



University of Nairobi

COLLEGE OF ARCHITECTURE AND ENGINEERING

SCHOOL OF THE ARTS AND DESIGN

B.A.DESIGN

BDS 413: PROJECT PAPER

(Interior Design Specialization)

**AFRICAN WILDLIFE AND UPCYCLING AS INSPIRATION FOR CREATING
EMOTIONAL INTERIOR DESIGN FOR NIGHTCLUB SPACES.**

ALEX NJERU IRERI

B05/36010/2015

Supervisor:

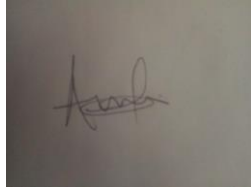
Mr.Collins Sasakah Makunda.

Project paper submitted in partial fulfillment of the requirement for the Bachelor of Art in

Design submitted to the school of the Arts and Design, University of Nairobi.

DECLARATION

I declare that this project is my original work and to the best of my knowledge has not been presented in the past for the fulfillment of any degree course or certificate course in any other learning institution.



Signature

Date **April/14/2020**

ALEX NJERU IRERI

B05/36010/2015

School of Arts and Design, University of Nairobi.

This project paper has been submitted for examination with my approval as:

University Supervisor.

Signature.....Date.....
.....

Mr. Collins Sasakah Makunda

School of the Arts and Design, University of Nairobi

University Director.

Signature.....Date.....
.....

DR. LILAC OSANJO

School of the Arts and Design, University of Nairobi

ABSTRACT

The 21st century has been considered the renaissance period of African design. African design is a creative style of solving socio-economic problems utilizing the African environment and the diverse culture as a source of inspiration. Africa is a source of vibrant design inspiration and ingenious contextual solutions to vexing challenges. The African designs have gained visibility not only in Africa but also beyond the continent across Europe and many parts of the world. The increasing presence of African art in Europe came at a time when many Western artists were searching for a new artistic vocabulary.

Consumers are always looking for newness and as such the African design due to the ample source of inspiration is almost taking over in the world of design. There are many sources of inspiration for African designs. The African wildlife has also gotten attention in terms of inspiration and this study revisits the rich African wildlife as a source of inspiration to solve a problem. This study summarizes a style born out of the African wildlife to creatively come up with solutions that respond to the insatiable needs.

This study focused on upcycling and summarized the existing body of literature to foster a robust understanding of the concept and in effect contribute to waste management through material specification. Emotional design is encompassed in this study as a guide to the complexity of consumer's needs so as develop solutions that encompass their expectations.

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CHAPTER I

1.0 INTRODUCTION TO THE STUDY

1.1 Introduction

The study will comprise several practices that have been employed to respond to the needs of sustainable development. It will highlight upcycling as one of the main focuses of the study in sustainable design.

The study will also shed light on how emotional design will be integrated with African wildlife and upcycling to come up with innovative solutions to recreational facilities such as night clubs.

1.2 Background of the study

Club Nixen is a night club located in Nairobi west along Aerodrome road near Nyayo stadium. It was formerly known as Kengeles Bar and Restaurant before it was bought and renamed to club Nixen by its owner. The club is really popular for its African cuisine and live music usually performed by a famous artist in Kenya by the name Kidum.

However, it was not built on enough ground space to accommodate a large crowd during peak hours, therefore, as a result, the club has really poor ventilation the seats are not comfortable to sit for long hours and the visual appeal of the club is blunt. With the rise of the theory of consumerism that encourages consumption, several production patterns have been employed in the production process of goods and services. The resources for the production of goods and services that can meet most of the unlimited human needs are limited. Several practices have been employed to respond to the needs of sustainable development.

Recycling, re-use, use of sustainable raw materials and the upcycling of waste are among the practices that ensure a more sustainable approach to the solving of human problems. The latter, upcycling is one of the biggest steps towards sustainable development due to its mammoth contribution to the reduction of landfills and as such environmentally friendly.

This study focuses on the contribution of upcycling to sustainability as changing consumption and production patterns is one of the most important paths to a more sustainable paradigm.

Marketability of a product is also an essential characteristic of an upcycled product or solution, according to McDonough and Braungart, they should be products that go up the consumer- goods chain on their extended lifecycle. The use of upcycling may have serious implications on the marketability of the product created out of waste but this study focuses on the African wildlife as an inspiration to turn waste into appealing solutions and for this study, exterior, and interior solutions. The African wildlife is one of its kind, Africa is a region with natural features such as mountains, lakes, rivers, rainforests, deserts savanna grassland and the wild game that inhabit the natural ecosystem.

The African natural environment as characterized by typography, climate, geology, geography, plant life, and animal life form a distinctive setting in which human beings confront their daily lives. These immediate surroundings are a rich source of inspiration in evaluating day- to- day problems. According to Saki Mafundikwa, an African graphic designer, 'inspirations should be drawn from our experiences and our immediate environment.' "Anything that exists only to satisfy the ego of the designers must be eliminated." Says Eric Reiss.

This study focuses on emotional design to the user's feelings in the event of evaluating problems to come up with solutions that evoke emotions in the end-users. Designs that tap into the users' emotions are considered to do more than just respond to their stated needs and provide a greater level of user experience-Plutchik's Wheel of Emotions. Products that people love are products that people use over and over again. Products that they like, on the other hand, quickly slip from the user's mind and are replaced in time with products that are liked better or even loved.

The cornerstone of emotional design is the idea that if you can elicit strong emotions in your users – you can use those emotions to either create loyalty or to drive a customer to

take action.

1.3 Problem statement

Most popular nightclubs in Nairobi during peak hours usually accommodate customers beyond capacity, therefore, creating problems such as poor air conditioning and movement hindrance which All of this infringe on the customers' needs for comfort. The club also being popular is blunt and does not meet the visual appeal of its customers.

The study seeks to find ways of using the African wildlife and upcycling to inspire emotional design solutions for specific the fields of interior architecture, exhibition, and display, furniture design, and landscape for nightclubs in Nairobi.

1.4 The research objectives

1.4.1 Main objective

The main objective of this study is for the enhancement of appeal of the interior space and the landscape of club Nixen through emotional design.

1.4.2 Specific objective

1. To understand how emotional design can be inspired by African wildlife and upcycling to enhance the appeal of interior space.
2. To determine how emotional design inspired by African wildlife and upcycling can be incorporated to enhance the value of interior space.
3. To determine the extent to which club Nixen is an appealing interior space.
4. To propose strategies for incorporating emotional design inspired by African wildlife and upcycling in enhancing the appeal of club Nixen through interior architecture landscaping exhibition and display and furniture design.

1.5 Research Questions

1. How can emotional design be inspired by African wildlife and upcycling to enhance the appeal of interior space?
2. How can emotional design inspire by African wildlife and upcycling be

incorporated to enhance the value of interior space?

3. To what extent is club Nixen is an appealing interior space?
4. What strategies can we propose for incorporating emotional design inspired by African wildlife and upcycling in enhancing the appeal of club Nixen through interior architecture landscaping exhibition and display and furniture design?

1.6 Significance of the Study

The study is a step towards a more sustainable paradigm since it focuses on upcycling which is one of the aspects of sustainability that has been devised alongside other aspects to lead the way to sustainability. The study will instill an understanding among the youths and the public as a whole on the importance of upcycling and repurposing objects they are bond to throw. Students and other environmentally responsible practitioners will thus benefit from the findings of the study. Sustainability is a social issue and as such the findings of this research will be an answer to the social problem of waste management.

A clean environment is a benefit to the inhabitants of the environment. Wildlife is an element of the African wildlife that the research explored. There has been a problem with the conservation of wildlife. Increasing the number of wildlife to encompass the non-use benefit of drawing inspiration from the very wildlife animals will help change the perspective of poachers and other persons whose activities account for the extinction of the big five and the depletion of other African wildlife elements.

This will lead to the appreciation of wildlife as a major contributor to the economy through their use and non-use benefits and as such ease the task of the government and other bodies charged with the duty of conserving wildlife. Emotional design has been seen as a way of design for the users. The study takes into consideration the emotional response to the wildlife and interior environments of the club. Satisfied customers are the most loyal customers and as such the study will benefit the owners of hotels with the evaluation of the problem of customer retention.

1.7 Limitations of the Study

This study was curtailed by several factors. The extensiveness of the scope of the study was

one major limiting factor. The time set for the research was not sufficient to explore the whole scope. Like all projects, the budget was limited due to numerous costs incurred during the conduction of the study. A limited body of literature on African wildlife as an inspiration proved to be a limiting factor during the study.

1.8 The Scope of the Study

The scope of the study was broken down into three distinct areas: The concept scope, the content scope, and the geographic scope.

1.8.1 Concept

This study focuses on the opportunities of improving the services in Kenya especially in recreational facilities such as nit clubs Night clubs through upcycling and African wildlife as inspiration for emotional design. Areas of prominence will include interior architecture, exhibition and display, furniture design and interior landscaping.

1.8.2 Context

It's a recreational facility

1.8.3 Geographical Aspect

Club Nixen, the case study used in the research is located in Nairobi West along Aerodrome road in Nairobi County.

1.9 CONCLUSION

The study relied on scientific study methods of investigation focusing on the upcycling and African wildlife as a source of inspiration to solve interior and exterior design problems of Nightclubs in a way that will better the experience of clients to the recreational facilities in Nairobi.

CHAPTER II

2.0 LITERATURE REVIEW

2.1 Introduction

Despite variations among definitions, there were two dominant viewpoints in the sampled publications. One is based on the material recovery of which the major aim is to maintain

value and quality of materials safely in their second life and beyond by improved recycling or remanufacturing.

2.2 Upcycling

Many authors generally agree that upcycling provides reductions in environmental impact or contributes to a higher environmental value or performance of products. Braungart and McDonough say industrial upcycling alters linear progression 'from cradle to grave' by material re-utilization in safe, perpetual cycles, which therefore eliminates the concept of waste and reduces toxic materials in the biosphere. Similarly, some authors pay more attention to the role of upcycling in the solid waste reduction or at least in delaying the addition of waste to landfill or saving landfill space. Product (re)creation by upcycling also eliminates the need for a new product, therefore reducing new raw materials use and conserving the natural resources, as well as reducing energy usage, which leads to greenhouse gas emissions reduction. Comparatively, upcycling uses less energy than recycling.

When upcycling is done at home, it can be even more environmentally friendly than industrialized upcycling, in avoiding any transportation of the products.

2.2.1 Trends in Upcycling Practices

Enter the newest sustainability trend within the retail industry: upcycling. Upcycling is reusing discarded objects or materials to create a product of a higher quality or perceived value than the original. Upcycling reduces cloth and textile waste by reusing deadstock or gently used fabric to create new garments and products. Upcycling can use pre-consumer or post-consumer waste or a combination of the two.

There is also a new eco-centric trend that uses plastic bottles to create yarns and materials to produce everything from jackets and t-shirts to shoes and accessories. Szaky explains that reuse and upcycling were common practices around the world before the Industrial Revolution and are now more common in developing countries since such countries suffer from the universal problem of limited resources. Recently, however, developed countries have paid more attention to object or product upcycling in commercial perspectives due to

the current marketability and the lowered cost of reused materials.

In the United States, for example, the number of commercial products by product upcycling has increased radically.

2.2.2 Upcycled products

There are of course other sources of other post-consumer waste, no; sailing boat sails, army tents, hot air balloons, post office sacks, farmers flour sacks and domestic textiles like curtains, napkins, tablecloths, and mattress ticking. Several designers are working highly successfully with the re-utilization of these materials.

Christopher Raeburn, the winner of London Fashion Week's New Gen award, first rose to fame through his reuse of military waste, and continues to do so for such high profile collaborations as with Swiss Army Knife writes Brown, Raeburn builds close relationships with the likes of Virgin Airways and British Rail, to reuse their decommissioned hot air balloons and uniforms, much as Orsola de Castro builds relationships with factories to source her pre-consumer materials for From Somewhere. Pre-consumer waste is made while in the factory, such as fabric remnants left over from cutting out patterns or wood pieces left over during the production of furniture.

Postconsumer waste refers to the finished product when it's no longer useful to the owner, such as broken concrete, old cabinets, plastic bags and even rubber tires from vehicles. Sang says that the scope of products produced by upcycling varies: rugs from fabric scraps refashioned clothes, remade furniture, soaps, and fertilizers (and energy) from organic waste, artistic objects from scrap metal, and even a whole building from reused components from deconstruction among many others.

2.2.3 Benefits of upcycling

The benefits of upcycling were discussed based on the three pillars of sustainability – economic, environmental and social sustainability.

Most publications referred to environmental and/or economic benefits but far fewer

discussed social benefits. Environmental benefits included solid waste reduction (and prevention), landfill space-saving, raw materials use reduction, energy use reduction, and greenhouse gas emission reduction. Economic benefits included cost savings and new profit opportunities for manufacturers, entrepreneurs and consumers.

Social benefits in developing countries are mostly poverty alleviation and, in developed countries are more relevant to psychological well-being and socio-cultural benefits based on individual upcycling. Braungart and McDonough observed that industrial upcycling affects linear progression which therefore eliminates the concept of waste and reduces toxic materials in the biosphere. Similarly, upcycling plays a role in solid waste reduction or at least in delaying the addition of waste to landfills or saving landfill space.

Product recreation by upcycling also eliminates the need for a new product, therefore, reducing the use of new virgin raw materials and conserving the natural resources whilst reducing energy usage since upcycling uses less energy compared to recycling. Designers and product developers are taking greater responsibility for the problems presented by the inefficient and unsustainable systems used to create new items. Upcycling seeks to provide a transitional solution to the waste problem, by optimizing the lifetimes of discarded products from an inefficient system, as technology moves to develop more sustainable approaches.

2.2.4 Emotional design

The emotional design strives to create products that elicit appropriate emotions, to create a positive experience for the user. To do so, designers consider the connections that can form between users and the objects they use, and the emotions that can arise from them. The emotions a product elicits can strongly influence users' perceptions of it. There are many definitions of “emotions” in the literature (Kleinginna & Kleinginna, 1981). They are multidimensional, subjective, complex concepts.

Admiration, boredom, pleasure, stress, joy, and hate are some of the possible emotions that people can generate concerning the near environment. Emotions play a central role in the human ability to understand and learn about the world. Positive experiences kindle our

curiosity, and negative ones protect us from repeating mistakes. Humans form emotional connections with objects on three levels: the visceral, behavioral, and reflective levels. A designer should address the human cognitive ability at each level to elicit appropriate emotions to provide a positive experience. A positive experience may include positive emotions (e.g., pleasure, trust) or negative ones (e.g., fear, anxiety), depending on the context (for example, a horror-themed computer game). Visceral emotional design appeals to our first reactions when we encounter a product. It mainly deals with aesthetics and the perceived quality from a mere look and feel, and the engagement of the senses. Here, we examine what inner or "gut" reactions tell us about an item. Behavioral emotional design refers to the usability of the product, our assessment of how well it performs the desired functions, and how easily we can learn how to use it. By this stage, we will have formed a more justified opinion of the item.

Finally, reflective emotional design is concerned with our ability to project the product's impact on our lives after we have used it—e.g., how it makes us feel when not holding it, or what values we find ourselves attaching to the product in retrospect. Here is where designers will want to maximize the users' desire to own that item.



Figure 1 Robert Plutchik COLOUR Wheel OF EMOTION (courtesy of google)

2.2.4.1 Emotions and Curvilinearity

According to Papanek (1995), roundness contributes to the perceived youthful age of a product due to an association with a child's physiognomy. As a result of this association, curvilinear forms can evoke feelings of warmth and protectiveness in individuals. Curved shapes of internal spaces invoke feelings of "joy, harmony, and well-being" (Papanek, 1995, p. 229). Pearson (2001) emphasized organic forms and their association with nature and the human body. "Emphasizing beauty and harmony, its free-flowing curves . . . are sympathetic to the human body, mind, and spirit. In a well designed organic building, we feel better and freer" (Pearson, 2001, p. 8). Salingaros (1998) also explained that buildings with natural and biological forms appear more psychologically comfortable.

Madani Nejad (2007) found that people appraised curvilinear forms to be pleasant, elevating, and reducing stress. Other scholars who favored curvilinear forms over rectilinear forms include Hesselgren (1987), Ku'ller (1980), and Shepley (1981). Most research measuring emotions utilizes a survey where there are different settings with the

variables under study. The responses of the targeted respondents will thus indicate which of the aspect under study evokes positive emotions. Qualitative data can be gathered to help in explaining why other settings elicit positive emotions than others. For instance, the use of an online survey to collect data via four different interior settings as visual stimuli.

The settings represented controlled environments with an emphasis on form. Half of the settings had curvilinear forms and the other half had rectilinear forms. Respondents are then asked to answer the same questions for each stimulus. A repeated measures design is utilized. Data is then collected via Mehrabian and Russell's (1974) semantic differential measures of Pleasure and Arousal to measure the circumflexes of emotions for each visual stimulus using 9-point scales. Emotional response comparison between (Pleasure and Arousal) and Approach responses between the settings with curvilinear lines and the settings with rectilinear lines is then carried out.

The visual-stimuli survey included two settings with only curvilinear lines and two settings with only rectilinear lines. Among those four settings, two of them had the reason for using two different furniture styles and layouts for each form type was to examine their influence on the results and to test more settings with each form type to increase the generalizability of the results. Visual stimuli with the same furniture style and layout displayed the same kind, amount, and placement of furniture. The furniture was designed with geometric forms for all four settings.

Diagonal lines, patterns, and artwork were not used in the settings. The visual stimuli were rendered from similar points of view. The furniture, walls, floors, and carpets had the same texture and similar gray values among all settings for the major difference between the stimuli to be the form of the furnishings. Pleasure, Arousal, and Approach scores are collected for each visual stimulus and used to create circumflexes of emotion for each interior setting.

Although Arousal was used to construct the circumflexes, only curvilinear and rectilinear forms were the only aspects compared through Pleasure and Approach because the existing

body of literature does not support a relation between Arousal and Form in interiors. Qualitative response from open-ended questions was collected to interpret the results. Subsequently, Pleasure and Approach responses were compared and tested.

2.2.5 African wildlife

The African wildlife is one of its kind, Africa is a region with natural features such as mountains, lakes, rivers, rainforests, deserts savanna grassland and the wild game that inhabit the natural ecosystem.

The African natural environment as characterized by typography, climate, geology, geography, plant life, and animal life form a distinctive setting in which human beings confront their daily lives. These immediate surroundings are a rich source of inspiration in evaluating day- to- day problems. This study utilized African fauna as a source of inspiration specifically The African safari and wilderness. "This is a style that evokes the romance of the concept of 'safari', a Swahili word for 'journey'.

2.2.5.1 Safari style décor

We associate safari with the African wilderness, big game animals and gin and tonic at sunset," writes Thandi Mbali Renaldi, whose online store, Kudu Home, sells contemporary African-designed homeware. The safari decor style, a style that draws its inspiration from the African safari has been considered to be and described as a great way to display the love for this African safari and wilderness. The combination of colors, motifs, and patterns from African land and the animals on it has been described as a safari look. The look has been deemed ideal for living rooms, bedrooms, offices or anywhere a safari is desired.



Figure 2an example of safari style decor picture (courtesy of pinterest)

The mystery and allure of safaris became popular in the early 1900s when former President Teddy Roosevelt went on an African Safari. The Smithsonian Roosevelt African Expedition has been viewed by other scholars as to the root of wildlife conservation. The main attributes of safari design are natural, organic materials combined with bold colors and patterns. Animal prints are never out of fashion for decorating small rooms and spaces. (Burns, 2001) and such this study focuses on how to appreciate the beauty of African safari by bringing this colorful environment to the recreational facilities in Nairobi.

Some trend forecasters have predicted that safari themed interiors are due to take over from the jungle-themed decoration of the past few years.

2.2.5.2 Decorating with animal prints and designs

Animal prints are a staple of safari decorating. Popular safari animal prints include leopard, cheetah, tiger, zebra, giraffe, and crocodile. It is possible to mix and match prints for a casual, eclectic ambiance with interesting contrasts; however, keep in mind that too many prints can lead to a cluttered look.

The size of your room is also key; smaller rooms necessitate careful use of bold patterns that might overwhelm the space. Sheer animal print window treatments are a great way to enhance a safari theme while keeping a light feel. Allow your safari decor to "breathe" by balancing animal prints with live or faux greenery, solid colors, open spaces, and simple lines. You can also incorporate animal flair into your safari theme with animal wall art, figurines, sculptures, and decorative masks. Elephants, zebras, and wild cats will be right at home in your safari decor.

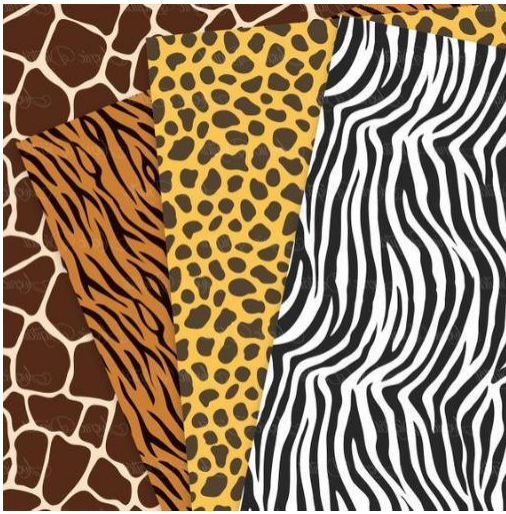


Figure 3 African Animal Prints (Courtesy of Pinterest)

Kate Bailey shares her knowledge on the creative way of working with animal prints to create a safari-themed interior space, she posits that whilst incorporating animal prints into a room they should be kept to a minimum to avoid making an interior space look overdone. One should Stick with a couple of different prints on a few key accessories such as pillows, a rug, or even one full wall covered in an animal-print wallpaper, she writes. She gives an instance to illustrate her recommendation where she says, "covering one wall in your room with Zebra Print Wallpaper would add a lot of punch to your room while not feeling overwhelming.

Consider using it in your bedroom, or a small living room." Recreational facilities are supposed to give customers a durable and exciting experience, animal prints in the interiors of the recreational facilities will sure meet the aesthetic expectations of customers to recreational services as it will enrich them with the experiences of the safari.

2.2.5.3 Selecting colors for your safari décor

Earth tones and colors inspired by nature, from its land to its animals, provide a fitting base for your safari decorating theme.

one should be Looking for solids and prints in neutrals like ivory, raffia, buff, khaki, tawny, sienna, light to dark browns, charcoal, ebony, and black. Nature-based shades of green also enhance the safari atmosphere. For a warmer look, choose hues that call to mind savannah sunrises: yellow, gold, burnt orange, red, rust, and umber. Earth tones such as brown, taupe or green can be used as base colors for wall paint, carpeting, and furniture. Safari décor embraces the use of colors that are found in nature. To successfully create elegant interior spaces for restaurants the color scheme should exhibit diversity in its choice of Chroma, saturation, tones, shades, value, and tint.

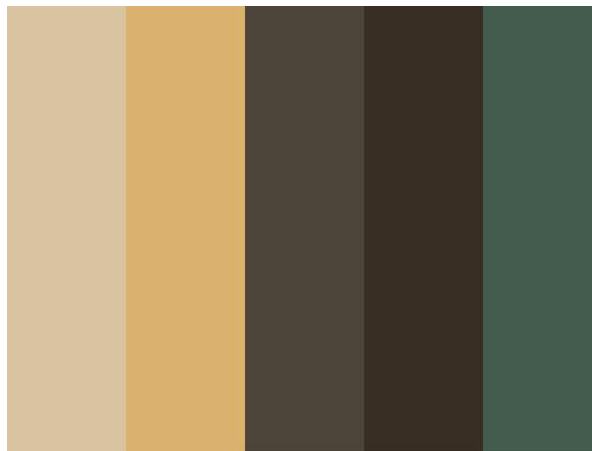


Figure 4 EXAMPLES OF COLOR SADES that CAN BE got FROM AFRICA SAFARI (courtesy of author)

To achieve diversity in the color scheme, colors from different animals on the African soil such as zebra, giraffe, elephant, and leopards should be utilized. An entire wall or room painted with leopard spots or zebra stripes only can be overwhelming. The African safari provides sufficient colors to choose from. The big five, for instance, can provide a wide range of color schemes that can be incorporated together elegantly without the jarring effect.

This difference in color stimulations from the African safari can be ripped off to create a rich color scheme that will guide the color choice for the interior space. Solid colors that are found in one of the safari patterns: tans, browns, rusts, and even black or white can make a good background color. One wall--an entryway or small closet wall works well. Draw the desired pattern onto the wall, and paint the rest a complementary color. Alternatively, patterns can also be drawn on as borders along the top of the wall. Taupes, tans, browns, and gold can bring out the safari look in your bathroom.

Choose a paint color in one of these shades, and select a glossy finish. This subtle animal print brings out the safari theme without appearing overdone. If you choose a solid color for the walls, consider an animal-print wallpaper border, such as leopard print, for the top of the walls.

2.2.5.4 Fabrics

African fabrics such as mud-cloth or leopard-printed cotton are widely available (Bliss 1998). Fabrics that are a reflection of the rich African wildlife will help create a safari-themed environment. Bold jungle patterns, as well as those with subtle shades, can be used but they should be well balanced to create interesting looks.

The type and color of the fabric chosen should be a complement of the other colors and textures in the interior environment.

2.2.5.5 Furniture

“When most people think of a classic safari-style room, they often conjure images of British colonial-style furnishings-big, heavy, dark wood pieces paired with smaller stools, chairs, and benches that are hand-carved by native Africans from natural wood. This ideal mix of late-19th and early-20th century British colonial design and traditional African pieces is what you want to achieve in your safari-themed room.” Writes Katie Bailey.

She claims that a combination of classic British colonial pieces with traditional African chairs like the Watchman Chairs that are hand-carved by master carvers who craft each piece from ebony, teak and other African woods is a great way to reflect the African safari

theme to furniture. She further gives an instance of combining the British colonial style furnishing suggesting that a classic sofa such as the lord Canning sofa paired with a traditional African mud cloth rug and a curved African-style table.

2.3 Design Champion

2.3.1 Lizl Naude



Figure 5 Lizl Naude

Lizl Naude is a Social Entrepreneur from Cape Town, South Africa. She heads up her design business Lilly Loompa, a company that creates beautiful homeware made by upcycling waste material. Lilly Loompa Hip cycled Homeware was started purely out of necessity in 2016. Lizl is a self-taught designer and initially started designing and making furniture because she couldn't afford to buy new pieces to furnish her home. As an Innovator, she lives by her motto: "Use what you have" and this philosophy has led her to start a movement of converting junk into beautiful, usable products.

Motivated by frequent mistakes and learning, she is a promoter of positive social change through design and innovation.



Figure 6 The snack caddy (courtesy of Lilly Loompa)

They create their homeware through our process of hip cycling, which is essentially upcycling discarded waste and transforming it into desirable products that would complement people's homes. They collect waste from residential estates and waste management companies. The items range from small storage holders to lamps and tabletop accessories.

All materials are carefully sourced from waste and sustainably reimaged as beautiful, yet purposeful products. Eco-friendly, handcrafted and 100% South African, each Lilly Loompa piece, once trash, is now a meaningful piece of treasure. Her life's purpose is restoration. Her product is symbolic of that. What she loves about her products is the fact that it gets a second lease on life. And the second life is much more significant than the first. Their most iconic product is the Toona can and yes, it is made from a tuna can! It is a great product to keep on your desk, or at home. Suggested uses: paperclips, hairbands, jewelry, memory cards, USB's, etc.

2.4 Design Exemplars

2.4.1 Evans Maina Nguni



Figure 7 Evans Maina Nguni (courtesy of facebook)

Artist Evans Nguni with one of his artworks made using discarded material. Evans Nguni creates collage art using spare parts from electric stoves, suitcase wheels, door hinges or bicycle brake pads. He is best known for his jewelry, especially his quirky pendants, leather wrist cuffs, and zip-handled earrings, and he often exhibits at the Dusit D2 Hotel. Yet, few, if any, would consider creating collage art using spare parts from electric stoves, suitcase wheels, door hinges or bicycle brake pads.

These are the sort of 'found objects' used by Evans to complete the works now in his exhibition at the British Institute of East Africa entitled 'Irreplaceable'. Majoring in painting and fine art at Kenyatta University, Evans says he didn't discover the artistic potential of found objects until he took a class with Anne Mwit, who suggested he try working with nontraditional art materials.



Figure 8 THE COCKEREL courtesy of (Evans Maina Ngunjiri)

2.4.2 Cyrus Kabiru



**Figure 8 Cyrus Kabiru Macho-Nne 10
Africana Eyelashes 2014**

Kenyan artist Cyrus Kabiru uses electronic refuse and found metal to create dazzling pairs of sculptural eyewear.

He is a self-taught painter and sculptor living in Nairobi, Kenya. His sculptural work

epitomizes his role as a "collector" of Nairobi's cast-offs, which he refashions into various forms. He is perhaps best known for his playful collection, C-STUNNERS, an ongoing work in which Karibu creates and wears artistic glasses made from electronic waste. His junkyard eyewear sits between fashion, wearable art, and performance. The ingenuity used to create each frame conveys something of human resourcefulness. Kabiru's passion for eyewear began when he was a boy coveting other people's eyewear.

"When I was young, I used to admire real glasses but my dad was a bit harsh and he never wanted me to have real glasses." Now, Kabiru has all the strange and wonderful glasses his younger self could have hoped for. He names each piece in the collection humorously – a piece he made from a salvaged motherboard is called "The Fatherboard" and another piece made from a set of speakers is called "Big Mouth".

2.5 Design Process

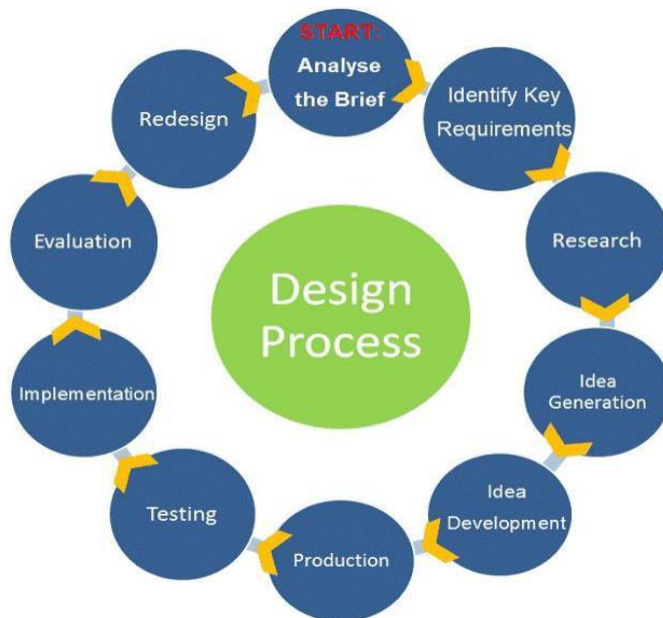


Figure 9 design process (source google.com)

2.5.1 Design brief

This is one of the most important steps in the design process. it will be achieved by a face-

to-face meeting with the client to establish a personal relationship.

In gathering this information the designer will now know the client's objectives and can focus on the details for inclusion in the brief.

2.5.2 Research

After meeting with the client and having a firm understanding of the task at hand, it's now time to put your nose to the grindstone. After reviewing the materials research can start. This phase usually entails taking into account competitors, market trends, product/service differentiators, the history of the business, and the future of it as well.

2.5.3 Strategy

This step may vary but it's best to develop a strategy before putting a pencil to paper. Through this, there will be an analysis of the research gathered and decisions will be made on the design and functionality criteria. This can be as simple as a theme carried across all marketing materials. The strategy will be presented to the client to get approval or disapproval before moving on, in the hopes of getting more creative direction.

2.5.4 Development

One of the ways it will be done is through Sketching ideas to define their visual elements. Design mock-ups, will create several different approaches relatively quickly, and get a feeling for how fundamental elements fit. Storyboarding will be used to pre-visualize by organizing illustrations in a sequence.

2.5.5 Presentation/Refinement

It's now the job of the client to review the designs and provide feedback based on their objectives and the needs of their target audience. At this stage, the designer will be tasked with making changes to the aesthetic elements based on the client's request or putting the final touches on an agreed-upon design.

2.5.6 Installation and evaluation

With an approved design, the designer is now able to implement the finished piece across all deliverables.

At this point, the designer will coordinate the project to completion of millwork, painting, flooring; installation of lighting; coordination of wallpaper, furniture, art, and accessories as the design style comes to life. the goal will also be to introduce the client to the finished product so that they can experience and get a feel of the finished product.

2.5.7 Conclusion of the project

At this point all the objectives have been met and the client is satisfied with the steps to use from the start of the project to finish. The only thing left is the designer to add it to the tier portfolio ready for another client.

CHAPTER III

3.0 RESEARCH METHODOLOGY

3.1 Introduction

This chapter of research describes research methods, approaches, and designs in detail highlighting those used throughout the study, justifying choices through describing advantages and disadvantages of each approach and design taking into account their practical applicability to our research. Data collection methods, data analysis methods, and data analysis methods that were all employed during the research have been elaborated in this chapter.

3.2 Research design

Research design is a framework of methods and techniques chosen by a researcher to combine various components of research in a reasonably logical manner so that the research problem is efficiently handled. It provides insights about “how” to conduct research using a particular methodology. The research process involves identifying, locating, assessing, and analyzing the information you need to support your research question, and then developing and expressing your ideas.

However, the following order concerning various steps provides a useful procedural guideline for me regarding the research process:

Formulating the research problem.

An extensive literature survey.

Developing the hypothesis.

Preparing the research design.

Determining the sample
design. Collecting the data.

Execution of the project.

Analysis of data.

Hypothesis testing.

Interpretation of findings.

Presentation of the results.

3.3 Target population

This study targeted customers of Nixen Entertainment, students and lecturers in the field of design, architecture and other creative fields and other informed persons in the same fields of interior design.

3.4 Sampling design and procedure

The study used both probability and non-probability sampling methods to sample the target population. The researcher chose random sampling as the sampling method suitable for the study since it is conducted where each member of a population has an equal opportunity to become part of the sample (Yates, D.S. and David S.M, 2008).

Nonprobability sampling will also be devised for convenience and in the cases where the respondents are not ready to give concrete information. The steps in the sampling process are: Identify the target population. Determine the size of the sample needed.

Select the sampling techniques Use a suitable sampling technique to select the research sample.

3.5 Data collection

Qualitative Research involves the collection, analysis, and interpretation of data by observing what subjects do and say (Maina 2012). Clendenin and Connelly (2000) suggest collecting field texts through a wide array of sources, conversations, interviews, documents, photographs and personal-family social artifacts. This study utilized both primary and secondary sources of data. Quantitative data collection method was applied where numerical data was needed in cases such as the number of respondents, differing and agreeing responses. This study will use both qualitative and quantitative data collection methods.

The methods used are: Interviews: In-depth interviews were carried out between the research and the respondents. Collecting information on what the customers deemed

paramount involved the use of interviews to gather more quality information. Note Taking: The study was facilitated by secondary data, the existing body of literature that complement the primary data. Secondary data is the data collected and analyzed by others such as publications and scholarly articles on scholarly sources such as google scholar articles. These data were collected by taking notes.

Observation: this is because observation is a cheaper and quick method of collecting information and it should be noted that care was taken to avoid collecting assumptions instead of facts since observation is prone to subjectivity. The observed information was then recorded through note-taking. Focus Group: the study will benefit from a focus group of students who will come up with ways of utilizing waste to create solutions.

Photographs: This involved capturing images with a camera of the features of the selected site for the research. The photos that were later analyzed to devise solutions

3.7 Data Analysis

3.7.1 Narrative analysis

It is an interpretive approach in the social sciences and involves using storytelling methodology. The story becomes an object of study, focusing on how individuals or groups make sense of events and actions in the club.

3.7.2 Visual analysis

This study applied visual data analysis for better communication and understanding of the users.

3.7.3 Thematic analysis

Thematic data analysis is one of the most common forms of data analysis in qualitative research. It emphasizes pinpointing, examining, and recording patterns within data. This study utilized thematic data analysis when dealing with data from secondary sources.

3.7.4 Content analysis

This is a research technique used to make replicable and valid inferences by interpreting and coding textual material. By systematically evaluating texts (e.g., documents, oral

communication, and graphics), qualitative data can be converted into quantitative data

3.8 Data Presentation

Different data presentation methods will be devised to present data. Data will be presented by photographs, tables, and narratives.

3.8.1 Photography

Photographs were used to present data as visual presentations are better understood. Data from the case study was partly presented by photography.

3.8.2 Tables

This will present data in a more simplified manner. This study uses tables to present data especially the quantitative data information.

3.8.3 Narrative

Observation was utilized during data collection and information gathered was recorded and presented as a narrative. Interviews information and data from focus groups will be presented in a narrative form. Notes will be analyzed and presented in a narrative.

3.9. Conclusions

This chapter discussed the research design and the research methodologies explored by the research in an attempt to answer the research questions. The population of the study and the methods of sampling used by the researcher was explored in this chapter. Data collection methods, data analysis methods, and data analysis methods that were all employed during the research have been elaborated in this chapter.

CHAPTER IV

4.0 SITE ANALYSIS AND PRESENTATION OF FINDINGS

4.1 Introduction

This section explores the analysis and presentation of data that was gathered from the primary sources utilized by this research. Findings are based on observation, photographs, and interviews.

Data were analyzed using photos from the site and simplified to the four thematic areas of interior design: interior architecture, exhibition, and display, furniture and landscaping. This study, however, mainly focused on the restaurant area, bar area and the landscape of the restaurant for this study. The narratives that have been utilized in presenting the findings have been categorized under two topics: interview responses and observation which were the two methods of data collection that utilized note-taking as a tool of data collection.

4.2 Qualitative Analysis

4.2.1. Location and Climate

Nixen Entertainment is located along Aerodrome road in Nairobi West Makadara constituency, Kenya. The climatic conditions are based on a general view of Nairobi's climatic patterns. According to (World Travels2015) Nairobi has a moderate climate, favored by its altitude when compared to other parts in Kenya it is considered to be less hot than the rest of Kenya. The city has low latitude and as such has a little variation between seasons. Summer between November and February, is warm and pleasant, with temperatures ranging between 50°F (10°C) and 77°F (25°C).



Figure 10 image courtesy of google maps

June and August the winter months are mild with slightly cooler evenings, but the temperatures are more or less like summer. During late summer and into the autumn it is a rainy season in Nairobi. However, it is rarely falling heavily. The drizzliest months are from March to May and October to December. / Figure 10 image courtesy of google maps

4.2.2 Interior architecture

The interior environment of bars and restaurants should be elegant to make the experience of customers memorable. The customers expect the space to provide a level of comfort that fits the different needs of clients. Nixen entertainment is a bar and restaurant by day and more of a nightclub by night. The design should have a contemporary or modern approach.

Nixen entertainment interior elements are nowhere near to contemporary designs. No theme can be attributed to the elements of interior space at Nixen. The arrangement of furniture at Nixen entertainment is functional as there is a restaurant area with tables and also a bar counter with seats. The space is not spacious and so to capitalize on the small space there is also a different counter table with tall seats. The design of the seats is nowhere near contemporary either.

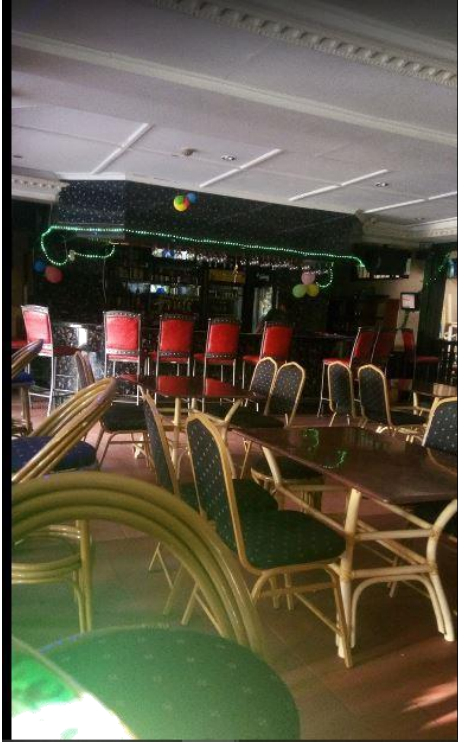


Figure 11 image courtesy of the author

There is a lot of mix-matching with the different kinds of wall materials that do not complement each other but rather show that there is no harmony in the design. The entrance into Nixen is fairly tiny and it sometimes is usually crowded causing unnecessary traffic. The entrance could use a face uplift as it is one of the most sensitive of areas. Some plants seem to not be attended for a long time. The entrance is not given much attention and its location leaves customers frustrated and completely stranded for a few seconds if not minutes before they figure out where the entrance is located.

Floors are made of normal tiles of two different type's one grey and the other brown. None complement the overall look of Nixen entertainment. Part of the walls is painted cream while the rest has black and cream tiles on the beams and bar counter. The mixing of those elements has ended up confusing the Whole purpose of the design idea. The ceiling looks decent during the day as it is clean and white in color but at night it appears choice of lighting was not seriously thought over. The upside of things is that Nixen is in mint condition which means the owner was taking care of the place well and some of the

features can be used in the new design as the color cream will be in the design and its already in use on the tiles plus the tiles have a giraffe pattern that leans to the objective using wildlife as inspiration. / Figure 11 image courtesy of the author

4.2.3 Exhibition and display

There is an information board at the bar counter that conveys different messages to mostly the staff. Labeling of directions e.g. toilets and fire extinguishers. The exhibition and display visible are at the bar counter where there's a glass shelf clustered with all sorts of liquor brands but tightly squeezed in as the space in itself is small. This is another sensitive area in the sense that customers who like to drink on the counter love to see their favorite brand of liquor neatly displayed on the shelf and not deeply clustered even though there might not be enough space.



Figure 12 image courtesy of the author

4.2.4 Furniture

Nixen entertainment has a variety of furniture which is a good thing as it also covers the different needs of customers. However, the main material used is steel, but another furniture at the restaurant has utilized wood as a material. The arrangement of furniture at Nixen is strategic and it has been able to utilize the small space effectively. This has been achieved through a different variety of furniture. However, the furniture is outdated and

some of them are commercial furniture.

This project will elevate the furniture at club Nixen drawing inspiration from wildlife and upcycling to create furniture that will positively elicit emotions. The furniture designs at Nixen are not up to the standards of the modern designs thus presenting an opportunity for improvement.



Figure 13 furniture of Nixen Entertainment

4.2.5 Landscape

The landscape of the Nixen hotel is approximately 10% of the total site. There are a few plant elements visible at the entrance. These potted plants are not taken care of because they seem to have grown for a long time.



Figure 14 entrance and parking at Nixen Entertainment (image courtesy of author)

The parking at the front fits five cars maximum. The landscape of Nixen even though small is uninteresting .it lacks that front face value as it does not attract or create a certain curiosity for people to notice it. No identifiable theme in all the four areas of interior and landscape design. Supercleanshine carwash has been used as an extension of the Nixen entertainment landscape. Supercleanshine car wash is located 30 meters across the road. Supercleanshine carwash has a variety of features in its landscape. There are potted ornamental plants. Space is demarcated and completely flat.it is fitted entirely in kabro and has four structures.



Figure 15 SUPERCLEANSHINE carwash (image courtesy of the author)

Two of the structures are washing bays; the rest is a tuck shop and a structure for carpet cleaning. Although the land is spacious the set up the location of each of the structures were not well thought of as the parking area is obstructed and much of the space can hold a capacity of up to 20 cars. The current space is around 10 cars.

4.3 Quantitative data analysis

The research presented collected data from interviews was quantitatively simplified to a table.

Table 1 Quantitative analysis (source Authror 2020)

sample	Sample number	Number responded	Preference			
			Curvilinear form	Rectilinear form	Wildlife theme	Any other theme
Manager	1	1	1	0	1	0
Customers	10	8	7	1	8	0
Employee	3	3	2	1	1	1
Students	4	4	4	0	3	1
Whether	2	2	2	0	2	0

4.4 Presentation of Findings

4.4.1 Interviews

The interviews carried out gave an insight into several ways towards the evaluation of the research objectives. The respondent through their responses expressed a need for the redesigning of Nixen entertainment.

The need was not unanimous but most of the interviewed samples were for the idea of redesigning the restaurant to respond to the contemporary need of the client as well as the volatility in hotel designs. The managers, for instance, gave an insight into the elements that they felt should or should not be included in the redesigning of the club. This information was particularly useful in the evaluation of the main research objective which

was to seek opportunities for improvement and the manager's list of include and exclude provides an opportunity for change.

Almost all the sample population responded to the question on the preferred form of elements giving the study a clue on the emotional response elicited by form. The additional interview question was vital since it indicated how the clients and the sample population would respond to the form they preferred. This information was crucial in the evaluation of the research objective about the importance of considering emotional design in the redesigning of Nixen entertainment exterior and internal spaces.

The interview between the researcher and the students aided in coming up with solutions to research objective number four which was to propose a way of incorporating the elements of the African wildlife in the redesigning of Nixen entertainment. Supporting the literature review on curvilinear and rectilinear forms and their emotional response a higher percentage of the sample preferred curvilinear to rectilinear as hypothesized. They gave reasons to their choice most of them claiming that they feel comfortable in organic form than in rectilinear form.

Most customers promised to revisit the place more often and arrange gatherings more in the place. Some believed in sharing the experience thereafter to friends and families. The managers exhibited an inclination to bold colors, they were seconded by most customers who shared the same feeling. The managers also exhibited a taste in art and they would want some sort of artwork included in the design. The customers and workers complained that air conditioning is a big issue as sometimes when the place is busy the place becomes too stuffy and unbearable. The customers also argued that the lighting should be elegant and beautiful.

They all were in unison of also changing the floor and the ceiling design to meet the same standards. The management agreed and welcomed the idea of a total renovation of the bar counter from the shelves all the way to even the overall look of the bar. The management, customers, workers, and students agreed to the idea of using wildlife to inspire solutions for the renovation of the hotel. The existing furniture was subject to change as most of the

sample populations were gullible to the suggestion of redesigning them.

4.4.2 Observation

Nixen entertainment is mostly visited by the middle upper-class. Customers who visit the place come to experience either the food and beer or live music which is usually only at night. Some customers also like to host parties which are mostly birthday parties. The peak time is usually weekends starting from Friday till Sunday when most people want to relax with some food and live music after a long busy week. There are sufficient lighting and security in the landscape. There is a lack of authenticity in the design of the club since there is no dominant theme that can be attributed to Nixen in the four areas of landscaping and interior design.

4.5 Conclusion

The chapter has elaborately presented the site analysis and the interpretation of findings. It can be therefore deduced that out of the analysis of the data gathered there are opportunities for improving Nixen entertainment through upcycling. The African wildlife was deemed fit to inspire solutions for renovation, and curvilinear forms that were preferred by the majority of the sample population will solve the problem of customer design satisfaction as consequently customer retention.

CHAPTER V

5.0 SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

5.1. Introduction

This chapter will explore the summary of data analysis and findings, in effect provide recommendations for the design problems identified in the four areas of interior design: the landscape, furniture, exhibition and display, and interior architecture. The research was guided by objectives which were to seek opportunities for a wildlife-themed interior solution for restaurants.

The data collected provided an opportunity and as such the researcher looked for ways to seize the opportunity with the use of upcycling and giving the users consideration through the understanding of emotional design. After recommendations, a conclusion will be provided and since the study is not exhaustive, a suggestion for further study will be provided relative to this study.

5.2. Summary of findings

Out of the analysis of the collected data, there were opportunities for improvement presented out of the problems of the existing design that were identified by the researcher seconded by the sample population.

The 21st century is considered by many as the century of African renaissance and products which adhere to the African design demand have gained popularity not only on local markets but far beyond the African continent. The continuous seek for change and newness as made the unexplored African cultures and landscape inspired products contemporary. The small size shelves at the bar counter presented an opportunity for not only a better visual appeal but to create space for exhibiting the liquor in a special way to the customers.

The walls presented an opportunity for exhibition and display as some parts of the wall can

be used to exhibit artworks. The walls of Nixen entertainment presented an opportunity in interior architecture for the use of the African wildlife theme as inspiration to create emotional designs. The floors are old and outdated because the tiles used are really old although well maintained could also use a touch of the African wildlife theme.

The stage being the heart of the bar and restaurant is plain and unappealing could also use a touch of the new wildlife theme. The ceiling of Nixen entertainment could also use a touch of emotional design as it is plain and does not complement even the initial design even though it is one of the aspects of Nixen entertainment that are well maintained. The lighting at Nixen entertainment is not attributed to the current design language and so the opportunity will be used to complement the wildlife theme.

The furniture at Nixen entertainment presented an opportunity as most customers complained of the furniture is old outdated and unappealing. The wildlife theme and upcycling will be used to elevate the look of the furniture at the same time providing more comfort. Emotional design is one of the most useful user-centered designs and since designers do not design for themselves the research analyzed the form that evokes positive emotions.

Analyzing the results it was found that curvilinear forms elicited positive emotions. Design mindful of the user's emotions is easily acceptable and can lead to increased customer loyalty and as such retention. The results from the analysis of gathered information supported pioneer scholars in the field such as Victor Papanek, who argued that roundness contributes to the perceived youthful age of a product due to an association with a child's physiognomy.

5.3. Recommendations

5.3.1. Interior architecture

The practice of interior architecture requires designers to consider pretty much everything to do with the building of an interior space that will affect human habitation, including materials, finishes, electrical requirements, plumbing, lighting, ventilation, ergonomics,

and intelligent use of space. When say a building is redesigned on the interior only with the original shell of the building remaining unchanged. This kind of renovation project is the true realm of interior architecture. The research recommends that the walls which needed to be rethought to utilize the primary waste of wood. Research has it that the pre-consumer waste is mainly offcuts available in small pieces that are always difficult to scale up.

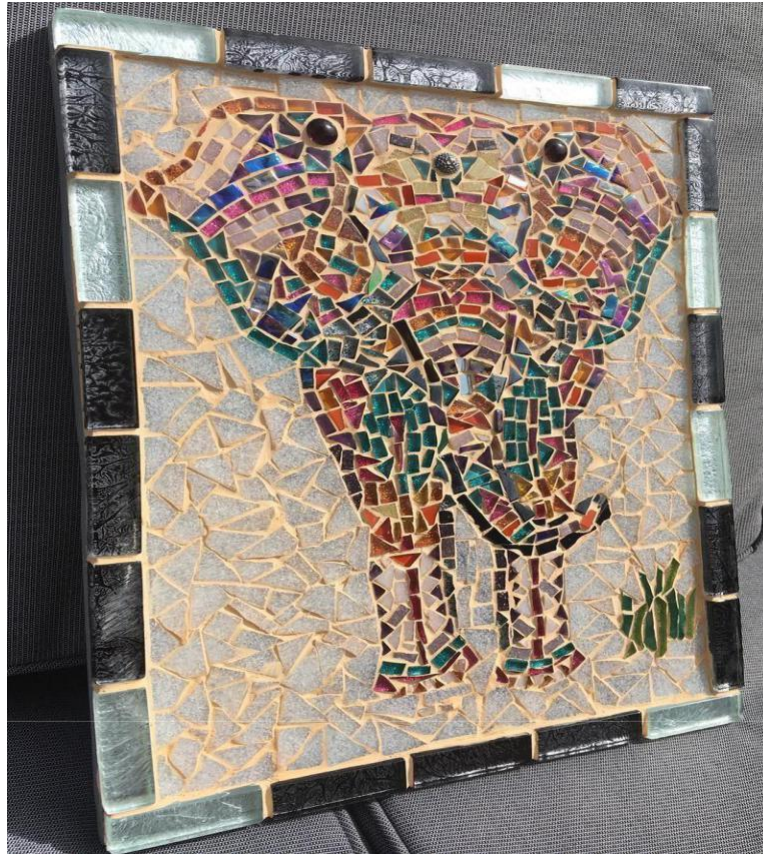


Figure 16 An example of a wall mosaic (image courtesy of pinterest)

This study found a way of scaling up the use of such small offcuts in the interior design. The patterns of a giraffe are comprised up of small pieces. The small piece of offcuts can be reshaped to make a continuous mosaic that takes the shape of a giraffe motif. The wall mosaics are success wall components at Huduma Centre offices, Kenyatta Avenue. Since is not advisable to complete all the interior walls with just one type of design, one wall can host the giraffe inspired mosaic while other walls are painted with colors from the color scheme chosen.



Figure 17 colorcourage of walls (source pinterest)

To add elegance to the mounted offcuts, they are painted with bold color and a contrasting color between them making the giraffe pattern. The researcher before giving such a recommendation looked at how Successive the same idea was at Waterfront mall Karen in making the exterior décor albeit different material creates the pattern for their case. Since part of the wall is made with timber the floor was proposed to be made of tiles with colors that do not conflict those chosen on the wall mosaic. The ceiling will be made of gypsum which can be easily altered to be akin to a preferred wildlife motif.

The bamboo light company creatively came up with bamboo lights as discussed earlier. The bamboos are easily sourced and that piece of upcycling is so elegant that the researcher recommended it for the provision of light especially at night. The bamboos can be erected uniformly at the bar area to provide light more refreshingly. The window curtains can take a safari theme that compliments the already used colors.



Figure 18 bamboo lighting (source pinterest.com)

5.3.2. Exhibition and display

The problem identified in exhibition and display was lack of enough space to display liquor at the bar counter which also has affected the visual appeal of displayed liquor.

This is an opportunity to use African wildlife to create a display counter that will resonate with the customer's positive emotions. Nixen entertainment has display signs for information and directions, however for the information board to be eye-catching and discernable it should be surrounded by a thin mosaic with a conspicuous color. The research navigated the African big five animals: the lion, the elephant, the buffalo, the rhino and the giraffe for motifs and recommended curvilinear Big Five inspired display units for the hotel.

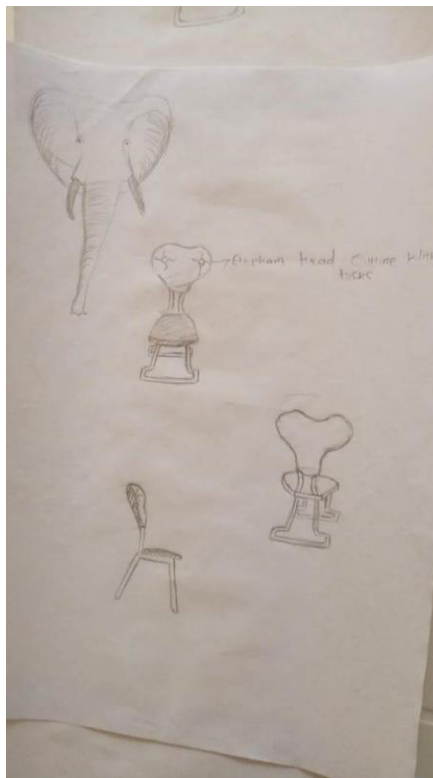
The material that would be utilized in the production of the units includes an upcycled material either pre-consumer or even post-consumer waste. The logo at the entrance at Nixen entertainment requires a design that is in line with the African wildlife theme as inspiration to create a desirable entrance that communicates positive emotions to the customer.

5.3.3. Furniture

Furniture arrangement was found to be conventional and but boring as the space is small

and was designed to squeeze in as much furniture as possible without affecting the functions of the space.

However, the furniture designs were out of date as the large population of the sample identified. This study, therefore, recommended the wildlife theme to be consistent even with the design of the furniture so that the resulting furniture designs would be elegant and contemporary as well as respond to the emotional need of the users who according to the majority responses preferred organic curvilinear forms. The big five has a lot of motifs that can be utilized to make furniture design.



**Figure 19 Sample furniture concept
(Source: Author, 2020)**

Sustainability guides material selection and as such, it was proposed that the resulting design and ideas should utilize sustainable raw material whilst creatively integrating pre-consumer or post-consumer waste.

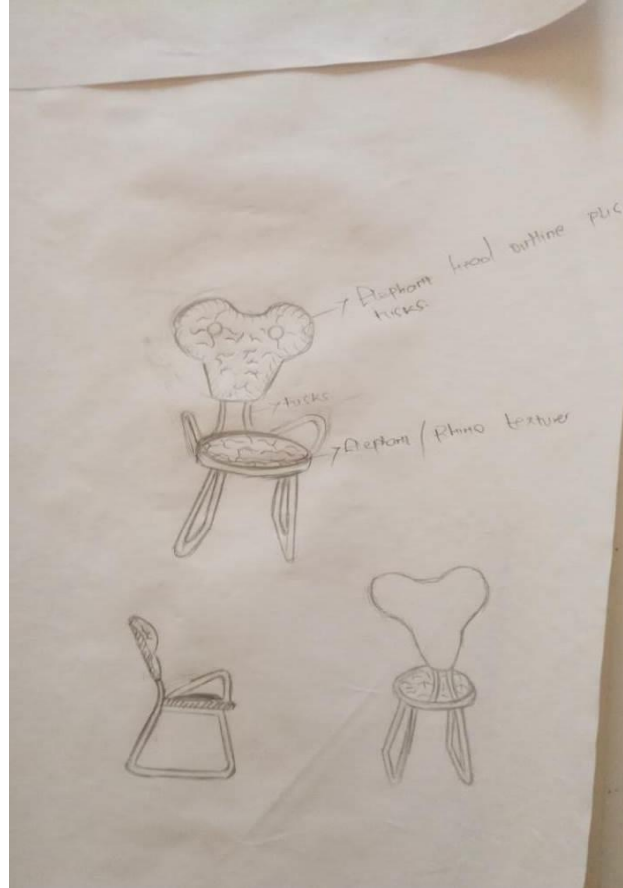


Figure 20 Sample furniture concept (Source: Author, 2020)

5.3.4. Landscaping

The research recommended that the landscape at Nixen entertainment also requires a face uplift that will also cover emotional design. The parking is small but the fact that it faces the entrance and exit it should give customers the proper feeling/emotion they deserve just before they enter the bar and restaurant.

The parking also requires segmenting as the parking spaces for each car have not been marked. The parking area also exhibits potted plants and trees which cover the bar and restaurant, upcycling as an inspiration for emotional design can be used to also elevate the parking space to a whole new level. These plants include date palm trees, umbrella tree, and a few potted ornamental plants. This project also focused on Supercleanshine carwash as an extension of the landscape project at Nixen entertainment.



Figure 21 upcycled tires on the landscape (source pinterest.com)

The study found that the parking space at Supercleanshine carwash was not marked or segmented. It was noted that also because the whole space is covered in kabro there are very few plant elements, the study will incorporate upcycling as an inspiration to accommodate more plant elements in line with emotional design as to make the customers have a positive feeling as they come and wait to be serviced. Supercleanshine carwash has a waiting area that is sheltered but plain.

With the knowledge gathered from the study the outdoor furniture and waiting space can be elevated to meet the demands of the philosophy of emotional design. The study also established that Supercleanshine car wash could use some outdoor lighting that will help in visibility at night as well as elevating the look of the car wash. Although the car wash is well facilitated the arrangement of structures was not very well thought of inclusive of the parking space. The entrance of the car wash is with no signage and it is also used as the exit.

5.3.5 Conclusion

Indeed it is through research and the absorption of the existing literature that new sites are born or the old ones redesigned to respond to the highly dynamic needs. The preoccupation

of newness calls for more research. This study was a great aide to the development of the above proposals and recommendations.

5.3.6 More research

This study encompassed the African landscape but was considered only the African fauna as a source of inspiration. There are a lot of other African wildlife elements that were not utilized by this study. For that matter, this study was not exhaustive and as such, there is a need for more research to explore extensively other elements of the rich African wildlife.

Furthermore, Scaling up upcycling is still a problem that needs more attention than the already emotional design. The form was the aspect understudy out of the many values of interior settings that can elicit positive emotions at the same time existing solutions for upcycling to have a significant contribution to waste management.

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APPENDIX

Interview questions (customer)

1. Is wildlife a great source of inspiration? If yes please explain why?
2. Is wildlife and nature in general appreciated? If yes in what ways?
3. On a scale of 1-10 how likely are you to recommend nature inspired furniture and interior environment?
4. On a scale of 1-10 how do you rate the current appearance of this club?
5. What is that aspect of the design that will make you love this club more?
6. Upcycling is the improvement of old furniture and the use of waste to create products.
7. What are do you think are the benefits of upcycling?
8. On a scale of 1-10 how readily will you prefer an upcycled product?
9. Between curvilinear and rectilinear forms, which form do you prefer most?
Why do you prefer such a form?
10. If wildlife is used to inspire the redesigning of this club with the aspect of upcycling and the (preferred form) how often will you visit this restaurant?

Interview Guide (Manager)

1. What is your take on the existing design and state of things here at Nixen Entertainment in terms of (interior design, the landscape, the display units and the furniture)?
2. What will make this place better if it was to be redesigned? What new features for instance that should be introduced?
3. How readily will you accept the African inspired interior solutions?
4. How common is the concept of upcycling to you? Would you consider it should an opportunity for redesigning this club present itself?
5. Between curvilinear form and rectilinear form which one do you give preference and why?
6. Do you think redesigning this club will increase customer retention? Why?
7. What is are the existing elements that that you would wish to retain incase it is redesign?
8. What are those elements that you would like to do away with?
5. Why does the club lack a specific theme?
6. What local/any other club would you like to associate with in terms of their internal and external designs?

Interview guide (Interior Designers)

1. What is your take on the existing design and state of things here at Nixen Entertainment in terms of (interior design, the landscape, the display units and the furniture)?
2. How would you define the relationship between the interiors and exteriors of Nixen Entertainment?
3. What do you think needs to be re-designed if there was an opportunity?

- Point out specific areas and objects.
 - Suggest features you would like to enhance or introduce
 - Which are those elements that need to be changed and why?
4. What is your advice on the incorporation of the African landscape in the redesigning of the club interiors and landscape?
 5. Between curvilinear forms and rectilinear forms which one would you prefer in the redesigning of the club?
 6. Why do you prefer that form over the other one. How important do you think your chosen form will be to the customers?

Interview guide (Employees)

1. What is your opinion on the current state of Nixen Entertainment interiors and landscape?
2. What are the key areas that you are comfortable with while working here?
3. What are those area and elements that make your work uncondusive?
4. Between curvilinear forms and rectilinear forms which one would you prefer in the redesigning of the club?
5. Who are the most frequent customers that you receive either locally or Internationally, within the club premises?
6. Would you like it if wildlife theme is incorporated in the redesigning of the club?

Observation Guide

1. what are the existing features at Nixen Entertainment in the four area of interior design?
2. what is the furniture arrangements?
3. how can you describe the movement of works?
5. Note the color used at Nixen?
6. what are the problems you can identify in the four areas of interior design.