technology and left with no choice but out of compulsion . I never felt handicap with typewriter but equally good with earliest version of computer but commercial world forced me move against running time and in due course of time I found using latest fastest and expensive computer but most of equipped features are never used by me because I do not need in work and under utilizing its features. Why do we forget our ability of typing is limited whether it is with typewriter or fastest computer available to us ? Speed of machine is nothing to do and typing skill matters. They are working on voice typing that is yet to be perfect and error free technology that support the concept of running against time. I was happy with the old 286 computer and it was meeting my requirement of typing and there was no hurry. These commercial houses silently push everyone for adopting new technology by their dirty tricks of malwares in user's machines and side by open door of introducing new versions laced with speed . In fact imprinting the concept of running against time in my mind and when I find my computer can do some extra work of downloading the picture in no time my focus shifted in film. Gradually I realized my more time is wasted in watching films and their forced advertisements.

Earlier people were aware about movement and realized stars, and other planets are moving and acquired specific position in specific time , that gave us the idea of standard and later birth of astronomy .Sailors were using knowledge of movement in the sky for navigation with their experiences and never indulge in race of running against time. As they learnt and forecast that cyclone or some high tide in near future may strike if such planet arrangement has come and can finish their lives ,they run against time for safety. Dung Beetle also

looks toward the sky for navigation for pulling the ball of dung for desired destination. He is not in hurry for reaching the destination but focused on reaching the correct destination wherever he has any confusion looks at the sky for correcting his path. Birds also use navigation but never fly faster for beating the time. Each living being is growing in a natural way but adding artificial things for faster growth is under the concept of running against time for proving supremacy.

When a woman conceives that time millions of male sperm runs faster than others and race against time is clearly visible and whosoever reaches first and penetrates the women egg in ovary transform the identity. Is nature introduces the concept of running against time as woman fears of journey from puberty to menopause and after that she will no more consider fertile woman. Man even not spared the plants and animals for commercial gains and imposed wrong concept of running against time on it and used all possible artificial techniques for unprecedented growth to attain more than its natural growth . They used chemical based design fertilizers and hens are kept under artificial light for laying more farm eggs, pigs are fed and kept in such a place where movement will restrict and help in accumulation of more fat in the body. Is it not exploitation in the name of running against time? Even girls are turned into women for sexual exploitation by artificial ways by injecting hormones for forcing into the business of prostitution.

Every designer without making any effort of questioning 'why do I am designing the products and services under the influence of running against time?'. This concept encourages the core idea of exploitation

and it is silently helping the philosophy in this direction. Where matter of death and life I appreciate but making artificial situations and designing for meeting running against time is unethical. Majority of game has limited time allocation and it forced the participant work on this concept by introducing the element of uncertainty. Athletes put all energy for feeling under time pressure for winning the race.

Emergency services are designed with central idea of running against time. Doctors, fireperson and other services where time is crucial in saving lives and assets are example. Defense personnel are trained to meet the challenges by strictly following the concept running against time. They are mentally and physically trained not to give any moment to enemy for killing before you kill him. Hand grenade is design in such a way once the safety pin is pulled that very moment explosion process start and no one can stop explosion and either it will explode in the hand of user if delay in throwing on enemy .It is designed running against time for quick decision.

It is not all that running against time is harmful for humanity. Assistive technologies is another area where designers have worked with running against time .It should lessen the suffering of the person and provide comfort in absence of some body parts but our focus on battery operated vehicle for making feel the driver as normal humans and sense of competition by introducing high speed vehicle in line of running against time makes no sense . Story of success and failure is now where life has become of meeting the challenges of running against time and if you meet you are declared winner otherwise loser.

Hunting is a natural instinct in every animal and human for foods and judgment for selecting the prey was also on natural instinct . When it was prove wrong in selection of prey that moment lost life by overpowering by prey. Manipulation was nowhere in their mind and concept of running against time was not visible in their actions and thoughts but as idea of overpowering for winning at any cost surfaced that very moment idea of running against time was surfacing in somewhere in corner of the mind. The moment concept of outsmarting others by designing the tools or various tricks for trappings was nothing but countering the physical efficiency of others by hurting or killing by throwing sharp tools from distance is nothing but concept of running against time for proving winner and as it came into actions that very moment ecological imbalance start disturbing .

One day a friend visited a social gathering at my home and it was late midnight and I advised not to drive the vehicle to reach home rather stay overnight at my house. He said I have sufficient petrol and it will hardly take a few minutes to reach home. While going home he faced a great road jam and his vehicle was experiencing shortage of petrol and there was fear of further jam because of his vehicle being out of petrol. He was struggling and devising techniques of running against the time somehow to reach home in limited petrol.

Burn injury problem was quite visible and rampant before year of 1960 after the introduction of industrial revolution and designers worked for meeting the challenges of running against time for saving life and commercial world was happy with such emergency design. A specific group realized that fire burn injury has got more with industrialization so they targeted that fireworks are the main issues for common people where safety is missing . They agitated and forced

the authority for banning such items for common people and excepted industrial accident possibility after stringent safety measures. Result was great and burn injury has come to almost negligible. Thrill word is associated with wining over time and invites majority of accidents. Once thrill is control chances of fire or road injury will turns low.

One day a disciple asked his master 'How long should I stay in a village for preaching?' Master replied ' Plant a sapling, care and when it can grow without you.' It was the clear message ' Do not run against time'.

I am thankful to Prof Samuel who has invited Prof George for Guest Editor and requested him to submit all the publishing material in such a short notice and it is the hard work of Prof George who accepted the challenge and submitted publishing material before time.

Lambert Academic publication for celebration of 150th special issue by publishing a book by compiling editorials "Design For All, Drivers of Design" translated in eight different languages from ENGLISH into French, German, Italian, Russian, Dutch and Portuguese. Kindly click the following link for book. "Morebooks", one of the largest online bookstores. Here's the link to it:

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With Regards

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Forthcoming Issues

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Raja Schaar

Raja Schaar, IDSA is Program Director and Assistant Professor of Product Design at Drexel University's Antoinette Westphal College of Media Arts and Design. She also co-chairs IDSA's Diversity, Equity, and Inclusion Council. She is an industrial designer with an extensive background in museum exhibit design who is passionate about ways design can make positive impact

intersections with health, the environment, and education.

Raja's interdisciplinary research focuses on addressing inequities in maternal health; methods for engaging black girls and underrepresented minorities in STEM/STEAM through design and

technology; innovation and entrepreneurship education; and biologically-inspired design and sustainability.

Raja currently co-leads two collaborative research projects. She works with faculty from Drexel's College of Nursing and Design and Merchandising Programs the development of low-cost wearables for maternal health. She is co-PI on an interdisciplinary research project funded by the US Department of Education Promise Neighborhood Grant entitled "Black Girls STEAMing through Dance," where she works with students and faculty from Drexel's departments of Computing and Informatics, Dance, and the School of Education to uncover STEAM identities, literacies, and self-concept in African

American girls through the development of wearable technology. Raja is also PI on a Venture Well Faculty Grant that connects Product Design, Biomedical Engineering, and Entrepreneurship to examine the role of clinical immersion on product innovation on campus.

As an educator, Raja works to infuse Drexel's Product Design Curriculum with society-centered design principles that address impactful, real-world problems. She teaches a number of traditional and research-based studios across the curriculum, but her favorite courses to teach are Interdisciplinary Product Design, Bio-Inspired Design and Sustainability, Design and Waste, and Wearables for Health.

Before joining Drexel's Product Design faculty, Raja taught at Georgia Tech School of Industrial Design and the Wallace H. Coulter Department of Biomedical Engineering at GA Tech and Emory University. Raja received her BSID from Georgia Tech in 2001 and completed her graduate work at the School of the Art Institute of Chicago in 2003.

June 2021 Vol-16 No-6



Dr. (Ms) Ketna L Mehta, PhD is a thought leader on social and inclusive development of persons with disabilities, transformational change and leadership.

She is Founder Trustee & Editor, Nina Foundation an NGO for rehabilitation of people with spinal cord injuries in India; an Author, Management Researcher-Curator and inspirational speaker.

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December 2021 Vol-16 No-12



Ricardo Gomes, IDSA

Professor Ricardo Gomes has been a faculty member in the School of Design at San Francisco State University for over 29 years. He was the Chair of the DAI Department from 2002-2012.

Prof. Gomes coordinates the Design Center for Global Needs and the Shapira Design Archive Project in the School of Design (DES).

This non-profit international research and development center is dedicated to promoting responsive design thinking methods and solutions to local, regional and global issues such as: inclusive/universal design, health care, the aging, community development, social innovation and sustainability of the built environment.

Prof. Gomes was awarded the 2020 Faculty Award for Excellence in Service Learning, from the Institute for Civic and Community Engagement, SFSU; and the IDSA 2020 Education Award presented in recognition of significant, distinguished, and long-term contributions of faculty to the field of industrial design academia

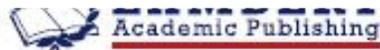
Prof. Gomes is on the Board of Directors of the Institute for Human Centered Design in Boston. He is also a member of the Industrial Designers Society of America; and Trustee of the Beta Beta Chapter, Epsilon Pi Tau International Honor Society for Technology in the School of Design, SFSU. Prof. Gomes was a Fulbright Research Scholar from

1984-1986 at the University of Nairobi, Kenya. He conducted post-graduate research and product development of a container system for mobile health care delivery in East Africa from 1982 – 1987. In 1986, he was Program Coordinator of Design Projects in Developing Countries, Les Ateliers, Ecole nationale supérieure de création industrielle (ENSCI) in Paris, France where he directed student liaison projects with European international development agencies.

For over 30 years, Prof. Gomes has conducted keynote speeches, presentations, symposiums and workshops at universities and international conferences throughout Africa, Asia, Europe, Latin America and the U.S. In addition, he has served on juries related to Inclusive Design; Universal Design; Design for Social Responsibility; Sustainability; and Equity for BIPOC in the Built Environment.

Prof. Gomes received his MFA in Industrial Design for Low-Income Economies from the University of California, Los Angeles (Design of a Container System for Mobile Health Care Delivery in East Africa). He received an M.A. in Architectural Building Technology from School of Architecture and Urban Planning at UCLA (Analysis of Alternative Building Materials and Construction Systems for Small-scale Industries in the Cape Verde Islands, West Africa); and a BFA in Industrial Design from Massachusetts College of Art (Design of an Adaptive Structural Environment for Severely Disabled and Developmentally Challenged Children).

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Sunil Bhatia

Design for All

Drivers of Design

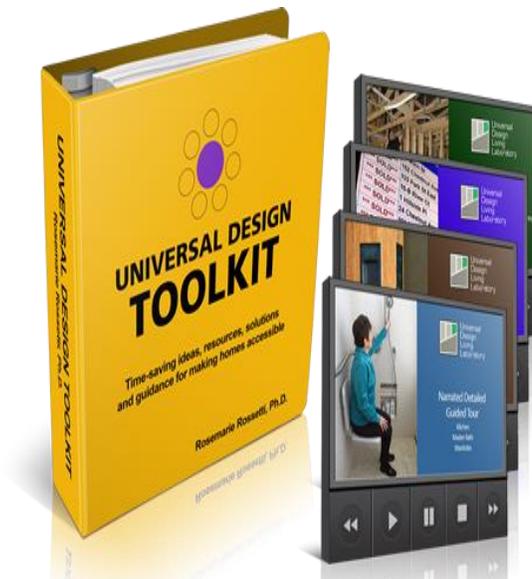
Expression of gratitude to unknown, unsung, unacknowledged, unsanitized and selfless millions of heroes who have contributed immensely in making our society worth living, their design of comb, kite, fireworks, glass, mirror even thread concept have revolutionized the thought process of human minds and prepared blueprint of future. Modern people may take for granted but its beyond imagination the hardships and how these innovative ideas could strike their minds. Discovery of fire was possible because of its presence in nature but management of fire through manmade designs was a significant attempt of thinking beyond survival and not

doubt this contributed in establishing our supremacy over other living beings. Somewhere in journey of progress we lost the legacy of ancestors in shaping minds of future generations and completely ignored their philosophy and established a society that was beyond their imagination. I picked up such drivers that have contributed in our progress and continue guiding but we failed to recognize its role and functions. Even tears, confusion in designing products was marvelous attempt and design of ladder and many more helped in sustainable, inclusive growth.

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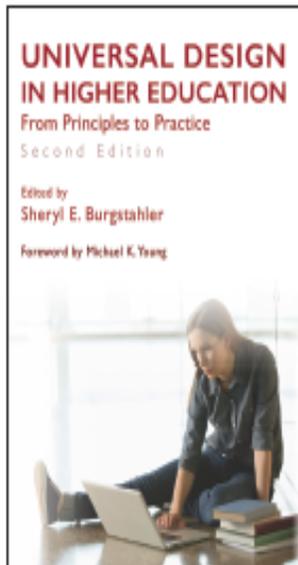
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SHERYL E. BURGSTAHLER is an affiliate professor in the College of Education at the University of Washington in Seattle, and founder and director of the university's Disabilities, Opportunities, Internetworking, and Technology (DO-IT) and Access Technology Centers.

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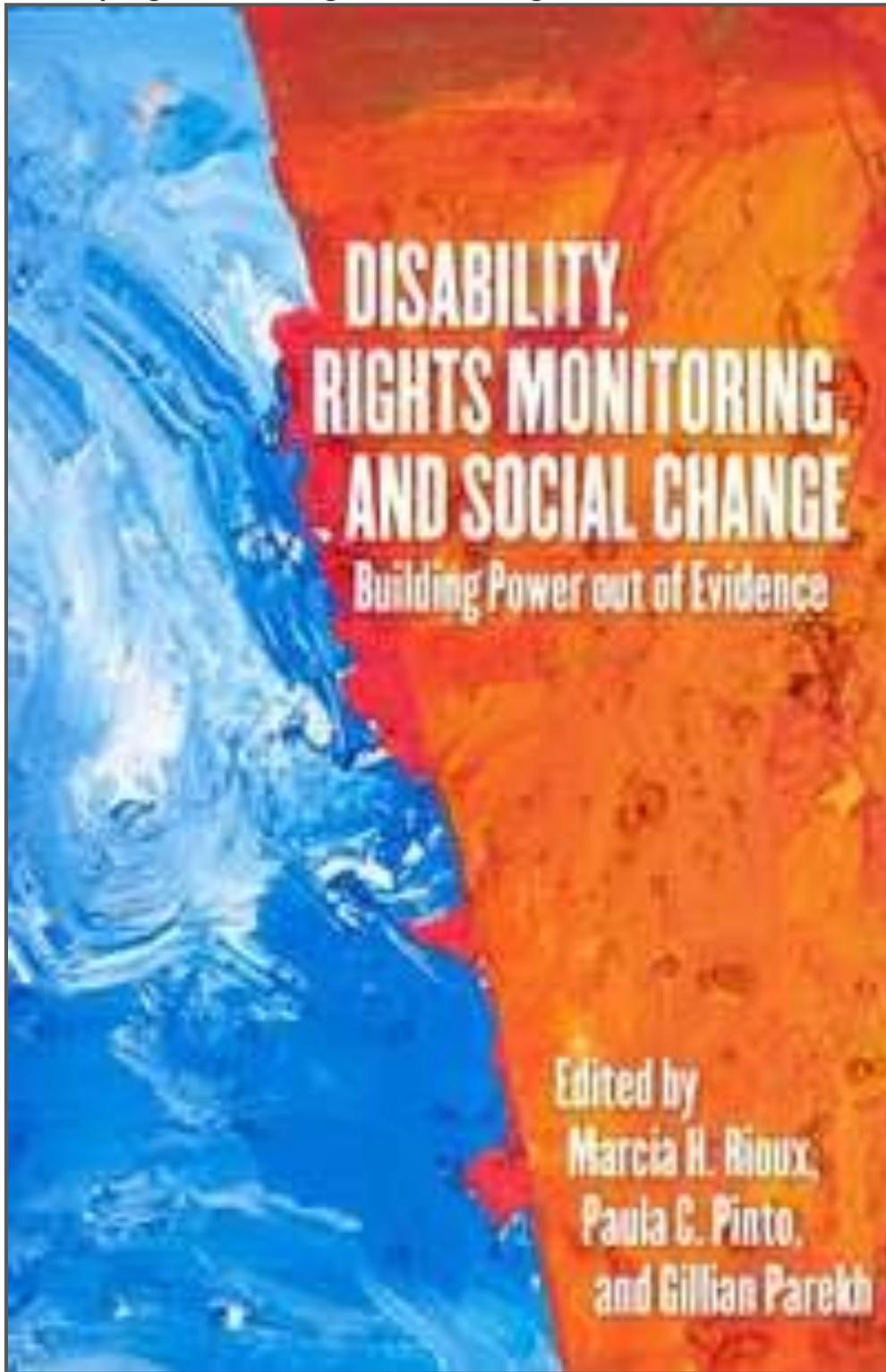
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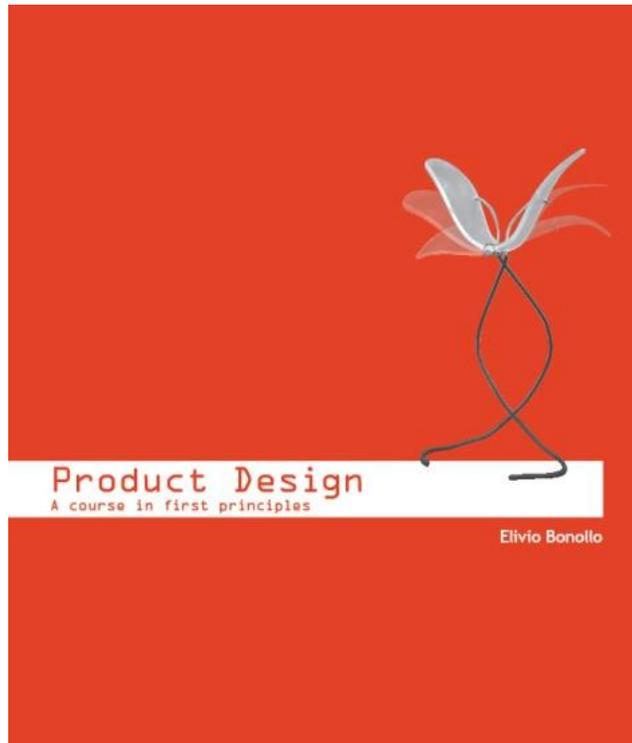
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New Update: ELIVIO BONOLLO (2015/16) PRODUCT DESIGN: A COURSE IN FIRST PRINCIPLES



Available as a paperback (320 pages), in black and white and full colour versions (book reviewed in *Design and Technology Education: An International Journal* 17.3, and on amazon.com).

The 2018, eBook edition is available in mobi (Kindle) and ePub (iBook) file versions on the amazon and other worldwide networks; including on the following websites:

ePub version: www.booktopia.com.au

<https://www.booktopia.com.au/ebooks/product-design-elivio-bonollo/prod9781784562946.html>

mobi (Kindle versions): www.amazon.in

https://www.amazon.in/Product-Design-Course-First-Principles-ebook/dp/B07FNV2F4L/ref=sr_1_1?ie=UTF8&qid=1532999395&sr=8-1&keywords=Product+Design%3A+A+course+in+first+principles

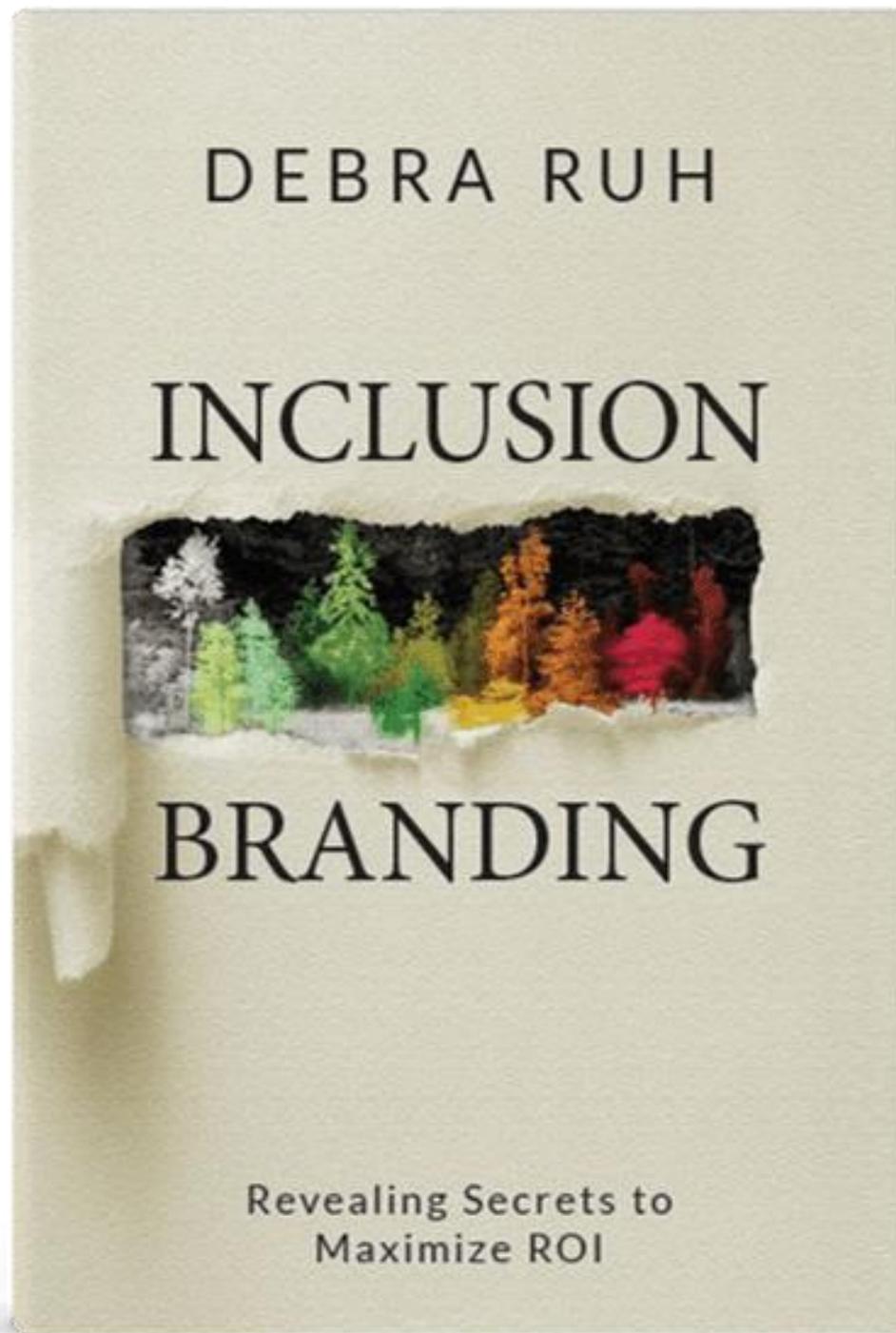
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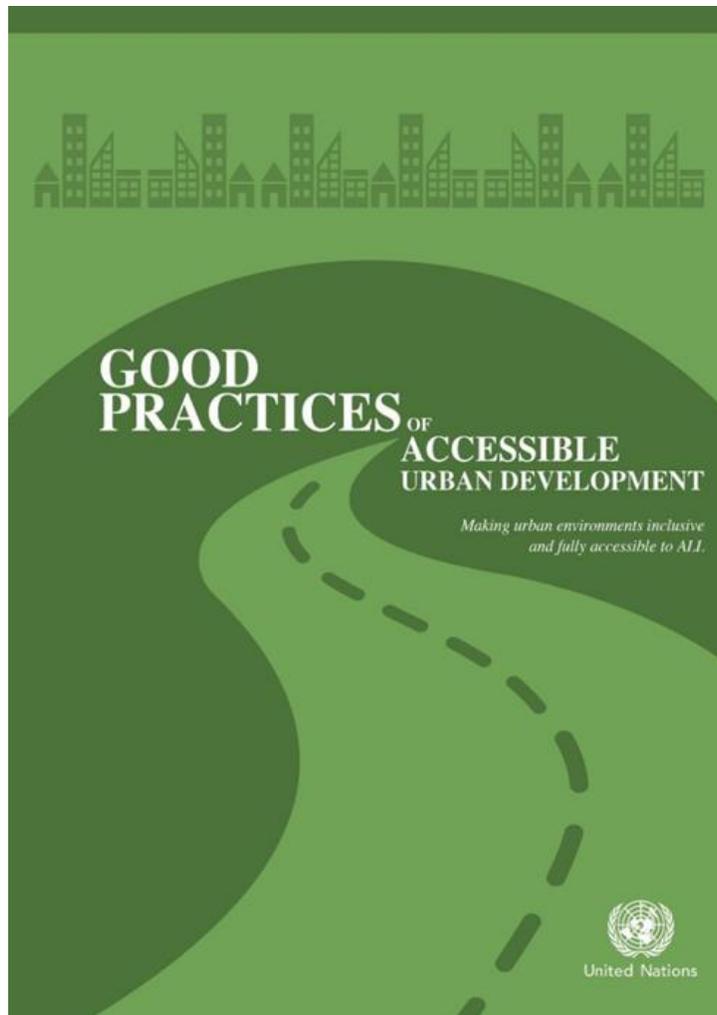
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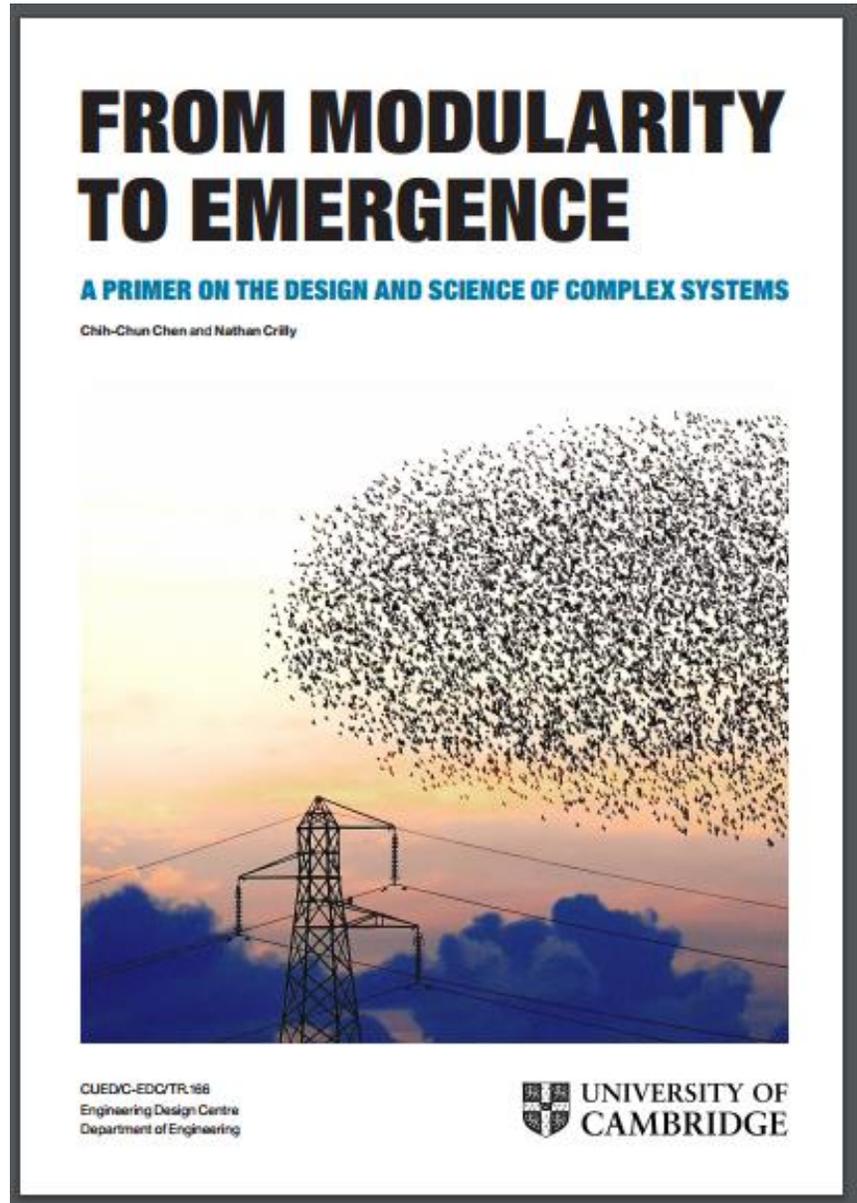
In light of the forthcoming United Nations Conference on Housing and Sustainable Urban Development (HABITAT III) and the imminent launch of the New Urban Agenda, DESA in collaboration with the Essl Foundation (Zero Project) and others have prepared a new publication entitled: "Good practices of accessible urban development".

The publication provides case studies of innovative practices and policies in housing and built environments, as well as transportation, public spaces and public services, including information and communication technology (ICT) based services.

The publication concludes with strategies and innovations for promoting accessible urban development.

The advance unedited text is available

at: http://www.un.org/disabilities/documents/desa/good_practices_urban_dev.pdf



Dr Chih-Chun Chen and Dr Nathan Crilly of the Cambridge University Engineering Design Centre Design Practice Group have released a free, downloadable book, *'A Primer on the Design and Science of Complex Systems'*.
This project is funded by the UK Engineering and Physical Sciences Research Council (EP/K008196/1).
The book is available at URL: <http://complexityprimer.eng.cam.ac.uk>

Changing Paradigms: Designing for a Sustainable Future

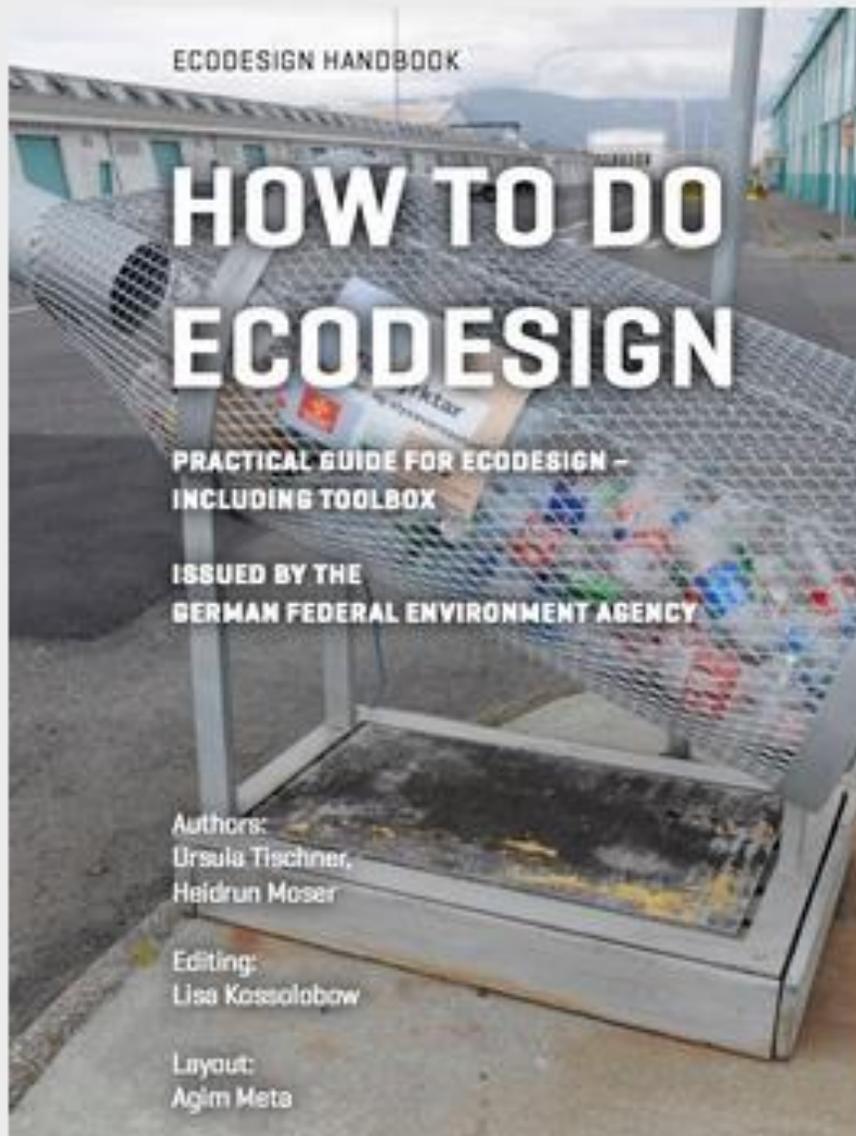
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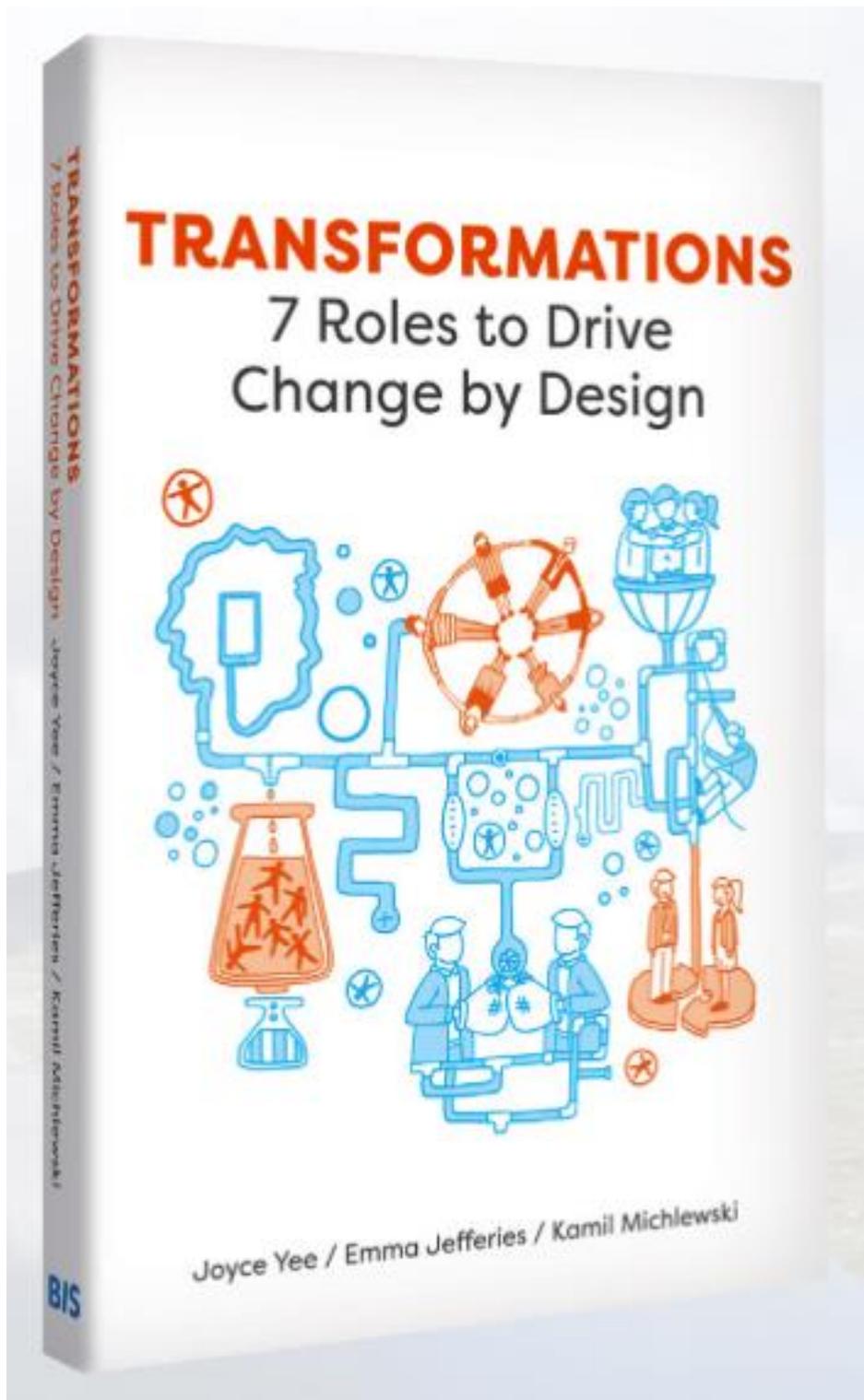
Cumulus
International Association of
Universities and Colleges of
Art, Design and Media



New iBook / ebook: HOW TO DO ECODESIGN



Practical Guide for Ecodesign – Including a
Toolbox
Author: Ursula Tischner



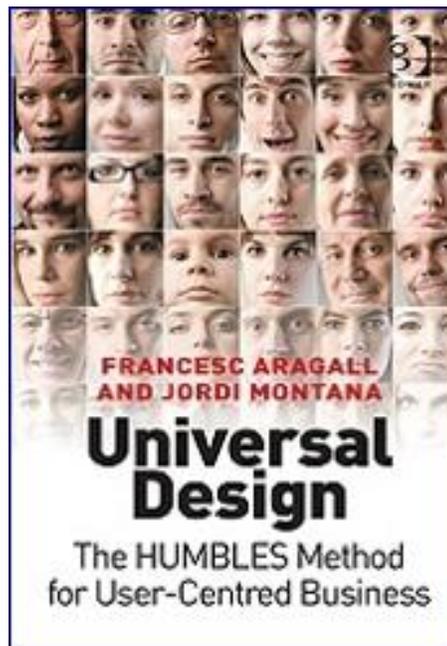
Amar Arnason and Sigurjón Baldur Hafsteinsson

DEATH AND GOVERNMENTALITY

Neo-liberalism, grief and the nation form



Universal Design: The HUMBLE Method for User-Centred Business



“Universal Design: The HUMBLE Method for User-Centred Business”, written by Francesc Aragall and Jordi Montaña and published by Gower, provides an innovative method to support businesses wishing to increase the number of satisfied users and clients and enhance their reputation by adapting their products and services to the diversity of their actual and potential customers, taking into account their needs, wishes and expectations.

The HUMBLE method (© Aragall) consists of a progressive, seven-phase approach for implementing Design for All within a business. By incorporating the user’s point of view, it enables companies to evaluate their business strategies in order to improve provide an improved, more customer-oriented experience, and thereby gain a competitive advantage in the marketplace. As well as a comprehensive guide to the method, the book provides case studies of multinational business which have successfully incorporated Design for All into their working practices.

According to Sandro Rossell, President of FC Barcelona, who in company with other leading business professionals endorsed the publication, it is “required reading for those who wish to understand how universal design is the only way to connect a brand to the widest possible public, increasing client loyalty and enhancing company prestige”. To purchase the book, visit either the [Design for All Foundation website](#)

Appeal



Professor Ricardo Gomes offers a holistic vision of 2049 that relies on empathy and observation to build trust and embed healthcare services on an experiential level.

[https://www.health2049.com/health2049/designing-world-class-](https://www.health2049.com/health2049/designing-world-class-healthcare?fbclid=IwAR0mko9EDgppspEOme_Ph3R8vwAkVGNyqLe8C3jbN-68RCgCp_p1kdDZg8-g)

[healthcare?fbclid=IwAR0mko9EDgppspEOme_Ph3R8vwAkVGNyqLe8C3jbN-68RCgCp_p1kdDZg8-g](https://www.health2049.com/health2049/designing-world-class-healthcare?fbclid=IwAR0mko9EDgppspEOme_Ph3R8vwAkVGNyqLe8C3jbN-68RCgCp_p1kdDZg8-g)

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News

1.

National Institute Of Urban Affairs (NIUA) With Indian Institute Of Technology- Roorkee Holds Public Consultation Meetings To Build Accessible, Safe And Inclusive Cities

Roorkee: National Institute of Urban Affairs (NIUA) in collaboration with the Indian Institute of Technology (IIT) Roorkee, and support from Ministry of Housing and Urban affairs have successfully conducted public consultation meetings for revisions in guidelines and standards areas of universal accessibility in built environment in India. The consultation meetings were in the backdrop of 'Building Accessible Safe Inclusive Indian Cities' (BASIIC) program (supported by FCDO, UK government).

The meetings, were held with persons with disabilities, elderly and their caregivers on 22nd April, 2021 and women, children (With or without disabilities) and their caregivers on 24th April, 2021, on virtual platform. The broad objectives of the consultation were to 1. Understand the diverse needs of identified groups in different facets of independent life; 2. Understand the problems faced by them in the everyday life due to inaccessibility of urban infrastructure and services 3. Gain insights from their experience and take suggestions for improvement in the guidelines. The discussion was divided into housing/residential, healthcare, mobility, education, employment and recreation – five critical components of urban life with an overarching theme of assistive/smart technologies. The consultations had more than 40 participants from across the country on each day sharing their views and experiences.

Prof. Ajit K Chaturvedi, Director, IIT Roorkee said "In collaboration with NIUA, IIT Roorkee aims to foster the creation of accessible built environments with a human-centric approach. The workshops witnessed meaningful participation from diverse groups including persons with disabilities, the elderly, caregivers, women, and children. These sessions will lead to the development of Harmonised Guidelines for Universal Accessibility in Built Environments."

Major concerns discussed in these consultations included: age-appropriate features in housing/apartment design; housing/ facilities for care-givers, safety of personal information, significance of mixed land-use development, anthropometrical mismatch in housing, maintenance of streets and public spaces, absence of ramps and use of slipper materials in flooring etc. Suggestions like: Planning age-friendly components in housing, improvement of information system in public transport, resting areas at regular intervals, senior citizen corners in neighbourhood parks, use of appropriate materials and careful design of play areas for children, improving access in market spaces, accessibility auditing frameworks for educational institutions, accessible family toilet and public buildings and easy communication systems, proper signage and facilities for child and nursing mothers in health care institutions were discussed. Improper Implementation, lack of sensitivity in society/practitioners and need for stringent monitoring mechanisms were identified as overlapping concerns in both the consultations.

Mr. Hitesh Vaidya, Director, NIUA said "A city is for everyone. It is important for us to be more cognizant of the needs of vulnerable population groups i.e. children, elderly, and persons with disabilities. One of the key elements of Inclusive planning is participatory approach. The consultations will not only act as an insightful tool to mainstream the inclusivity and universal accessibility, but will also provide inputs to develop strategies, to make future cities more accessible and inclusive."

This consultation was led by Mr. Utsav Choudhary and Ms. Kanika Bansal from NIUA along with Dr. Gaurav Raheja, Professor from Dept. of Architecture & Planning, IIT Roorkee. The endeavour is part of an existing MoU between both institutions, aiming for devising strategies in making Indian cities more accessible, safe, and inclusive for Persons with Disabilities (PwDs), elderly, women, and children among others. The activity is constantly supported guided by Ministry of Housing and Urban affairs. The insights from these consultations will

support in suggesting appropriate revisions in existing Harmonised Guideline and space standards for persons with disabilities and elderly, from the lens of universal design and inclusive planning.

BASIIC program of NIUA, supported by UK Government, endeavours to promulgate aspects of "Accessibility, Safety, Inclusivity" in the Indian Smart Cities. Under the program, NIUA has setup the "Technical Assistance & Support Unit" to ensure that timely technical support and guidance can be extended to Indian cities on the tenets of accessibility, safety and inclusivity.

(Courtesy: Education Today Dairy)

2.

Accessible Landscape Design Solutions Seminar

The Bermuda Tourism Authority and OBMI Bermuda Accessible Solutions will be holding a series of free one-hour workshops to offer information to "empower tourism stakeholders, business operators and homeowners with the tools to make Bermuda more accessible."

A spokesperson said, "Bermuda Tourism Authority [BTA] and OBMI Bermuda Accessible Solutions issued a joint call to Bermuda residents, business owners and tourism stakeholders to attend the latest in a series of free one-hour workshops promoting accessible solutions.

"This week's seminar will focus on landscape architecture, generally defined as the space between buildings. The two [landscape seminars](#) take place on May 19, 2021, the first at 12noon and the second at 3 pm.

"Bermuda Tourism Authority has been guided by Bermuda's [National Tourism Plan](#) objectives to offer frictionless experiences from arrival to departure in a way that not only satisfies visitors but adds to their positive experience of the country.

"Accessibility is one measure that checks that box not only for the island's visitors but for the whole resident community. The organisation emphasises that it is vital that accessibility becomes a priority for the entire country to ensure the wellbeing of those with chronic or temporary disabilities and their families and co-workers in Bermuda."

Charles H. Jeffers II, CEO of BTA said, "As a destination, our success is built on the contributions of our community. It is no wonder then that our accessibility initiative has been developed with significant input from Bermuda's disabled community and corporate support from accessibility design experts such as OBMI. Our partnership with OBMI's Accessibility Solutions division will help elevate Bermuda's infrastructure and deliver the tools for residents and business

operators to make the island more accessible. Our team is committed to supporting the move towards a more accessible Bermuda by 2025." Davida O'Brien, of the Bermuda Tourism Authority said, "Our accessibility awareness training, and the accessible solutions workshops have been well subscribed with positive feedback. Over the next few months, alongside our partners at OBMI, we will invite residents, homeowners and business operators to join us for expert guidance on ways to expand accessibility through landscape, interior design, and architecture. The classes are free, and they will provide solutions to cater to a range of budgets and structures. We encourage people to sign up today."

Bobbi Singh, OBM Bermuda, said, "Within the social and environmental context, accessibility is also diversity through incorporating inanimate objects with green spaces. Landscape architecture is the art of design which integrates landform, water, and indigenous flora and fauna. It is a key component in accessible design. Equally, it can profoundly impact everyday lives in a physical, spiritual and mental capacity. We are delighted to be able to share our expertise to infuse accessibility considerations in every aspect of Bermuda's building culture going forward."

The BTA added, "Outdoor spaces and landscape design have been shown to inspire a sense of belonging and contribute positively to both physical and mental health. The Accessible Solutions series was developed using the principles of Universal Design.

"This means designing thoughtful public spaces that give the same or equivalent access and experience to the widest group of people regardless of mobility, sensory or cognitive abilities. Mobility can include those in wheelchairs, families with prams, young children and seniors unsteady on their feet. The goal is for the space to be comfortable and inclusive rather than outdoor spaces that are not physically accessible, take undue effort, cause discomfort, loss of dignity or independence."

"The Accessible Solutions series and landscape seminar are outcomes of our work to ensure that we are working with our stakeholders that are, on a daily bases promoting and advocating for an inclusive Bermuda. Through these partnerships we aim to accomplish a barrier-free and enjoyable experience that is accessible to all," according to Ms. O'Brien.

The BTA said, "The May sessions will explore accessible landscape architecture solutions including:

- "Path surfaces, slope of ramps and width; Use of tactile warning pavers.
- "Seating to rest and enjoy the surroundings with consideration for sun and shade concerns.

- **“Handrails on staircases or alternative entrances with ramps/elevators.**
- **“Exterior Lighting to elevate sense of safety and security by enhancing visibility.**
- **“Ease of access: allocated parking with proximity to entrances or ramps with sufficient room to exit or enter.**
- **“Swimming pool design accounting for the height of steps and the need for hoist equipment.**
- **“Wayfinding or signs of various types including conventional signage, or clues such as strategically installed paving, or plants to provide guidance for people of all abilities.**
- **“Use of fragrant plants for a sensory experience or palms for an auditory experience.**

“The 2021 BTA Accessible Solutions series as well as the Accessibility Awareness Training can be booked online through the [BTA website](#).”

(Courtsey: Ber News)

Programme and Events



Conferences / 2021 / August 2021 in London / Inclusive Design and Manufacturing

ICIDM 2021: 15. International Conference on Inclusive Design and Manufacturing
August 19-20, 2021 in London, United Kingdom

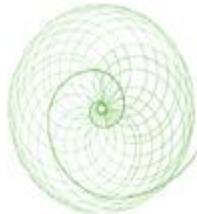


FIFTH INTERNATIONAL CONFERENCE ON UNIVERSAL DESIGN

June 9 - 11 2021 at Aalto University, Espoo

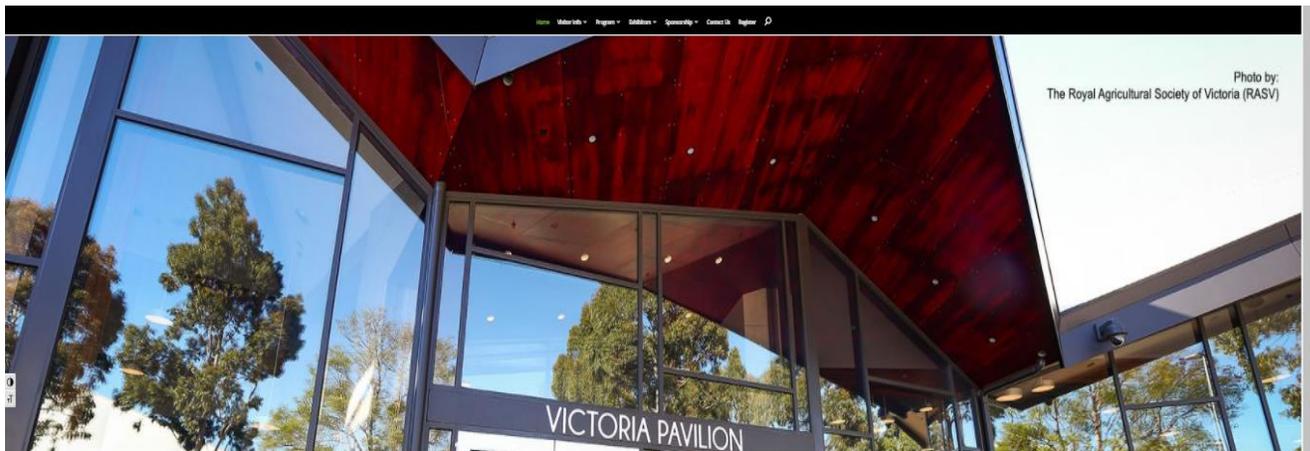
Universal Design Summit 7

Universal Design Summit is a preeminent conference in North America, drawing experts in universal design from across the globe. UD Summit has traditionally focused on universal housing and inclusive communities. Event organizers are pleased to announce the expansion of UD Summit to include inclusive design in digital spaces. Our current plan is to offer simultaneous)



Universal Design Summit 7 *Inclusion Fusion*

May 12-14, 2021



CONFERENCE

Mon 17 - Tue 18 May 2021
Victoria Pavilion
Melbourne Showgrounds



GET READY TO CELEBRATE GREAT DESIGN!

As restrictions start to ease across Australia we can't wait to celebrate the very best in design and innovation with our 2021 Good Design Award Winners. Booked for Fri 17 September at The Star in Sydney, this year's Good Design Awards Ceremony will be one you don't want to miss!

ENTER GOOD
DESIGN AWARDS

We think our design community deserves an extra special celebration this year, so save the date and get your entries in!



IDCS Design Excellence Awards 2021

Mar 27, 2021 2:27 am EDT

The [Interior Design Confederation Singapore](#) (IDCS) is calling for entries for its 2021 Design Excellence Awards.

The leading awards program showcases the best interior design talent in Asia-Pacific.

The deadline for submissions is August 31, 2021.

TypoDay2021

6th & 7th August 2021

TypoDay 2021
6th & 7th August 2021

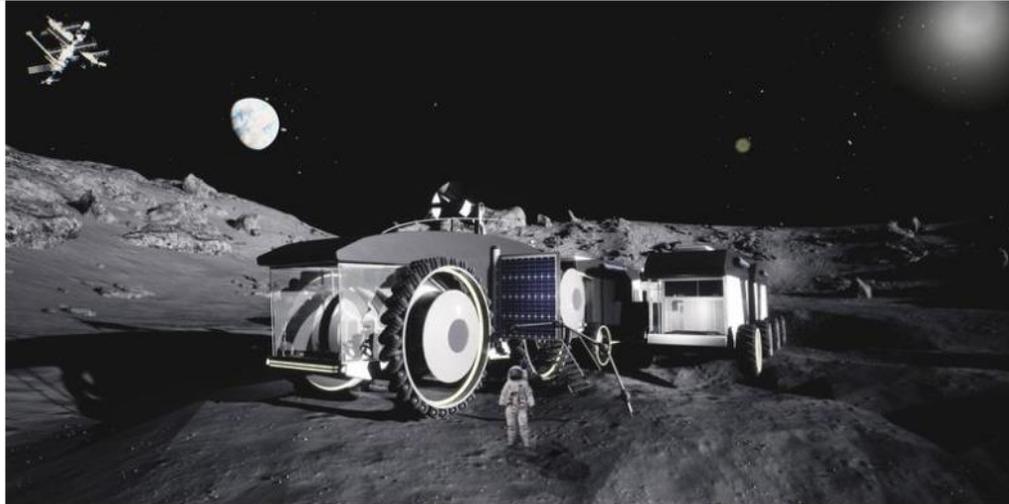
<http://typoday.in/>



**universal
design**

CONFERENCE

Mon 17 – Tue 18 May 2021
Victoria Pavilion
Melbourne Showgrounds



[Roving Hotel Concept](#), Simiao Wang, ArtCenter College

Hello Educators & Students—Welcome To the Spark Design Awards!

The 2021 Spring Student Deadlines

Standard deadline period began April 16. Standard ends: May 31

Late deadline period begins June 1. Late and final deadline: June 14



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This journal is published monthly for free for benefits for readers, by Design for All Institute of India,3 Lodhi Institutional Area, Lodhi Road, New Delhi-110 003 (INDIA) and publisher name Dr. Sunil Kumar Bhatia, address A/2/70 Sector-18 Rohini, Delhi-110089 Tel: +91-11-27853470 ,E-Mail: dr_subha@yahoo.com

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ISSN : 2582-8304