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(Interior design specialization)

**TITLE: INCOPORATING TRADITIONAL TONGA BASKET WEAVE PATTERNS
AND UPCYLING FOR AN AESTHETIC INTERIOR FOR URBAN BEAUTY
PARLOR.**

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**Project paper submitted in partial fulfillment of the requirement for the Bachelor of art
and Design Degree submitted to the school of art and Design, University of Nairobi**

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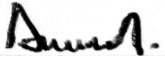
DECLARATION

I Annete Wairimu Waiguru hereby declare that this is my original piece of work and it has not been presented for the award of Degree in any other university. Where ideas of other scholars have been used, I have clearly indicated in a standard way.

To the best of my knowledge I have not committed any plagiarism or deliberate omission in the acknowledgement of original works by others.

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DEDICATION

I dedicate this paper to God Almighty for seeing me through my education and life and for faithfully bringing me this far. I also dedicate this paper to my mother Mrs. Catherine Waiguru and my father Mr. Beattor Waiguru for supporting me through out and ensuring that I receive the best education. Teaching me to believe that I could achieve anything I set my mind to and constantly praying for me. They taught me to be honest, diligent and persistent in my work. They also instilled values of integrity, teamwork and kindness in me. I would also like to dedicate this paper to my siblings whose encouragement saw me to the end. I would not have made it this far without their support.

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Lastly, I would like to extend special thanks to my fellow classmates Mr Jay Donde and the entire fourth years 2020 class. This experience brought us together. Each of them has shaped me in ways I will never forget. They will always have a special place with me.

God Bless You.

ABSTRACT

The use of contemporary African social components in Interior Spaces frames the basis of this research paper. This paper tries to show the importance of upcycling. And also inspirations by the tonga basket weave patterns. Pattern in the formation of popular and sustainable spaces for the Kenyan interior spaces. The paper will look at the capacity of design to advance African Cultural Heritage in interior spaces utilizing locally accessible materials and also accomplishing the ideas of user fulfilment, steadfastness and wellbeing.

The idea of sustainability in Interior Design situations specifically, gets intricate step by step. Interior spaces build up the most private association with the user. There exists a multidimensional communication between the client and nature of a structure. This research also aims to uncover that cognizant utilization of patterns in interior environment can make an increasingly compelling and fruitful business accomplishment in the hotel and hospitality industry. The analysis of research discoveries emphatically demonstrate that compelling and conscious utilization of patterns is instrumental to the accomplishment of urban beauty parlor. The after effects of the findings likewise give the degree of comprehension and valuation for patterns in interior and exterior spaces as seen by all the salon users.

The research paper will be placed in five sections. Chapter one will depict the acquaintance and background driving to this research, problem statement, objectives coming about into research questions, significance of this study to the design business and the scope of the study, just as the limitations and lastly the justification of the research. Chapter two involves an analysis of hypothetical writing on sustainability of Interior design and Contemporary African Cultural legacy and how it has added to aesthetical in vogue and sustainable interior space condition. Chapter three will plot the research design used by the researcher, the Methodology utilized by the researcher to gather, analyze and present information of this study. Chapter four will contain a qualitative and quantitative examination of the Urban Beauty Parlor – the contextual analysis to this research, the introduction and understanding of findings then ultimately. Chapter five will be a rundown of the findings, and the researcher's proposals on the four noteworthy zones of interior structure for the salon.

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CHAPTER ONE

1.0 INTRODUCTION TO THE STUDY

1.1 INTRODUCTION

A vast majority of the world's interior design inspirations come from only two major geographical locations. The western concepts that take inspiration from various European countries and the east where most of the designs are exotic in nature. One of the areas that is largely ignored is Africa. Africa is a rather large continent, stretching from countries such as Morocco and Egypt in the North all the way down to South Africa. And each country certainly has its own unique way of applying the aesthetics aspect into designs. Africa is a source of vibrant design inspiration. Most African designed items serve a dual purpose, they serve a functional use and as a decorative household item. The decorative part is where the aesthetics come in. African style fits anywhere, whether the style is modern, traditional, minimalist or eclectic. African aesthetics refers to the Africa perception and appreciation of the nature, beauty and value of artistic expressions or representations of African origin. Repetitive patterns and colors characterize many African decorations. The patterns may symbolize public statuses and identities as well as convey a specific meaning.

Form follows function is a design term coined by Louis Sullivan in an article he published in 1896 titled *The Tall Office Building Artistically Considered*. This implied designing without unnecessary decoration, but Sullivan's work didn't reflect that rigid implication. But without decoration in interior design, spaces would be bland and boring. In interior design, form follows function means that the end result of a designed space should revolve around its function. All spaces have presumed function but the true function of a space is defined by the lifestyle and habits of people using it. Function in interior design means the purpose of the space. For example, the function of a kitchen is to cook and prepare meals. And how a family uses their spaces varies from one home to another. Even in offices the space revolves around colleagues and their work habits. Work habits differ from one office to another, where specific work culture sets the tone of the function of their office. Form is the end result or the finished product of the designed space. Form is everything one sees, the space layout, the furniture, the color scheme, the lighting, the décor and so on.

Sustainable design refers to the design process that integrates an environmentally friendly approach and considers nature resources as part of the design (Elmansy, 2014). Sharlyn

Underwood, American Society of Designers (ASID) Virginia chapter president and interior designer with Smith Lewis Architecture, defines sustainable design this way: “sustainable design is the practice of designing buildings so that they exist in harmony with natural systems.” Sustainable design should be a development of designs that are meant to meet the needs of the current generation without compromising the lives of the future generation. Sustainable design is here to stay because it has become a necessity thus designers should take the lead in promoting a sustainable living. Upcycling is the process of converting waste materials into new materials and objects. Instead of purchasing new items, repurpose and reimagine spaces using items that can be found right down the hall. One can take a creative approach to existing pieces. Why dump a perfectly functional chair or table when it has a good frame? You can transform it by upholstering it with new fabric or re-staining it.

1.2 BACKGROUND OF THE STUDY

Picture a beauty parlor. What do you think of? There’s an experience of going to the beautician. From the way a client books his/her appointment, to the way the shop looks, smells and sounds inside, to the client’s relationship with the beautician. The modern beauty parlors have enjoyed a well-earned contemporary design trends. It is rare to come across a beauty parlor whose interior has gotten its inspiration from African traditional aspects. Many beauty parlors blend trending themes with art styles, while others choose to do an entirely individual vibe. Most designers have a vision to create interiors and products that embody their African origins. An interior designer could use this basket’s weave patterns as a decorative aspect, since they are simple patterns and the color contrast makes them a perfect addition to any space. The research will focus on Circles beauty parlor. Circles beauty parlor is located at South B. It lacks ambience, not aesthetically appealing and the exhibition could use some upheaval. Thus making it the perfect site to work and research on. It has the potential for improvements to enhance the aesthetic appeal of the space. No other kind of small business is so heavily based on creating an enjoyable and curated end to end customer experience. The researcher will use patterns from the Tonga baskets to come up with designs for the walls and partitions for the shops. The researcher also tends to incorporate some of the pattern designs onto the furniture that will be used. With all this put into considering the problem in question will be solved.

The research paper will look into how the designer is planning to improve the aesthetic appeal of this space. The research paper will also identify the problems at the site and try to solve

them. The objectives of the study will also be clearly stated and how the researcher is planning to solve them. The research paper will also look at how various data collection methods were used. All this will be arranged in a systematic order to come up with one detailed report. Research methodology is the systematic theoretical analysis of the procedures applied to a field of study (Kothari 2004). This involves procedures of describing, explaining and predicting a phenomenon in order to solve a problem. A methodology does not set out to provide solutions but offers the theoretic underpinning for understanding which procedure, set of procedures can be applied to a specific case. Qualitative research approach will be employed with a main aim of understanding the phenomenon under study. Quantitative methodology will be employed in data interpretation. Sources of data includes both primary and secondary data that will allow getting information in the four mandatory areas of interior design; Interior Architecture, Landscaping, Furniture and Exhibition and Display.

1.3 STATEMENT OF THE PROBLEM

The Urban beauty parlor lacks adequate application of African heritage. The space accessibility from one station to another could use some improvements. The exhibition of the towels and hair products is poorly done.

1.4 OBJECTIVES

1.4.1 Main objective

- i. To establish the relevance of Upcycling and the philosophy form follows function in enhancing functionality and aesthetics of an interior space.

1.4.2 Specific objectives

- ii. To incorporate form follows function and upcycling in the designs.
- iii. To establish the current state of the urban beauty parlor.
- iv. To propose design solutions using Tonga basket weave patterns, form follows function and upcycling to improve the aesthetics of the interior space while giving it a new identity.

1.5 RESEARCH QUESTIONS

1.5.1 Main research question

- i. How can upcycling, Tonga basket weave patterns and form follows function be adopted using different strategies improve the aesthetics and functionality of circles beauty parlor to give it a new identity?

1.5.2 Specific research questions

- ii. How can the functionality and accessibility of the space be improved using form follows function concept?
- iii. In what ways can upcycling be applied and incorporated in designing the space?
- iv. How will the weave patterns be used to give the space a new identity?

1.6 SIGNIFICANCE OF THE STUDY

- To promote the use of African patterns and color in interior space. The continent's style is characterized by big bold patterns, bright colorful fabrics, animal prints, wood carvings, and basket patterns. These can be used to achieve aesthetics within interior and exterior spaces while giving spaces new identity.
- To create a more functional appealing beauty parlor. A functional and appealing beauty parlor is important in a society. This is because there is no other kind of small business that is so heavily based on creating an enjoyable and curated end to end customer experience.

1.7 SCOPE OF THE STUDY

1.7.1 Geographical scope

The research is focused on circles beauty parlor at South B in Nairobi.

1.7.2 Conceptual scope

The research is confined to the four thematic areas of interior design, which are, Interior Architecture, Landscaping Design, Furniture Design and Exhibition and Display. The styles and techniques from these thematic areas will be applied within the study site. Interior spaces to be refurbished will be the whole Barbershop, the entrance and the lobby area. Landscaping will mainly comprise of the parking area and the outdoor displays. Suitable display and exhibition for the items used by the barber will be explored.

1.7.3 Contextual scope

The researcher will establish the viability of different African patterns and sustainability aspects to show how it can work when applied in the overall space design for exhibition and display, interior architecture and furniture designs.

1.8 LIMITATIONS OF THE STUDY

The study is limited to data and information gathered from primary sources on application Tonga people while repurposing and environmental design principles, useful in redesign of the beauty parlor.

Time is also a limiting factor when conducting the research as there is limited time for the researcher to conduct their research.

1.9 CONCLUSION

This chapter began with a brief overview and background of the study, which led to the problem statement. From the problem statement, objectives and research questions were derived to be used by the researcher as guidelines for addressing the research. Thereafter, the significance of the study was explained as well. Lastly, the scope of the research study was outlined.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 INTRODUCTION

This chapter will review already existing literature and research done. The researcher will focus on the design philosophy she is going to use to implement new designs. The researcher will discuss aspects of sustainability. Will also look at the different African patterns that are going to help come up with designs for an aesthetic appeal. Various design exemplars will be mentioned alongside their and why the researcher admires and appreciates their work. The researcher will also discuss the design process she is going to employ will working on the design work

2.2 REVIEW OF THEORITICAL LITERATURE

2.2.1 SUSTAINABLE DESIGN

“Never doubt that a small group of thoughtful, committed multitude can change the world. Indeed, it is the only thing that ever has.” – Margaret Mead.

Sustainability is meeting our own needs without compromising the ability of future generations to meet their own needs. In addition to the natural resources, we also need social and economic resources. Sustainability is not just environmentalism embedded, in most definitions of sustainability we also find concerns for social equity and economic development. A more complete definition of sustainability is thus environmental, economic, and social sustainability. Therefore the three pillars of sustainability are: environmental, social and economic sustainability. Sustainable design seeks to reduce negative impacts on the environment, through thoughtful designs. The basic objectives of sustainability are to reduce consumption of non-renewable resources, minimize waste, and create healthy, productive environments.

2.2.1.1 UPCYLCING

This is the practice of creating a useable product from waste or unwanted items or adapting an existing product in some way to add value. It is also known as the process of making old things new again. The process relates with the recreation of used materials or also known as waste materials to recreate and giving it another new life or function without having to spend much in getting new materials. (Brown 2013)

Instead of purchasing new items, repurpose and reimagine spaces using items that can be found right down the hall. One can take a creative approach to existing pieces. Why dump a perfectly functional chair or table when it has a good frame? You can transform it by upholstering it with new fabric or re-staining it. You can also modernize old furniture with a new coat of paint. It gives a sense of a higher environmental value to the invented products. It also increases the aesthetic value of the creation. Designers should work within their creativity to create new products with minimal cost and materials given. Upcycling also provides an opportunity for one to be more creative in helping mother earth. Using this approach, one could still keep the sentimental value of a used product and instead of throwing away, one can create it into something new with higher aesthetic values.

Upcycling also reduces the use of raw materials, reserving the natural sources on this earth.² Less trees being logged and less digging of mountains, thus contributing to less energy consumed. A method of plastics upcycling — transforming discarded products into new, high-value materials of better quality and environmental value — could economically incentivize waste plastic recycling and help solve a major pollution problem, say researchers at the U.S. Department of Energy's National Renewable Energy Laboratory (NREL), Lakewood, Colo.

Designers should work within their creativity to create new products with minimal cost and materials given. Upcycling also provides an opportunity for one to be more creative in helping mother earth. Using this approach, one could still keep the sentimental value of a used product and instead of throwing away, one can create it into something new with higher aesthetic values. Waste which used to be ignored and neglected can be valued and upgraded into something more without causing harm to the environment.

Some examples of upcycling include:

- Buildings constructed from shipping containers or materials salvaged from a dump.
- Jewelry fashioned from old computer parts
- A laptop case made from fused plastic shopping bags.

¹ Retrieved from 10 Caine, T. Recycling vs. Upcycling: What is the difference? Available: <http://progressivetimes.wordpress.com/2010/02/17/recycling-vs-upcycling-what-is-the-difference/> [Access on 2018, 15 November], (2010) 17 February.

2.3 DESIGN EXEMPLAR WHO USES THIS METHOD OF SUSTAINABILITY

DIRK VANDER KOOLJ

Dirk Vander Kooij is a designer and craftsman, passionate about sustainability, although most of the things he produces are actually not made by hand. He embraces technology and machines but not in the same way that industrial producers embrace factory lines. Technology is revolutionizing the way designers work and transforming practices and models to deliver design solutions in a sustainable way.

In 2009 Dirk graduated from a design academy in Eindhoven with a giant robotic arm, designed to extrude large objects like furniture from upcycled material. Dirk has been creating innovative furniture with a strong visual impact, using used plastics. He has developed award winning furniture.

In the design of chairs, tables, and light fixtures he combines tradition and technology, craft and digital techniques.

THE PROCESS

He creates beautifully crafted furniture and accessories by melting discarded fridges and laying down ribbons on molten plastics extracted from a nozzle connected to a robotic arm to build the furniture form. This low resolution 3D printing produces a chair in just 3 hours. The color of the furniture is determined by the material put into the hopper and can change gradually from one layer to the next creating a unique color and perspective per design.

Chubby chair (2012)



FIGURE 2.1 Chubby chair (source: dirkvanderkooij.com, 2012)

This chair is built using very stout layers. The layers are from recycled plastics of the interiors of discarded refrigerators. The process used is called bending. Whereby the chair gets its ultimate shape by bending the legs and seat in the right direction. The chair looks like too soft but it is in fact as strong as oak. The S chair is available in multiple colors.

Material; 96-100% recycled plastics

Process; low resolution solid 3D print and bending

RvR chair

The first printed chair in 3 dimensions. The chair is stackable, relatively light weighted and comfortable and is available with or without armrests.

Material; 96-100% recycled plastics

Process; 3D print, molded

Menhir bench

The bench is build up using simple and solid blocks similar to the menhir stones. They come in lengths of about 160cm to 240cm and available with or without backrest. It is made of recycled plastics only which are melted then pressed. The benches will brighten every terrace, balcony or garden and will catch everybody's eye, thanks to the bright colors and shapes.

Materials; 100% recycled plastics

Process; pressed



Figure 2.2 Chubby chair (source: dirkvanderkooij.com, 2012)

Melting pot table (2015)

This is a bold stylish table with magnificent patterns and colors and not one is the same. It is made from old toys, video tapes and old refrigerators.



Figure 2.3 Chubby chair (source: dirkvanderkooij.com, 2015)

Satellite light (2015)

Dirk created a lamp out of recycled CD cases in order to explore the possibilities of 3D Printing. The beautiful lamp is made using ground up recycled CD cases, which he has melted into two concave shapes fitting neatly into one another. Three fluorescent lights are placed between layers, each with a different temperature to emit various intensities of light. Two large knobs that work like a mixing tap control the light: one knob for warm and one for cold. The ruffled texture of the lamp modulates and diffuses the light revealing a warm glow that can increase or decrease in intensity.

Materials; 100% recycled plastics

Process; low resolution solid 3D print

Many products of Dirk Vander are made of a single material so that after use separation is no longer necessary.

A sustainable design should have the ability to;

- Optimize the site potential
- Minimize non-renewable energy consumption
- Optimize operational and maintenance products



Figure 2.4 1 chubby chair (source: dirkvanderkooij.com, 2015)

2.3.1 BENEFITS OF UPCYCLING AS A METHOD OF SUSTAINABILITY

Conserves the environment. Upcycling reduces the amount of waste that is dumped in the landfills. Some waste materials contain dangerous chemicals, which can cause soil degradation. If these chemicals find their way to water bodies, they cause water pollution. A landfill that is full of waste is definitely an eyesore. Upcycling provides an environment-friendly alternative of dealing with such waste.

Conserves the limited resources. Imagine the value of wood that is going to waste when you decide to dump your furniture. Upcycling eliminates the need to use fresh raw materials to manufacture new products.

Reduce the cost of production. As a designer, upcycling can help you to minimize the cost of production and designing. Upcycling is all about turning waste into something meaningful.

Encourages creativity and innovation. Products from upcycling are always unique and stylish. It takes a lot of creativity to come up with a meaningful item from the waste.

2.3.2 Features of a Sustainable Landscape.

Sustainability isn't restricted to a specific industry. A wide range of specialists can settle on progressively supportable day by day decisions to help secure the environment, and landscape upkeep is no exemption. In case you're searching for a green landscape administration, it's useful to comprehend the top standards in sustainable landscaping. The best five standards in landscaping maintenance depend on government rules. The government has a stake in this issue since it oversees or controls 41 million acres of land. In truth, a portion of this is land that will never need to be landscaped; in any case, the feds additionally regulate many structures, from military offices to state workplaces – every one of which is encompassed with landscaping.

To ensure these properties are sustainably maintained, the Council on Environmental Quality has developed a list of guidelines, including:

1. Use and preserve native plants. Native plants require less water and anti-pest sprays.
2. Aim for sustainable site maintenance. This includes earth-friendly Integrated Pest Management, careful pruning practices, and the use of organic fertilizers. Local landscape maintenance service, fulfil this requirement by offering organic lawn, tree and shrub care. Also expert pruners who encourage the natural growth of the specimen at hand to be pruned by hand rather than simply to shear bushes and trees.
3. Remove invasive species whenever possible. Invasive species can destroy entire ecosystems. Sustainable landscape maintenance calls for their removal.
4. Use trees and other vegetation to cut energy costs. When properly placed, plantings can keep buildings cooler in the summer and warmer in the winter, thereby slashing energy costs.
5. Increase fuel economy by choosing hybrid vehicles and alternative-fuel landscape maintenance tools. While the feds don't ban their offices from using fuel-hungry power tools such as leaf blowers, they so encourage landscape maintenance service providers to choose alternative fuels and hybrid vehicles.

2.4 FORM FOLLOWS FUNCTION

Form is the end result or the finished product of the designed space. Form follows function is a design term coined by Louis Sullivan in an article he published in 1896 titled The Tall Office Building Artistically Considered. This implied designing without unnecessary decoration, but

Sullivan's work didn't reflect that rigid implication. But without decoration in interior design, s. In interior design, form follows function means that the end result of a designed space should revolve around its function. All spaces have presumed function but the true function of a space is defined by the lifestyle and habits of people using it. Function in interior design means the purpose of the space. For example, the function of a kitchen is to cook and prepare meals. And how a family uses their spaces varies from one home to another. Even in offices the space revolve around colleagues and their work habits. Work habits differ from one office to another, where specific work culture sets the tone of the function of their office spaces would be bland and boring.

Form is everything one sees, the space layout, the furniture, the color scheme, the lighting, the décor and so on. There are various ways to satisfy the function of a space. One can play with space, light, color and warmth. A room that the furnishings are arranged in such a way that there is no floor space is much more likely to end up looking cramped and untidy whereas a room with more space is going to seem lighter and more cared for.

But why should form follow function? One shouldn't fall into the trap of creating spaces full of unimportant items just because they look good, instead one should aim to create a space that is equally efficient and appealing. The following are ways on how to design a room where form follows function; plan with a purpose, keeping in mind that interior design changes over time, knowing that functional spaces are more valuable and considering cost.

2.4.2 PROFILE OF A WORLD REKNOWN DESIGNER.

KARIM RASHID

Karim is one of the best designers of his generation. He comes from Egypt. Much of Rashid's work follow this principle, from his streamlined bathrooms and taps that almost automate the act of washing, to his hotel lobbies in Berlin. He wants his designs to be beautiful but also innately functional-the embodiment of the term 'form follows function'.

Oaza Zdravlja pharmacy in Belgrade, Serbia made by Karim. He succeeded to make a regular and totally boring pharmacy into a beautiful place with lots of fluid shapes and symbols. Everything in that pharmacy is colored in light green that symbolizes healing and a healthy life. All shapes are rounded and fluid and most furniture pieces are transparent and made of

plastic. The walls seem to float and the organic shapes of the things around mingle so as to result in amazing images. The lighting on the ceiling is stylized so as to symbolize the human DNA or maybe the circuit of the medicine in the human body. The overall picture of the location is one of the modernism and hope, trust and elegance.

The architectural forms and weight of this space reference the beautiful intricacies of the human body and healing process. Through the use of soft flowing walls and organic shapes a sense of comfort and security is immediately established. Framed by the sweeping curvature of the walls, a simple, yet powerful counter elegantly hovers above the ground plane. This form is symbolic of the journey medication takes through the body's cellular framework.



Figure 2.5 the pharmacy (Source:<https://www.decoist.com/2012-02-15/awesome-modern-pharmacy-design-by-karim-rashid/>)

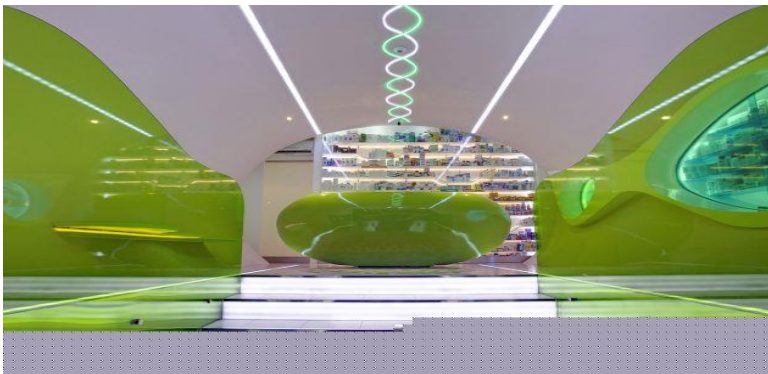


Figure 2.6 the pharmacy (Source:<https://www.decoist.com/2012-02-15/awesome-modern-pharmacy-design-by-karim-rashid/>)

The above exemplar has designed their spaces ensuring form follows function thus creating a more harmonious setting. They basically started by planning how the rooms were going to look like. By thinking carefully about the primary function of the rooms and also the people who would be using the room prior to considering the final touches such as paints or textiles. Knowing how the finished room will be used ensure better design choices when it comes to color schemes and furniture. For example, the pharmacy by Karim, the use of light green color to show health.

2.5 AFRICAN DESIGN

Africa has a vast variety of patterns, everywhere you look you will see repetitions of shapes and colors, textures and lines laid out in all sorts of arrangement. The continent's styles are characterized by big bold patterns, bright colorful fabrics, animal prints, wood carvings, and beautiful art.³ African Patterns are visually appealing. Besides being so visually appealing, pattern making in Africa is an innate thing, akin to rhythm. Pattern is a repeating unit of shape or form. Pattern relates to repetition of graphic motif on a material. A Harvard biologist named Peter S. Stevens has published a book entitled "*Patterns in Nature*" in which he claims that there are only a finite number of ways that patterns can be structured. He starts with the idea of a **grid** as the foundation for any structure or image. He presents a set of ways in which the points of a grid can be connected. These modes of connection become classes of pattern, which he claims can be seen in any situation, in nature and in made images, and from the microscopic to the cosmic scale. The modes he describes include the following which are described here in terms of examples from nature. However, each of these modes can also be seen in examples of designed objects and works of art. In interior design one can apply Africa patterns on wall coverings, tiles, furniture, carpeting and other graphic elements. Patterns can convey a design style, add visual interest to a space. At times when pattern is not well balanced it can really overwhelm an interior space. Patterns determine the activity level of a room.

Larger patterns, tend to be associated with a calm visual interest while smaller patterns can come off as busy to some. Patterns also add visual interest in a room. This are areas that instantly draw one's eyes when they walk into a room. The researcher intends to use the Tonga basket weave patterns to give circles beauty parlor a new identity.

“The key to mixing patterns successfully is all about balance. You must have solid choices to break up all the pattern so your eye does not feel overwhelmed. Choosing similar color tones also allows you to be a bit bolder with your pattern choices.” (Elizabeth Stiver & Amy Munger, of Munger Interiors, 2018). Below are some of African patterns that are well recognized by the outside world;

2.5.1 TONGA BASKETS

The baskets are woven by the Batonga women of Zambia. The material used is ilala palm or mapokwe in Tonga. The women make the leaves pliable for weaving by boiling them. Tonga women only use natural dyes extracted from the roots and barks of trees to darken the leaves. Once the leaves are soft and dyed, they coil them into intricate patterns to make the basket hard or sturdy. Each basket takes about 2 weeks to make from the start to finish- depending on how complex the design is. When they make symmetrical patterns, they carefully calculate the complex pattern prior to and during the weaving process. The Tonga women use these baskets as containers for carrying maize or sorghum. They are used for winnowing grains after they have been thrashed as well.

The Plateau baskets are made by Tonga women living in the highlands of the Southern Province. According to Baskets of Africa, they are “traditionally used for winnowing grain. They have a heavy coiled rim and are woven of tiny vines, or creepers, and palm leaves, in a simple over and under weave style”.

The Munyumbwe baskets are thicker and “woven in deep or shallow bowls”. The Sinazeze baskets are coil woven over grass, which is a big difference from other Tonga baskets. They are rustic looking with thick sturdy walls. Sinazeze baskets are normally created with simple block patterns.

Examples of some of the basket weaves

An interior designer could use this baskets as decorative items, since they have simplistic patterns and color contrast making them a perfect addition to any space. Apart from hanging them, one could use the baskets to display items in the house. Mixing them up in an eclectic style which combines elements of both traditional and modern furnishings.

³ Nurjuwita, D. (2019). African interior designers are shaking up the design world. [online] Lifestyle Asia. Available at: <https://www.lifestyleasia.com/sg/living/property-interiors/african-interior-designers-shakingdesign-world/> [Accessed 17 Jan. 2019].



Figure 2.7 Tonga baskets (source: google images)

2.5.2 KENTE CLOTH

There are over 350 patterns for kente cloth. The kente is made by the Ewes and Ashanti of Ghana. The Ashanti people used to and still do hand weave these bright multicolored clothes for their kings and noblemen. This is said to have been developed in the 17th century and stems from the ancient Akan weaving techniques dating as far back as the 11th century AD. And every design has its own meaning. The word ‘kente’ means basket. Because of the manner in which the fabric is woven, the pattern of the fabric is similar to as basket. The colors used on the kente also have meanings. Black represents Africa, Red represents the blood of forefathers, yellow represents gold and green represents the forest. Also there five most commonly used patterns on the kente cloth: square, triangle, diamond, circle and cross.



Figure 2.8 Kente cloth (source: google images)

2.5.3 NDEBELE PATTERNS

The Ndebele are an ethnic group in Southern Africa that are known for their art work. The Ndebele are Zimbabwe's largest minority, with the Ndebele-speaking community making up around 17 per cent of the total population. Kindred to the Zulu, in their own lands in the south-west of the country, they are traditionally a cattle-keeping people.⁴ Their house paintings are precise and perfectly done. The different patterns and colors have varied meanings. The paintings are primarily carried out by women and they pass the skill on to their daughters. The paintings have straight edges and symmetrical and are done without the help of rulers and squares. There are five main colors represented; red and dark red, yellow to gold, a sky blue, green, and sometimes pink. And all colors have a symbolic meaning to the Ndebele.



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Figure 2.9 Kente cloth (source: google images)

2.5.4 BOGOLANFINI (MUD CLOTH)

African mudcloth is a traditional Malian fabric that is dyed with fermented mud and plant dyes. This ornately patterned fabric can take days to make. The cloth can be used in upholstery of already existing furniture to give it a new improved look.



Figure 2.10 Mud cloth (source: google images)

2.6 DESIGN EXEMPLARS

2.6.1 GLAM5 BEAUTY PALOR BY HALDANE MARTIN

Glam5 is a beauty salon in The Palms in Woodstock, Cape Town, South Africa. It offers a full suite of beauty services. A plush, deep-buttoned reception desk upholstered in coral fabric welcomes club members into the emporium, a visual metaphor for the indulgence of pampering in a luxurious and comfortable environment. The striking color palette unifies the space. Graphic black and white floral wallpaper and geometric patterned tiles contrasts with coral upholstery, feature wall and center piece string installation. To create this innovative center piece, strings were hung from the roof and niche archways cut into the string with scissors by hand – much like a haircut. The coral string is highlighted with lighting recessed into the bulkhead. The main salon space is ordered symmetrically, with nail stations on the left, hair styling on the right and hair washing basins at the end. The visual symmetry is reinforced by the horizontal lines on the floor, whose reflective finish gives the space a sophisticated sheen, while adding to the sense of volume of the room. Faux design classics accent each station. Tulip chairs and round storage cupboards intersperse individual full-length mirrors casually leaning against the right-hand wall. Coral string installations frame each hair-cutting station: soft, feminine and fringe-like, while the high-gloss floor's sharp triangular pattern evokes images of stiletto heels and manicured fingernails.

Along the left, sets of Piña chairs run adjacent to the black and white floral wall, providing a comfortable seating area with a view for nail artists and clients. A final feature is a circular mirror surrounded with mini LED lights embedded into a makeup table – a touch of Hollywood to round off the sense of glamour.



Figure 2.11 The glam5 patterned floor. (source:retaildesignblog.net/2015/03/04/glam5-beauty-salon-by-haldane-martin-cape-town-south-africa/comment-page-1/)



Figure 2.12 The glam5 patterned floor. (source:retaildesignblog.net/2015/03/04/glam5-beauty-salon-by-haldane-martin-cape-town-south-africa/comment-page-1/)

The researcher admires the way Haldane Martin has been able to incorporate patterns in her work without making the space look overwhelming. This patterned look gave the place a whole new identity. Patterns as an element of design add interest and life to interior design and work along with colors. Patterns tell a story of their own and add elements of continuity and smooth transition in a living space.

2.6.2 MADOIDO KENYA

Madoido is one of the Kenyan designers giving homes an African colorful touch. They upholster furniture with local maasai shukas or cloths, lesos, vitenges, linen, velvet, chambray and floral fabric. The brand is owned by Elizabeth and Paul Ndambuki. Their designs are inspired by hand-woven textiles from West Africa like the bologna (mud cloth) and kente and nature. “We seek to create high quality and funky handmade furniture while working to promote sustainable livelihoods in Kenya. All of our products are handmade in Nairobi and inspired by Africa. We use locally available materials to support the Kenyan market and hire local craftsmen to bring our designs to life through a highly collaborative approach. Our designs feature a variety of local wood types as well as African textiles including wax print (kitenge & kanga) from East Africa and hand-woven textiles like bogolan, indigo and kente from West Africa. We believe that providing sustainable employment is the best way to empower Kenya.” (Elizabeth, madoido kenya, 2018).



Figure 2.13 Upholstered furniture, (source:<https://www.jordanawori.com/?p=3674>)

The kente, one of the world's most complicated weaves, is woven only by Ashanti men on looms for both hands and feet. The Ashanti still have ceremonies such as coronation of kings, weddings, and funerals, for which the old kente cloths are used. The adinkira is also a royal cloth of the Ashanti, is hand printed with coms or stamps cut out of calabashes and the hand embroidered with multicolor patterns along each seam. The aseoke from Nigeria, a Yoruba prestige fabric for both the waver and the wearer. Only worn to wedding occasions. Khanga, kitenge and kikoi from Kenya, the kikoi were mostly worn by Somali men. The cotton khanga and lesos that muslim Malagasy and Coastal Kenyan women sewed together from handkerchiefs grew into the market we now know.

The furniture décor is mainly inspired by nature, as well as colorful fabrics and wild animals. Colors that are both rich and deep, coupled with more natural components, are what you will find in most African inspired designs. The use of earthy tones and natural materials is one aspect of African aesthetics. Most of the colors are usually warm to show vibrance and luminosity.

Examples include; yellow, ocher, orange, red, burgundy, brown, and white milk.

The researcher could borrow ideas from the above designers when she wants to repurpose the furniture. The researcher could upholster the worn out furniture with patterned African fabrics. Also the chair at the reception could use the look.

2.7 DESIGN PROCESS

Design Thinking Process Design Thinking is a design methodology that provides a solution-based approach to solving problems. It's extremely useful in tackling complex problems that are ill-defined or unknown, by understanding the human needs involved, by re-framing the problem in human-centric ways, by creating many ideas in brainstorming sessions, and by adopting a hands-on approach in prototyping and testing. (Siang, 2019)

Empathize

Gain an empathetic understanding of the problem being solved by the researcher. This involved consulting experts to learn more about the area of concern by observing, engaging and empathizing with individuals to understand their experiences and motivations, as well as immersing themselves in the physical environment. This allowed the researcher to set aside their own world of assumptions to gain insight into users and their needs.

Define (the Problem)

This was where the researcher analyzed and synthesized observations to define the core issues they had identified. The researcher attempted to define the problem in a human-centered manner as a problem statement. This helped gather great ideas to set up features, functions, and any other elements that enabled problems to be solved or at least enabled users to solve problems themselves with minimal difficulty.

Ideate

Researcher started "thinking outside the box" to identify new solutions to the problem statement that had been created and started looking for alternative ways to view the issue. Hundreds of techniques of Ideation such as Brainstorm, Brain write, Worst Possible Idea, and SCAMPER exist. Brainstorm and Worst Possible Idea sessions were typically used to stimulate free thought and expand the space of the problem. At the beginning of the Ideation phase, it was important to get as many ideas or problem solutions as possible.

Prototype

The researcher produced a number of cheap, scaled-down product versions or specific features found within the product, allowing her to investigate the problem solutions generated in the previous phase. Prototypes were shared and tested within the team itself, in other departments or outside the design team on a small group of people. This was an experimental phase, with the objective of identifying the best possible solution for each of the problems identified in the first three stages. The solutions were implemented within the prototypes and were investigated one by one and were either accepted, improved and reexamined or rejected based on the experiences of the users.

Test

The results generated during the testing phase were used to redefine one or more issues and inform user understanding, usage conditions, people's thinking, behavior, and feeling, and empathy. Changes and refinements were made even during this phase to rule out problem solutions and to derive as deep understanding of the product and its users as possible.

SUMMARY

From this philosophies the researcher guides the client through what is to be done and how it is to be executed by proposing different ways on how to do it. The researcher was able to gain enough knowledge, to aid in coming up with designs for the stated problems.

CHAPTER THREE

3.0 RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

The researcher explains how data was collected for the research on Urban beauty parlor. The researcher collected data from both primary and secondary sources. The chapter looks at the target population picked for the study. And also explains ways and methods used to analyze and present the data collected from the research. The study will be mostly descriptive based on the research problem and research questions formulated. The qualitative approach will be used in the observation, interviews and photography methods of data collection while the quantitative approach will focus on obtaining numerical findings and will be used in the questionnaire.

3.2 RESEARCH DESIGN

“The research design refers to the overall strategy that you choose to integrate the different components of the study in a coherent and logical way, thereby, ensuring you will effectively address the research problem; it constitutes the blueprint for the collection, measurement, and analysis of data.” (Vaus, 2006)

The main objective of this research was to investigate and verify how the contemporary African Patterns can be integrated with up-cycled materials to create trendy and sustainable interior spaces for the Urban Beauty Parlor in Nairobi as a Case Study. The above made this research to adopt a Case Study Research Design which is often used to narrow down a very broad field of research into one or a few easily researchable examples. The case study research design is also useful for testing whether a specific theory and model actually applies to phenomena in the real world. It is a useful design when not much is known about an issue or phenomenon.

3.3 TARGET POPULATION

A target population is the entire group of people the researcher wishes to obtain knowledge from. A selection of these individuals is taken from this population and is known as the ‘sample’ (Gerrish & Lacey 2006). For this specific case study, the target population consisted of the women that came to get a haircut at Urban Beauty Parlor.

3.4 SOURCES OF DATA

There were two types of data to explain the research problem: primary and secondary data. Primary data is data that is collected by the researcher from first-hand sources, using methods like surveys, interviews, or experiments. Secondary data is gathered from studies, surveys, or experiments that have been run by other people or other research. Qualitative researchers identify one or a few variables that they intend to study and then collect data specifically related to those variables. Data are collected from a population or from one or larger sample that represent the population in form that is easily converted to numeric indices. The researcher employed face to-face interviews using interview guides, telephone interviews and written questionnaires. (Leedy & Ormond, 2005)

The following data methods were used for this research:

3.4.1 Observations

Making direct observations was a simple and unobtrusive way of collecting data. Gathering the information the researcher needed gave her a holistic perspective that helped her understand the context in which the space being studied operates and existed. The researcher opted to record the findings on a mobile device and take short notes.

3.4.2 Face to face interviews

Interviews can be defined as a qualitative research technique which involves conducting intensive individual interviews with a small number of respondents to explore their perspectives on an idea, program or situation. There are three different formats of interviews: structured, semi-structured and unstructured.

Structured interviews consist of a series of pre-determined questions that all interviewees answer in the same order. Data analysis usually tends to be more straightforward because researcher can contrast different answers given to the same questions.

Unstructured interviews are usually the least reliable from research viewpoint, because no questions are prepared prior to the interview and data collection is conducted in an informal manner. Unstructured interviews can be associated with a high level of bias and comparison of answers given by different respondents tends to be difficult due to the differences in formulation of questions.

Semi-structured interviews contain the components of both, structured and unstructured interviews. In semi-structured interviews, interviewer prepares a set of same questions to be answered by all interviewees. At the same time, additional questions might be asked during interviews to clarify and/or further expand certain issues.

For this study, the researcher chose to use semi-structured interviews as they worked best with the sample chosen. Questions relating ergonomics, perceived problems of the space as well as possible strategies that could be adopted to improve the interior space were asked during the interview schedule.

The researcher designed an interview schedule. The clients were interviewed. The questions were aimed at eliciting relevant information concerning the comfort of each client regarding the space. Individual semi-structured interviews were used to collect data from the sample. The researcher prepared a set of same questions which were answered by all the clients and used a voice recorder and video recorder to store the responses for analysis. At the same time, additional questions were asked during the interviews to clarify and further expand on certain issues.

The researcher conducted the interviews in person or by phone. The interviews required time and planning to execute them. The researcher made sure the interviewee was comfortable sharing information. The general feel in a qualitative study is formal and emotionally neutral (Leedy & Ormond, 2005). Unstructured interviews are usually very time-consuming (often lasting several hours) and can be difficult to manage, and to participate in, as the lack of predetermined interview questions provides little guidance on what to talk about. Interviews, are believed to provide a 'deeper' understanding of social phenomena than would be obtained from purely quantitative methods, such as questionnaires

3.4.3 Photography

Photography presents the best visual representation of the site. The researcher used this method to show the problem statement, thus helped the researcher in coming up with solutions for the site.

3.5 SAMPLE AND SAMPLING METHODS

The target population of this study were the men and some of the women who frequented this beauty parlor for a haircut or to get hair done. The researcher drew out a sample of the clients

for purposes of conducting interviews. This was because these people interact with this space almost on a daily or weekly basis.

3.5.1 Random sampling

The researcher got to choose any member of this target population by chance without discriminating. The researcher gave numbers to the group then just picked a random number to conduct an interview with.

3.5.2 Stratified sampling.

In this method the population was divided into subgroups who all shared a similar characteristic. This was used when the measurement of interest varied between the two different subgroups and the researcher wanted to ensure representation from all groups. The researcher had a hard time coming up with designs that favored all age groups since the beauty parlor was a place where men and women of all ages frequented.

3.5.3 Convenience sampling

The researcher selected the participants based on availability and their willingness to take part. The results were prone to significant bias, because those who volunteered to take part were different from those who choose not to.

3.6 DATA ANALYSIS TOOLS

The researcher then analyzed the data and came up with insights. Analyzing data helped identify patterns, connections, and relationships. Data analysis was how the researcher was able to go from the mass of data to meaningful insights.

The first stage of analyzing data was data preparation, where the researcher converted raw data into something meaningful and readable. The researcher needed to:

- Data validation. This was to find out the data collected was done as per the pre-set standards and without any bias.
- Data editing. Large data files include errors. The researcher conducted basic data checks, checked for outliers and edited the raw data to make corrections.
- Data coding. This was grouping and assigning values to responses from the research. Then during analysis the researcher was able to deal with simplified age brackets rather than a massive range of individual ages.

If the researcher is dealing with qualitative data, the data preparation was as follows:

- The researcher had to get familiar with the data. Most of this data were just words, by reading the researcher will get familiar with it and started looking for patterns and basic observations.
- The researcher had to revisit the objectives. The researcher was able to identify the research questions that could be answered by the data collected.
- The researcher had to develop a framework. The researcher identified broad ideas, concepts, behaviors or phrases and assigned codes to them.
- Identifying patterns and connections. Once the data was coded, the researcher was able to identify themes, looked for the most common responses to questions, identified data or patterns that could answer research questions.

3.7 Data presentation methods

The data collected by the researcher was presented in the following ways;

- As text.
- In tabular form.
- Graphical form.

The information collected was presented in form of a written research report by the researcher.

3.8 LOGICAL FRAMEWORK

Table 3.1 logical framework (source: Author, 2020)

OBJECTIVE1: To establish the relevance of Upcycling and the philosophy form follows function in enhancing functionality and aesthetics of an interior space				
DATA NEEDS	DATA SOURCES	DATA COLLECTION TOOL	ANALYSIS METHOD	EXPECTED OUTPUT
Determine the importance of upcycling in design.	literature	Review of literature	Content analysis	Understanding and gain of knowledge of the content findings.

OBJECTIVE 2: How to incorporate form follows function and upcycling in the designs.				
DATA NEEDS	DATA SOURCES	DATA COLLECTION TOOL	ANALYSIS METHOD	EXPECTED OUTPUT
Determine how the philosophy has been used in the beauty parlor.	Literature	observation	Visual analysis	Perception of the people using the space.
	Clients who use the space	interviews	Content analysis	understanding
OBJECTIVE 3: To establish the current state of the urban beauty parlor.				
DATA NEEDS	DATA SOURCES	DATA COLLECTION TOOL	ANALYSIS METHOD	EXPECTED OUTPUT

Look at existing conditions of the urban beauty parlor	Clients, employees	Observation questionnaires	Visual analysis Narrative analysis	understanding
	The place	Photography Taking measurements	Site analysis	Documentation of the existing designs.

OBJECTIVE 4: To propose design solutions using Tonga basket weave patterns, form follows function and upcycling to improve the aesthetics of the interior space while giving it a new identity.

DATA NEEDS	DATA SOURCES	DATA COLLECTION TOOL	ANALYSIS METHOD	EXPECTED OUTPUT
Determine how the thematic areas can be incorporated.	Clients, employees	Review of literature	Content analysis	Giving it a new identity through incorporating the patterns
		observations	Visual analysis	
		interviews		

3.9 CONCLUSION

The research methods mentioned in this chapter aided the researcher in efficiently collecting the data and analyzing it in the most effective way. It also helped the researcher to maximize on the resources that were available and planned well to efficiently work around the expected limitations of the research

CHAPTER FOUR

4.0 SITE ANALYSIS, PRESENTATION AND INTERPRETATION OF FINDINGS

4.1 Introduction.

This chapter involves the investigation, introduction and elucidation of the collected data. It begins with the Climatic states of the site, Geographical examination of the site and after that building structure. Under Climate, the researcher utilized graphical techniques to represent the atmosphere and temperature of the site. The chapter goes on with the photographic and Narrative examination of the collected data from the four territories of inside plan; Landscaping, Interior Architecture, Furniture and the Exhibition and Display. The dimension of sustainability of the materials and interior finishes has been featured in the section followed by the quantitative examination and presentation of the responses from the interviews and questionnaires. The analysis of the clients' involvement, sustainability of the materials and the proposals on the different regions and elements of the site that should be redesigned marks the end of part four.



Figure 4.1 Map view showing the area view of the site source: (source: google earth)

4.2 QUALITATIVE ANALYSIS (pictorial and theoretical)

4.2.1 Geographical Location

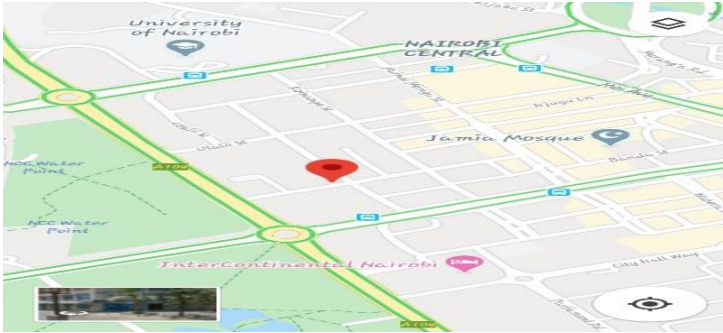


Figure 4.2 Geographical location (source: google maps)

The beauty parlor is located inside the Barcalys Plaza at the junctions of Loita Street and Market street. The area is generally quiet and experiences minimal noise pollution. The primary source of linear noise pollution comes from loita street and the secondary source of linear noise comes from GPO bus. The area is well protected. It is a high rise building.

4.2.2 Climatic Conditions

The tropical character of Nairobi climate is exhibited as modified equatorial climate of the highlands, with temperatures and rainfall being influenced by the altitude.

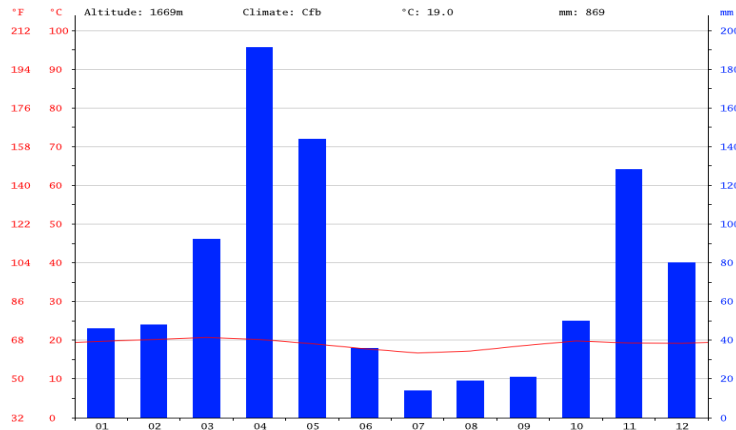


Figure 4.3 Average temperatures in Nairobi (source: www.meteoblue.com, 2020)

The driest month is July, with 14mm, 0.6 inch of rainfall. With an average of 191mm, 7.5 inch, the most precipitation falls in April.

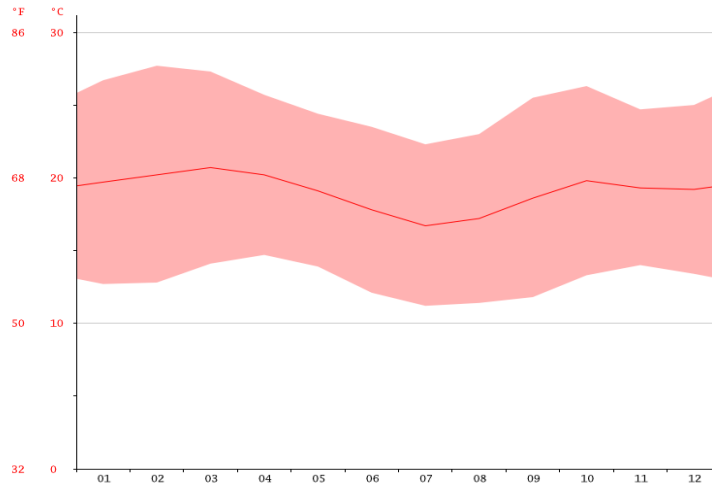


Figure 4.4 Average temperatures in Nairobi (source: www.meteoblue.com, 2020)

This climate is considered Cfb according to the Köppen-Geiger climate classification. Cfb is the Köppen classification of climate typical of west coasts in higher middle latitudes of continents, and generally features mild summers (relative to their latitude) and mild winters, with a relatively narrow annual temperature range and few extremes.

4.2.3 Interior architecture

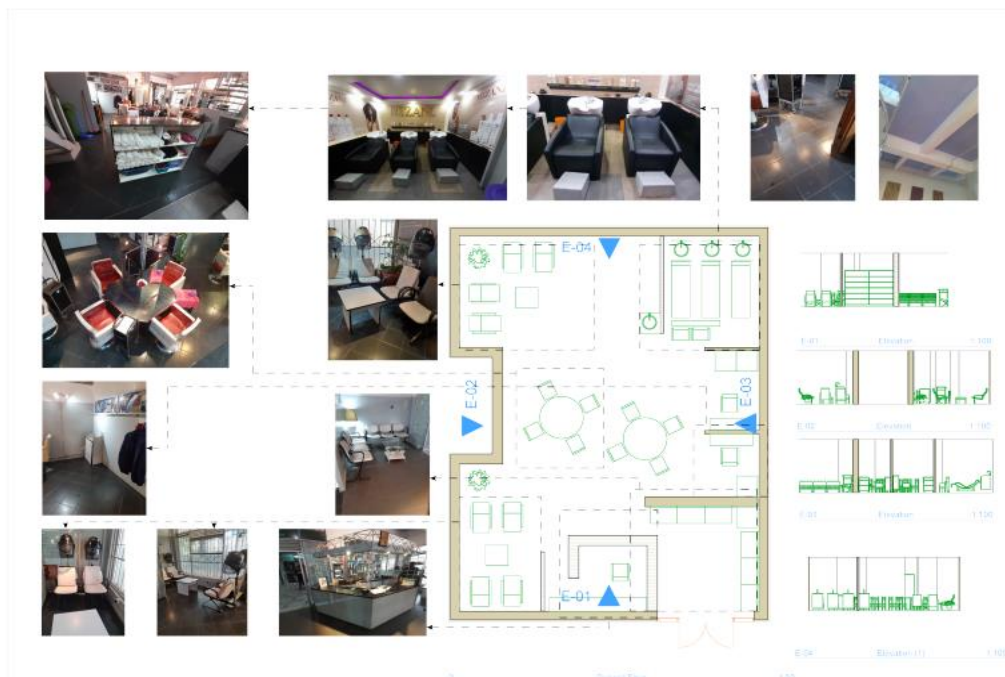


Figure 4.5 Existing condition of the interior space (source: Author's construct, 2020)

Space

The layout is an open space plan. At the entrance there is a reception area where there is a reception desk. On the left far end there is a lounge area which accommodates six clients. The seats are not really comfortable for a client who has to wait hours for their stylist to do their hair. On the other far end is a sectioned area where there are four hair dryers. In total there are ten working stations. The spacing between each station promotes functionality but so much could be done to improve the existing set up.



Figure 4.6 Showing the space layout,(Source: Author,2020)

Flooring and walls

The walls are plain white with little or no advertisement going on. On the walls there are posters of women modelling for the Mizani brand and a mizani logo. The flooring is ceramic tiles. Ceramic tiles are strong and hold up very well under foot traffic. Its durability is stellar, thus the floor of the salon still looks good enough. The tiles lack patterns and are just plain black.



Figure 4.7 Showing the flooring, (Source: Author, 2020)

Light and ceiling

The ceiling is an exposed ceiling. Whereby every duct work section, pipes and electrical wiring can be seen. This gives a warehouse vibe to the space. It is purple and the beams are white. There are no lights suspended from the ceiling. Instead the lights are fixed to the walls on the sides. The lighting here is generally warm because the bulbs illuminate yellow light. There are also light fixtures on the mirrors which help eliminate shadows since they directly light a client's complexion.



Figure 4.8 Showing the ceiling, (Source: Author, 2020)

Furniture

In a beauty salon, there are a number of different pieces of salon furniture needed for client's maximum comfort and their treatment.

There's a reception desk, for clients to book in and report to once they arrive for their appointment. It's devoid of any special designs. The counter has a metal framework at the top which lights are protruding from. There are exhibition displays at the back of the reception counter. Lounge area, comprises of six white seats and a glass table. The seats are the typical seats found in receptions light weight and modular. And there is a coat rack also. And a table lamp at the corner to illuminate the space. There are three sinks where clients get their hair washed. The seats are black, non-adjustable but slanted at an angle. They can't be moved.

There are two working stations each having four seats strategically placed round a table with mirrors. So in total there are eight mini working stations. And there are other two working stations separate from the main ones. The tables are made of wood painted in black. The seats have a leather upholstery and are red and white in color. There are spaces set aside for the Hair dryers. The seats are like the ones found at the reception. They seem a bit uncomfortable. And there are white tables also.

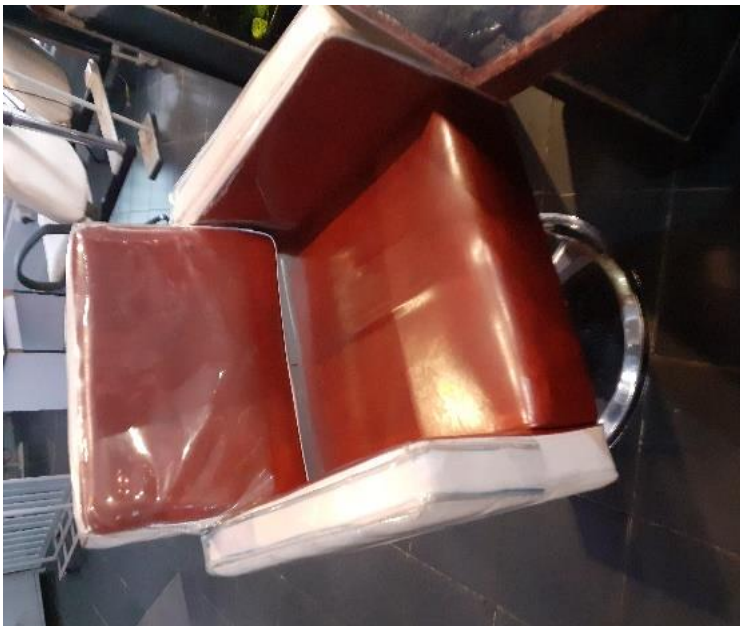


Figure 4.9 Showing a chair at the working station (Source: Author, 2020)



Figure 4.10 showing the furniture at the hair dryers section, (Source: Author, 2020)

4.2.4 Exhibition and Display

There are a lot of storage units. This particular space has exhibited products from Mizani cosmetics. At the entrance there is a unit exhibiting the products. Also at the back of the reception there is another unit exhibiting a whole range of hair products. The towels are tucked away neatly at the sink area for ease of access once they are done washing a client's hair.



Figure 4.11 Showing the display units for mizani hair products (source: Author, 2020)

4.2.5 Landscaping

The beauty parlor is located inside the Barcalys Plaza at the junctions of Loita Street and Market Street. The landscape in the vicinity is mainly used as huge parking lot. Though there are seats where one can seat and wait for someone. The seats are made of iron, painted green. There is also a hedge which is unkempt. The landscape has no tarmac or any sort of protection since when it is a rainy season, the area becomes muddy hence hard to access the area. The place could use some good landscaping design.

4.3 QUANTITATIVE ANALYSIS

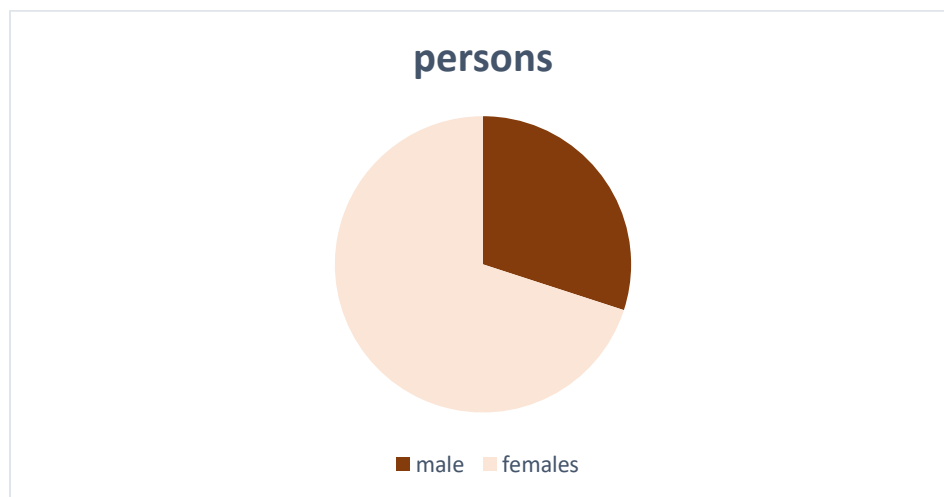
4.3.1 Questionnaire

From a random sample of 10 out of 15 staff members at Urban Beauty Parlor, the questionnaire below was used for further research. The questionnaire had 6 questions all close ended. View questionnaire in the appendixes section.

4.3.2 Analysis and Presentation

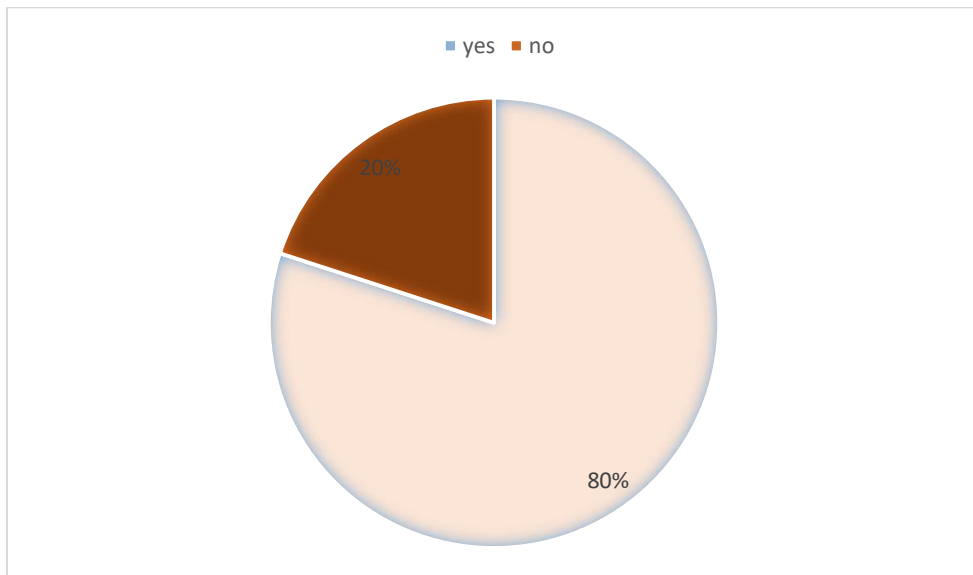
Question 1: Out of the 10 who answered the questionnaire, 3 were male and 7 were female. Below is a chart representation.

Table 4.1 Showing the gender distribution of the people around



Question 2: 8 out of the 10 are familiar with upcycling and 2 have never heard of it. Below is a representation of the data.

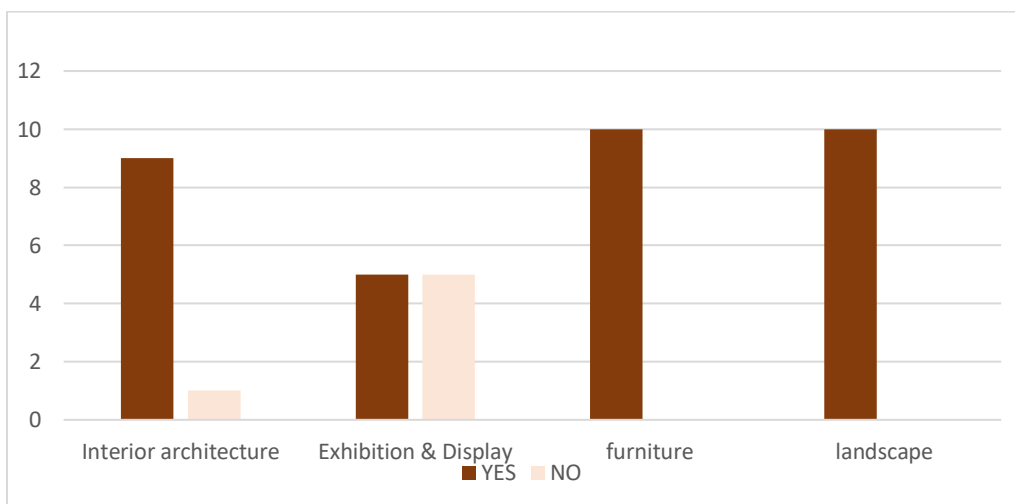
Table 4.2 Showing the familiarity with upcycling.



Question 3: From the questions asked 8 saw it fit for new designs to be incorporated in the beauty parlor and 2 see no need for change but other than work with what they have. From the four areas of design, each affects the look of the beauty parlor in a different way. Majority of the clients and employees thought an uplift would do for the interior of the beauty parlor. Because it would show their origin and how proud they are of the African culture.

The chart below shows that

table 4.3 1 Shows the reaction to the uplift of the space



4.8 CONCLUSION

The research methodology used for the research will be mainly qualitative to be able to come up with a comprehensive summary of the findings. The target population will be mainly the men and some of the women who frequent the beauty parlor.

CHAPTER FIVE

5.0 SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.

5.1 Introduction

This chapter discusses the findings presented in the previous chapter. In relation to the research questions, the researcher summarizes the findings to come to an appropriate conclusion and develop recommendations to improve the site. The researcher appropriate recommendations pertaining to sustainable materials, Tonga basket patterns and the principle of form follows function discussed in the literature review section. All data is based on the fact finding conducted by the researcher through observation and active immersion to employees and clients who use this space. The recommendations will touch on the interiors of the space, the landscape of the building including the parking lot area as well as the furniture, exhibition and display techniques suited for Urban Beauty Parlor. All the recommendations are based on the facts established by the researcher from the data collected in the methodology in chapter three of the research. Chapter five being the final chapter of the research it gives a conclusive summary of the research followed by the researcher's suggestions for further study and research on how to improve functionality of different spaces in Kenya while incorporating African designs.

5.2 Summary of findings

The study site, urban beauty parlor is a posh salon located in Barcalys Plaza which is in the Nairobi CBD, at the junction of market Street and Loita Street. From the researcher's participant observation and qualitative analysis of the site's existing spaces and surrounding conditions, it can be concluded that little regard has been put into the aesthetics, circulation and functionality of the interior spaces and landscape of the site. There is no evidence of the incorporation of any African Patterns and sustainable materials in the spaces.

The landscape design of the estate is plain with little vegetation. This could be improved by using systematic alignment of vegetation types, flower beds and outdoor seating and a well maintained parking lot with tarmac for clients. Provision of a bicycle rack and motorcycle parking spaces would also reduce the congestion. The exhibition and display used in Urban beauty parlor house is fairly okay as they are exhibiting hair products from Mizani. But it

could use some amazing designs so that it would in sync with the suggested ideas for the interior space.

The furniture used is mainly found in beauty spaces settings. The chairs at the lounge are not as comfortable as they should be for clients who want to wait for a specific hair stylist to do their hair. The wait becomes a moment of relaxation on its own. The chairs at the styling tables could use some upholstery.

As indicated by the findings from the literature reviewed by the researcher in chapter two of this research, it very well may be reasoned that African social parts of maintainable inside plan are not acknowledged in the space. Rather, the majority of the Kenyan social spaces are planned and fabricated basing on Western themes and rationalities misinformed by the confusion that these foreign themes are progressively exemplary, in vogue and better than the contemporary African Design. Henceforth they end up with interiors that doesn't characterize the users. This is an insignificant deception that denies the interior designers an avenue and stage which they can use to value the African cultural materials and standards.

5.3 RECOMMENDATIONS

The researcher recommends a facelift to the space by incorporating Tonga Basket weave patterns and its colors while improving the functionality of the space. Vibrant colors to give a more subtle feeling for more motivation to be pumped in and give a mindset of great thinking and execution. Functional use of furniture that can be converted to something than what common man is used to in the sense of avoiding disposing of things that can be upcycled or reupholstered to bring better interior and exterior design aesthetics.

5.3.1 Interior architecture and human development

Ceiling and lighting

Salon lighting impacts how clients feel about their services and the salon design. Salon lighting should flatter the client's complexion and compliment the interior of the space. Bulbs come in a variety of temperature ranging from very warm to very cool. The following considerations have been put in place when coming up with the suitable lighting: the lighting should accurately render colors, should flatter the complexion, the lighting should be positioned to eliminate shadows, investing in energy-efficient bulbs for long-term savings and over-head task lighting for great illumination. The researcher recommends mounted LED spotlights into the ceiling. Also high color rendering LED modules to illuminate the

customer's hair for cutting, styling, and color procedures. The researcher also recommends each station mirror to have a single decorative light fitting on one side to provide shadow free lighting on the customer's face.



Figure 5.1 Showing the light fixtures (source: retail design blog, 2015)



Figure 5.2 Showing the patterns on the wall (source: retail design blog, 2015)



Figure 5.3 Showing the light fixtures (Source: pinterest)

The researcher recommends a high ceiling as it makes the space airy and feel spacious. But for the reception and wash area the ceiling should be lower to create a homely feel and then use the full height in the main space.



Figure 5.4 Showing the raised levels in the different parts (source: google)

Color and walls

The salon must be a warm and comfortable place. The researcher recommends the Tonga basket color palette. It has varying shades of brown. Brown is the color of earth, transmits feelings of stability and durability. The shades are clear, close to ochre and brick and are positively associated with something luxurious.



Figure 5.5 Showing the color palette (source: google images)

Flooring

The flooring should feature flooring that is designed to handle a little bit of everything, from the foot traffic of the clients and employees to the spill overs from hair chemicals.

The researcher recommends vinyl flooring. Vinyl flooring is a good flooring material for high traffic spaces. The floor is slip resistant, noise resistant and easy to maintain. It is also resistant to moisture and spills.



Figure 5.6 Vinyl flooring (source: google images)

5.3.2 Furniture

Based on anthropometrics one ought to consider a standard size when considering the furniture design since not all furniture can fit everyone. When styling a client's hair, the

ergonomics of the salon chair makes the efforts of a hair stylist more manageable. By adjusting the position of the client, the hair dresser can more easily provide a quality result.

The chair in which the customers will have their hair styled ought to be comfortable and able to move up and down smoothly, allowing the stylist to reach their hair at different angles. If the stylist is tied up with a client and another client arrives, they'll need to have somewhere for them to sit and wait. The researcher recommends the furniture to be easily adjustable. And upholstering of existing furniture to make them look better instead of buying other pieces of furniture.

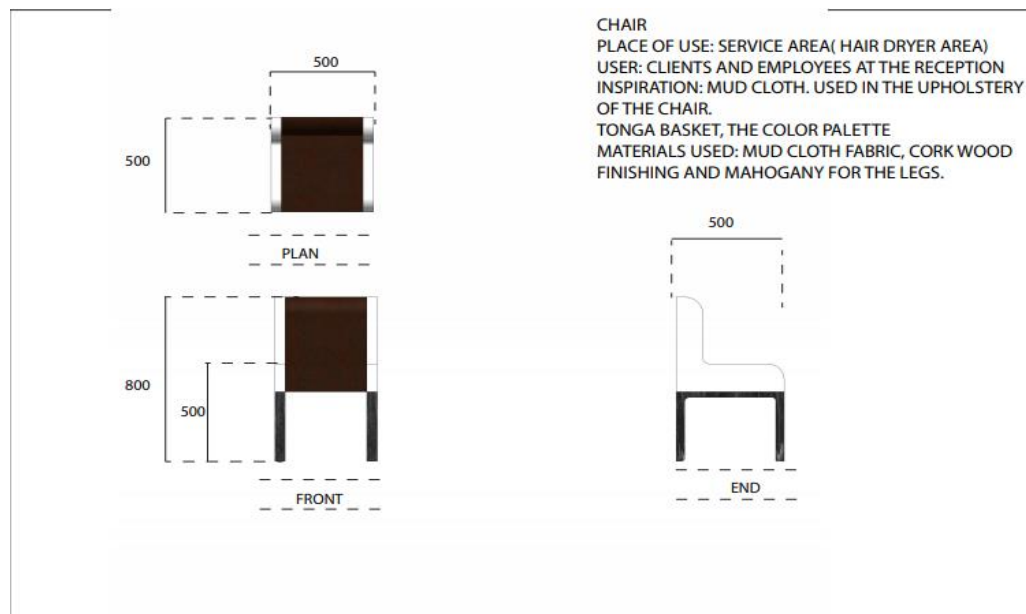


Figure 5.7 Orthographic projection of the recommended lounge chair (source: author, 2020)

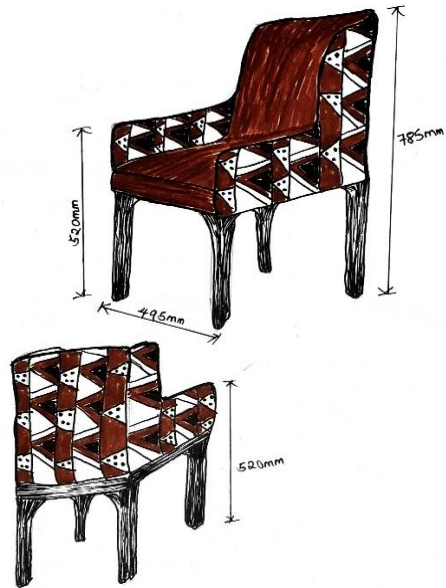


Figure 5.8 Chair (source; author,2020)

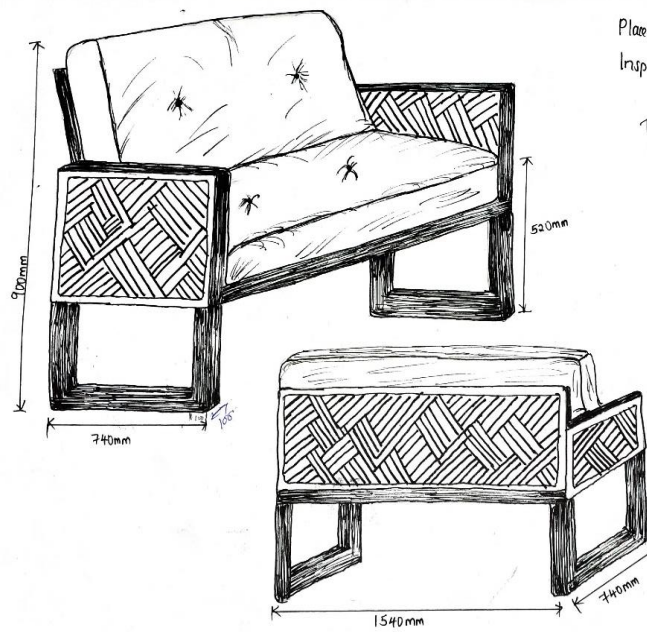


Figure 5.9 Lounge chair design (source: Author 2020)

The market is loaded with sustainable, up cyclable, re-usable and natural furniture materials instead of the regular materials and items. Bamboo, reeds, , up-cycled elastic rubber, wrought iron and steel. For clients to book in and report to once arriving for their appointment, there need to be a reception desk. For this the researcher recommended use of sustainable material like bamboo to come up with it.



Figure 5.10 Reception desk (source: pinterest, 2016)

Exterior Furniture

Bamboo, wrought iron are the best materials for the exterior furniture due to their durability, versatility and resistance to water, sunlight and other adverse weather conditions. Wrought iron is the best material for the outside furniture since they are water and heat safe, up-cyclable environmentally friendly, strong and flexible henceforth can withstand the predominant cruel outside environment and climatic conditions. Iron is moldable materials henceforth they can be effectively manipulated by the designer into desired designs and shapes through hatching and etching explicit symbols or representative as appeared in figure above.



Figure 5.11 Outdoor chair made of wrought iron (source google,2015)

5.3.3 Exhibition and Display

For a space to bring out a wow factor there has to be an eye catching surrounding to tell the space is well thought after. The researcher recommended the following designs for the spaces, which are the reception area and the point of sale unit. The salon exhibits hair products from mizani.



Figure 5.12 Recommended reception display unit (source: google, 2011)



Figure 5.13 recommended display unit. (Source: Pinterest, 2018)

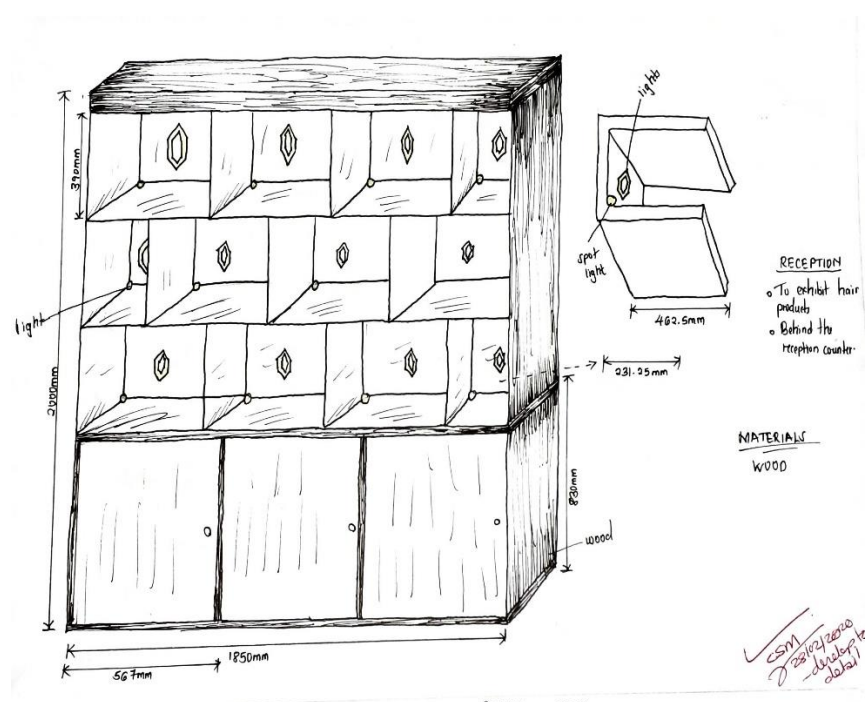


Figure 5.14 sketch concept of the display unit (Source: author, 2020)

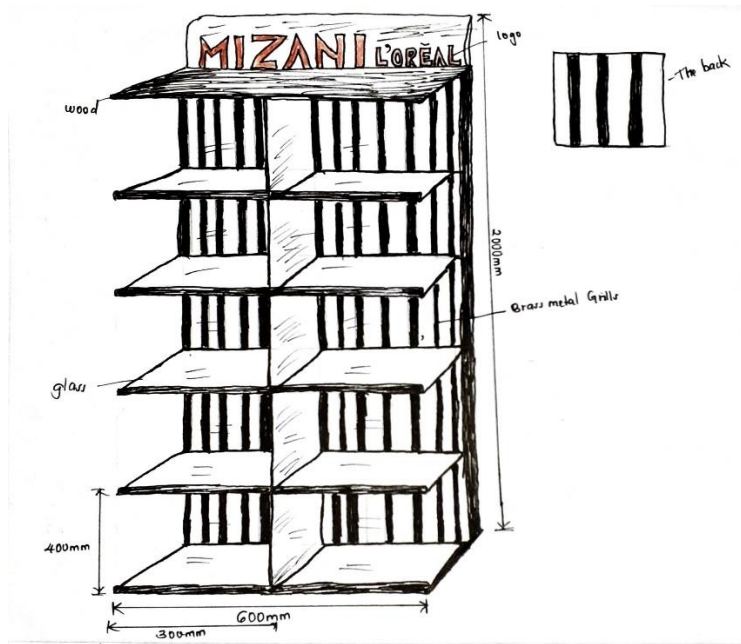


Figure 5.15 sketch concept of the display unit (Source: author, 2020)

5.3.4 Landscaping and Human Environment

Vegetation plays a significant role in the overall aesthetics of a landscape. Depending on the type of vegetation chosen, they create a feeling of nature in an environment, evoke emotions and feelings, and capture moods and also beautifying the outdoor environment through their qualities such as form, color and texture.

Below are the recommended flowers, shrubs and ground cover

Jacob's ladder plant: the plant is annual and grows almost anywhere. It has good foliage and it has very colorful leaves. They are finely divided variegated leaves.



Figure 5.16 Jacob's ladder, (Source: Andriy blokhin,2010)

Bougainvillea: the plant is drought tolerant and pack a huge ray of color. It can be used as groundcover. The flowers bloom all year round.



Figure 5.17 bougainvillea, garden world images, (Source: Alamy stock photo, 2010)

Parking lot

Determining how the parking lot will be used, what it will be used for and what kind of amenities are important are all necessary in creating a parking lot that is functional. The researcher recommended traffic signage that is necessary to direct drivers and pedestrians. The researcher recommended better landscaping in order to create good aesthetics. Thick hedges can help keep out peering eyes and help dealing with the glare that come off of vehicles lights.



Figure 5.18 Proposed parking lot (source: google, 2015)

Bicycle racks and motorcycle parking will be provided to reduce congestion at the parking lot. The researcher also recommends wider pathways to be created to allow room to walk comfortably without any inconvenience

5.4CONCLUSION

It is based on this qualitative research that the researcher recommends the above recommendations and solutions that can be applied to the beauty parlor spaces to provide an accessible, comfortable, aesthetic and appealing to enable social interaction. The researcher concluded that by applying the recommended solutions, the site would be transformed into a sustainable aesthetic environment.

5.5 SUGGESTION FOR FURTHER STUDY

More study is to be per taken so as to give a wider scope to this dissertation

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APPENDICES

Questionnaire for the Employees

a) Sex : Male ☐ Female ☐

b) Age : years

c) Occupation / Profession

.....

d) Place of residence.....

Question 1: How would you compare the general design of Urban Beauty Salon and those of other salons you have worked in?

1. Superior ☐ 2. Simila ☐ 3. Infe ☐

Question 2: What do you understand from the word —upcycling?

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Question 3: Would you recommend Up-cycled materials inspired by African Theme of Patterns to be applied in redesigning Urban Beauty Parlor?

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Question 4: In Your opinion does the overall design of Urban Beauty Parlor represent the African culture.

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Questionnaire for Clients.

1. What are your views on the interior design, furniture, exhibition and display and the general landscape of the Urban Beauty Parlor?
2. What are the effect of the materials on your health and the environment?
3. Which space of the salon interior would you recommend to be renovated and redesigned and furniture improved?
4. Would you recommend for the renovation and redesigning of the beauty parlor with upcycled materials inspired by African Theme of Patterns? If yes: Specify the areas that need to be redesigned.
5. What features and components of the hotel would you like to retain their original design and why?
6. State any elements/areas that you would like to be introduced in the beauty salon design as far as the Interior Architecture, Furniture, Exhibition and Display Units and the general Landscape of the hotel are concerned.
7. What are some of the challenges you encounter while in the salon?
8. Which materials do you prefer for the furniture, landscaping, exhibition and display units and the interior design and their preferred color schemes?