



**THE UNIVERSITY OF NAIROBI**  
**SCHOOL OF THE ARTS AND DESIGN**  
**PROJECT PAPER: BDS 413**  
**(Product Design Specialization)**

**INCORPORATING ASHANTI CULTURE TO CREATE AESTHETIC PRODUCTS FOR  
MAMA ASHANTI RESTURANT IN LAVINGTON**

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**Project paper submitted to Partial Fulfillment of the Requirements for the Award of the Degree of  
Bachelor of Arts in Design (B.A Design)**

# DECLARATION

I, Leila Nyakio Khan, do declare that this is my original work and I also affirm that to the best of my knowledge it has not been presented in the past for the fulfillment of any degree course or any certificate course in any learning institution.

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# DEDICATION

First is to thank the Almighty God for granting me strength and a heart of resilience and determination to see the successful end of my design degree.

To my supervisor Dr. Maina and Dr. Lilac for their unending guidance and support. Your advice forged by years of experience in design has been a strong pillar in the making of this project.

To my family and friends for being a source of strength and believing in what I do.

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# ABSTRACT

After mass media, ethnic-themed restaurants are possibly the second most influential socializing agents of foreign cultures. Whereas the media often depicts foreign cultures in a stereotypical manner, the opportunity exists in the hospitality field to offer consumers a more detailed and accurate insight into a culture. The goal of this study is to find out using Ashanti culture how one can create aesthetically pleasing products for a restaurant to better bring out its cultural theme. To this aim the researcher set out to Mama Ashanti restaurant located in Lavington to conduct the research.

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# **1: INTRODUCTION/ BACKGROUND OF THE STUDY**

We all have our philosophies, whether or not we are aware of this fact, and our philosophies are not worth very much. But the impact of our philosophies upon our actions and our lives is often devastating. This makes it necessary to try to improve our philosophies by criticism. This is the only apology for the continued existence of philosophy which I am able to offer' (Galle, 2009). As a designer, your philosophy is meant to define what you wish to accomplish at the end of the design and guide you on which principles you should use. Great design is more than just good aesthetics, it is both the visible and invisible that make a great design.

Yves Behar, often regarded as one of the most influential industrial designers alive (and chief creative officer of Jawbone) likes to say that "the work of a designer is really at the intersection of commerce and culture". (Siegel, 2004). To fully understand this design philosophy, one must understand what culture is. "Culture (from the Latin culture) is a concept of many meanings, the most common being, especially in anthropology, the generic definition formulated by Edward B. Tylor according to which culture is' all that complex which includes knowledge, beliefs, art, morality, law, customs and all other habits and capacities acquired by man as a member of society. Cultural aspects must be considered when trying to derive design solutions that are meaningful to people. (Siegel, 2004)

Ashanti masks are thought of by most people as beautiful, but there is more to them than beauty that meets the eye. African masks are often part of a costume used in ceremonies during religious and social events to represent the ancestral spirits. The masks are believed to bridge the gap

between the spiritual world and the physical world, bringing ancestors and their entities to life through their usage. They are often brought to life during dance. Traditional African wood carving reflects the culture of an authentic and original philosophy. It allows a highly organized system of thought. (Holder, 2010)

The Kente strip serves as the basis of a large cloth which Ashanti men wear known as Toga. The Kente cloth represents the craftsmanship African weavers used to make it. It was inspired by a spider's web which sparkled in the moonlight. Originally it was reserved for Ashanti royalty. The Kente cloth is brightly colored and serves as an inspiration to many artworks. (Boddy-Evans, Thoughtco., 2018)

Ceramic artworks are often decorated with certain symbols known as Adinkra symbols. These symbols represent concepts or aphorisms. They are used a lot in fabrics and pottery among the Ashanti. The symbols are used to decorate but also have meanings that convey traditional wisdom. (Boddy-Evans, Thoughtco., 2020)

Increased demand for timber in the world in general has put a strain on the timber reserve. At the same time the demolition of thousands of buildings and wood structures result in tons of waste for incineration or landfill disposal. There is great potential to reuse most of the wood from the structures for tomorrow's construction. Identify other uses for this timber can create economic opportunities and help conserve. This wood can be used by designers to make different products instead of cutting down more trees to make them. In this way the designer has repurposed the wood to make a different product. The intention of sustainable design is to eliminate negative environmental impacts completely through sensitive design. In this case recycling will be our chosen method of sustainability, specifically recycling of wood for the African masks and also the recycling of aluminum scraps to make sculptures. (TERRAMAI, 2019)

Mama Ashanti Limited Kenya (Mama Ashanti) was established in 2014 as a limited liability company in Kenya. It is located at plot number 3734/13 on Muthangari Garden road in Lavington, Nairobi. It spans over 849 square meters of indoor and outdoor bar and dining areas, including an outdoor children's playground. With over 50 capable employees, it is a restaurant which offers authentic West African cuisine in the city of Nairobi, Kenya's most cosmopolitan business environment and populated city. The restaurant has both an outdoor and indoor sitting option. The outside area is mainly used for small events.

The target population that the researcher has is a total of one hundred and eighty people who will be divided into sampling using convenience and stratified sampling. When looking at the methodology the researcher will use observation, photography and conducting interviews. The data collected will then be analyzed and presented. the data presentation will be in form of tables, print outs, pie charts and bar graphs.

## 1.1 PROBLEM STATEMENT

It is that the aesthetics do not match the theme of the restaurant (west African). The cutlery is plain in that there are no decorative patterns on it or stylistic shapes assigned to the cutlery. The colour palette chosen is very narrow with only two dominantly visible colours (red and green) Given the west African theme the restaurant still lacks west African sculptures, whether abstract or direct mimicry. In terms of material choice, the mats and table clothes are all cotton based and very light.

## 1.2 OBJECTIVES OF THE STUDY

### 1.2.1 Main Objective

To explore the fields of product design and its knowledge to create the effectiveness of using Ashanti mask and Kente cloth inspired products to improve aesthetics and ambience of the restaurant and bear cultural meaning to the restaurant customers.

### 1.2.2 Specific Objective

These objectives are to help the researcher to attain the overall main objective

1. To establish contemporary design trends in restaurants of west Africa
2. To compare west African restaurant trends with east African ones
3. To investigate the Ashanti symbols and their meanings and Inco-operate them into the making of products suitable for restaurant ambience.
4. To Inco-operate motifs and colours from the traditional Kente cloth in creating new products for restaurants in Kenya

## 1.3 RESEARCH QUESTIONS

### 1.3.1 Main research question

The main research question is how can Ashanti sculptures and Kente cloth be used to create products that attract and bear meaning to the restaurant's customers and how effective can it be?

### 1.3.2 Specific research questions

These help the researcher on the main research question. They include:

What contemporary designs are used in west Africa?

What differences are there between west African trends and East African trends?

What are Ashanti symbols and how are they incorporated cultural in products?

What colours and motifs were used on the Kente cloth?

## 1.4 SCOPE OF THE STUDY

This study is meant to give insight to the creation of culture-based products in relation to the four fields of product design (jewelry, leatherwork, sculpture and ceramics). This study mainly involved primary and secondary sources of information to acquire information needed to create these culture-oriented products for the restaurant.



Figure 1.1 Map of Africa highlighting Kenya (Source; Google Maps)

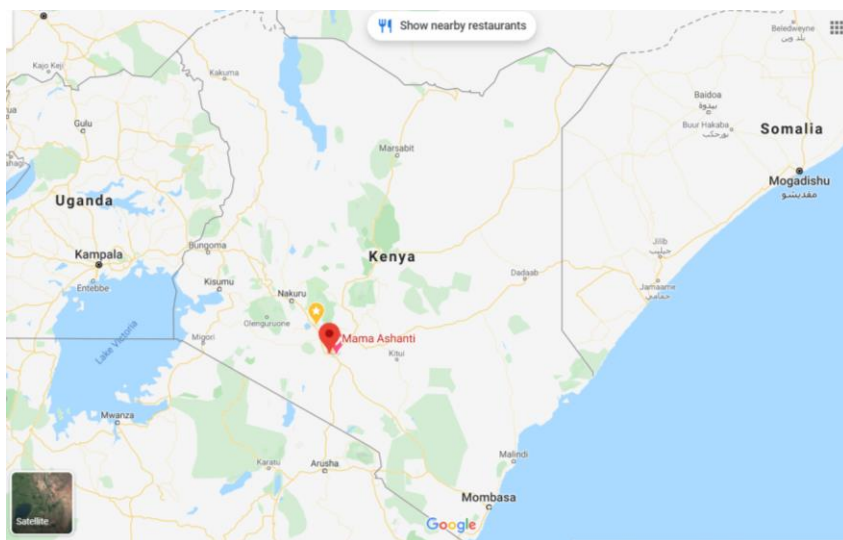


Figure 1.2 Map of Kenya highlighting the Location of Mama Ashanti Restaurant (Source; Google Maps)

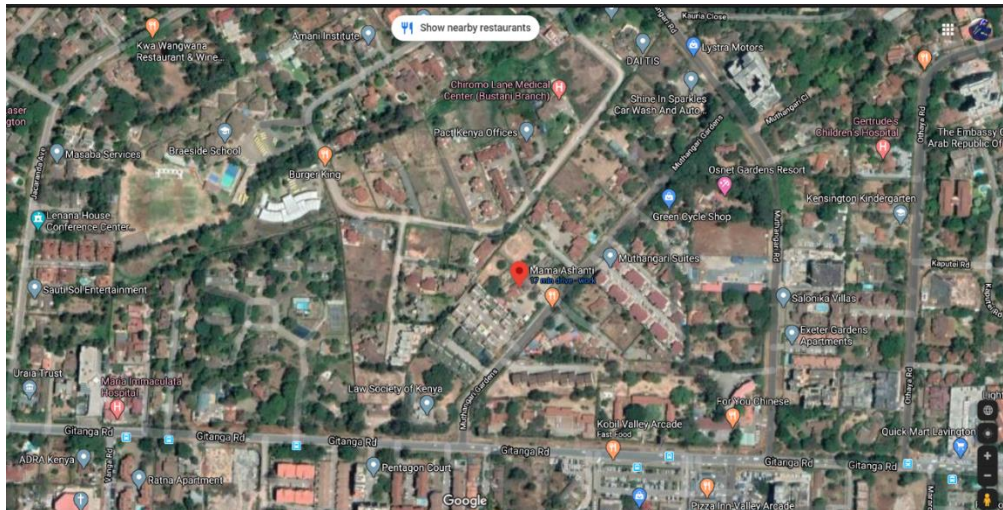


Figure 1.3 Map of Mama Ashanti Restaurant and its surroundings (Source; google maps)

This study will be conducted in Nairobi county, Lavington.

## 1.5 LIMITATIONS OF THE STUDY

Having a limited budget and limited time will restrict the researcher to a few case studies. Some customers are not willing to cooperate with the researcher. The availability of information about the Ashanti culture can only be secondary hence no firsthand information about the culture.

## 1.6 SIGNIFICANCE OF THE STUDY

This study will help the owner of Mama Ashanti restaurant bring in more cultures since it aims to help the restaurant portray its cultural aspect better. The restaurant is west African themed and hence it should feel so when the customers walk in. at the same time the products created should be functional and not just aesthetically pleasing.

## 1.7 DEFINITION OF TERMS

Mimicry- the action or skill of imitating someone or something, especially in order to entertain or ridicule

Reclaimed- recover (waste material) for reuse; recycle

Sustainability- avoidance of the depletion of natural resources in order to maintain an ecological balance.

Stratified sampling- the researcher divides the population into separate groups, called strata. Then, a probability sample (often a simple random sample) is drawn from each group



# 2: LITERATURE REVIEW

## 2.1 INTRODUCTION

This chapter will look at the current literature concerning design as a cultural artifact and sustainability. It will also exemplars who used the same theories and philosophies in their work. It will discuss recycling and repurposing with regard to design and the materials used. This chapter will also show how the researcher plans how to use sustainability and design as a cultural artifact. In the last part of this chapter, the researcher broke down how certain design artifact are used and their meaning.

A few exemplars will be reviewed with the champion exemplar, being featured as the most reasonable where the philosophy (design as a cultural artifact) is concerned. The researcher will also go deeper into the works of the other exemplars who used similar theories and philosophies.

## 2.2 DESIGN AS A CULTURAL ARTIFACT

In order to understand the philosophy ‘design as a cultural artifact’ one must first understand the definition of a culture. According to the oxford dictionary, culture refers to the ideas, customs and social behavior of a particular people or society. It can also be referred to as a large diverse set of intangible aspects of social life. It also includes the material objects that are common in a society.

Non material aspects of culture include values, beliefs, language, communication and practices shared by a common group of people. It is also the rules, norms and laws that govern a society. Culture also includes the practices we are involved in such as religious ceremonies and celebration of holidays.

Material culture consists of the things that man makes and uses. This sector includes various things such as artifacts, buildings, technological gadgets, clothing and art. Material culture can also be referred to as cultural products. The material and non-material aspects of culture although different are connected to each other. Material culture is shaped from non-material aspects of culture. What

we believe and value influences what we make and use during our day to day lives. This is why cultural products follow certain patterns. Culture must therefore be used and considered in providing design solutions that make sense to people.

A cultural artifact to anything created by humans which gives information about the culture of its creator and users. Cultural artifacts whether ancient or current are significant because they offer insight into technological processes, economic development and social structure. A cultural artifact can also be defined as an item that when found, reveals valuable information about the society that made or used it. (Yelnick, 2014). Cultural artifacts are important to the study of humans over the course of history. They serve as evidence to scholars of what happened in the past and they also serve as an inspiration of what to improve for the future.

Every artifact is a cultural artifact being a mediation tools between men and environment, but the way an artifact becomes heritage is a through a collective selection and election process based on social construction. From art-objects and culture-objects to design-objects they all are result of design processes that can be described with a system approach, identifying common structures that can be innovatively transferred from each others. Relations among art, culture, society and design concern space and time, and therefore communities and contexts within both an historical perspective and a territorial and local dimension of diffused and sustainable forms of material and intangible life patterns. Design is key factor to enable communities to activate their own culture and to transform and adapt itself according to social, ethical and esthetical needs. Establishing new relations among culture, society, heritage and design, is a way to help cultural identity to belong to contemporary people. So the aim of the forum is to search for connections among design, heritage, artifact and life patterns, in the shaping of culture. This because we strongly believe that discovering, recognizing and making stronger those connections a deep understand of human being can be gathered and a better life can be designed. (Assoc. Prof. Kith Tsang, 2008)

Design is key factor to enable communities to activate their own culture and to transform and adapt itself according to social, ethical and esthetical needs. Establishing new relations among culture, society, heritage and design, is a way to help cultural identity to belong to contemporary people. So, the aim of the forum is to search for connections among design, heritage, artifact and life patterns, in the shaping of culture. This because we strongly believe that discovering, recognizing

and making stronger those connections a deep understand of human being can be gathered and a better life can be designed.

Most, if not all of African designs, have their roots in spiritualism. The customs and traditions driving the designs are closely tied to the living and breathing souls their chiefs or tribal heads. Art and design are both first and foremost communal in nature. So, whether you look at sculptures or fabrics, most of the designs were made to be enjoyed by the whole community and design was used to enhance the social life of the tribe, from the layout of the huts in a homestead to the war masks used in ceremonial dances.

African design is founded in on Primitivism and is concerned with raw form, childlike lines, and references to wildlife, earthly hues and the color orange. African designers have the ability to translate reality into more abstract and expressive forms and to decorate and create amazing patterns, readily observable in their fabrics, ceramics, baskets and masks.

Due to resource, infrastructure and financial constraints, the hallmarks of African design are simplicity, practicality and ruggedness. Though legal and quality requirements are less stringent, this does not translate into cheap, unreliable products. Products that make it in Africa have to stand up against the elements, be user friendly and make common sense. This can be both good and bad as sometimes aesthetics can be left behind for the sake of cost.

## 2.3 ASHANTI PEOPLE

The Ashanti people that inhabit the area of modern Ghana, belong to the wider ethnic group – Akan. With the strengthening of the political and economic power of the highly organized Ashanti Federation (from the 17th century onwards), art under its patronage flourished.



*Figure 2.1 Ashanti People in their Cultural wear (Source; African crafts market)*

Mainly in the service of the king - Asantehene, as well as the ruling classes in a society that had both formally and symbolically represented the state itself, art was the inevitable medium of communication. Through it the message was delivered to subjects, allies, enemies, but also to the spirits of the deceased, who, as it was believed, even after death took part in the lives of their offspring. Material, motifs, symbols, the order of elements and the context in which a certain object was shown, determined the nature of the message, as well as the ones that received them.

The establishment of meaningful analogies between oral culture and art has produced a certain style the result of the interaction of various branches of creativity, and this style is manifest in certain motifs and their “transfer” from one type of the object to the other. That is why certain ornaments found on stools appeared on textiles as well, and from textiles they were transferred to palace walls, which then inspired the production of jewelry and gold-weights (Ashanti: Art, Culture, Heritage, n.d.)

The golden stool is sacred to the Ashanti; today great pride in the Ashanti King lives on in the tradition of the Golden Stool. There is an elaborate legend surrounding it that is told by the old men of Ashanti. The golden stool is very carefully protected. No one has ever sat on it and since its arrival; it has not touched the ground. As an Ashanti symbol, the golden stool represents the worship of ancestors, well-being, and the nation of Ashanti. As a symbol of nationhood, and because it contains the sumsum or Soul of Ashanti, the Golden Stool is considered to be so sacred that no person whatsoever is allowed to sit upon it. It is kept with the strictest security and precaution; and is taken outside only on exceptionally grand occasions. Never must it come in contact with the earth or the ground. It is always lying on its own stool or on the skin of an animal such as the leopard. Ashanti's have on many occasions made great sacrifices to defend it when its safety had been threatened. In 1896 they submitted to the deportation of their King, Prempeh I, rather than

resort to a war in which they feared they might suffer defeat and risk the loss of the Golden stool. They deemed the loss of their King a small thing compared with the loss of their Golden Stool. (African crafts Market, n.d.)



*Figure 2.2 The Golden Stool (Source; wikipedia.com)*

### 2.3.1 TYPES OF ART

Asante are best known for their other royal arts, which include staff and umbrella finials, lost-wax cast gold jewelry, and brass gold weights. Kente cloth is a high-prestige textile that was originally woven from imported silk and now is woven of rayon and other synthetics. Kente cloth has been worn in Ghana by rulers and since independence by commoners as well, and it has also become an important African-American cultural symbol. The deceased are honored by fired-clay memorial head.



Figure 2.3 Sculptures done by the Ashanti people (Source; zyama.com)

## 2.3.2 ASHANTI ARTEFACTS

### 2.3.2.1 ANIMAL STOOLS



Stools indicate status, power and succession of chiefs and kings. Carved from single blocks, Asante (or Ashanti) stools traditionally have crescent-shaped seats, flat bases and complex support structures, which

exist in many designs with symbolic meaning. Asante stools are spiritual as well as practical. They were understood to be the seat of the owner's soul and when not in use, were leaned against a wall so that other souls passing by would not settle on.

#### 2.3.2.2 ASANTE (ASHANTI) ASIPIM CHAIR



Asipim chairs are often seen in Asante royal courts leaning against walls when not in use. Constructed simply out of wood with a hide seat they are patterned after 17th or 18th century English chairs known as "farthingale", "upholsterer's chair", or "embroiderers' chair". Through time they have become identified with Asante chieftaincy becoming symbols of social status and rank in which even minor chiefs will have a number of asipim chairs and more prominent chiefs will have many more. Reflecting Asante expectations of their rulers to be firm and authoritative, the chair takes its name, asipim "I stand firm". Asipim chairs will be decorated with brass tacks and caps, turned finials, worked brass sheets which are incised, worked in repousse' or stamped. The turned brass finials called ntuatire attached to the tops of the chairs represent abstracted claws of an eagle. These finials were made in Europe and traded in the region.



#### 2.3.2.3 ASANTE KENTE CLOTH



The textile is in good condition with a gently faded color. Woven in narrow warp strips of rayon, formerly silk, this textile begins and ends with a "head" of five design blocks. The name for each Kente pattern is derived from the warp striping, though the designs in the weft are also significant and have names. The wearing of Kente was once the prerogative of the king and high-ranking chiefs, but today it can be worn by other Asante on formal occasions. This size cloth is worn by a woman; a full man's Kente is usually about 7 x 11 feet.

#### 2.3.2.4 ASANTE POTS

These small terracotta pots are decorated with animals and symbolic objects. They have rounded bottoms so a small ring support.





#### 2.3.2.5 CEREMONIAL STOOLS



Stools indicate status, power and succession of chiefs and kings. Carved from single blocks, Asante (or Ashanti) stools traditionally have crescent-shaped seats, flat bases and complex support structures, which exist in many designs with symbolic meaning. Most had specific names and designated users. Asante stools are spiritual as well as practical. They were understood to be the seat of the owner's soul and when not in use were leaned against a wall so that other souls passing by would not settle on it. Stools were generally known as *dua* or *dwa*.

#### 2.3.3 ADINKRA

The intricate symbols of Adinkra have an appealing quality that represents reminiscent messages of traditional wisdom, cultural and religious aspects of the Ashanti and Akan communities. Adinkra means 'goodbye' or 'farewell' in the Akan language. Wearing of traditional outfits adorned in Adinkra has been a practice amongst Akan and Ashanti for centuries.

Traditionally, only the nobles and religious leaders had the privilege to adorn Adinkra cloths on special events. However, in modern times, Adinkra has been adopted and extensively been integrated into fashion, architecture, wood carvings, jewelry furniture, pottery and so forth.

Legend has it that the Adinkra is christened after the king of Gyaman, Nana Kofi Adinkra. The Asante artists were later to learn the Adinkra designs King Kwodo Adingras son, Appau after Asante defeated Gyamnan. It continues to insinuate that Nana Adinkra dressed in patterned cloth, in response to his grief on being taken to the capital of Asante, Kumasi. The symbols on Asante's traditional fabric are also known as Adinkra. These emblems were originally crafted by the Akan community. (Alabi, 2020)

##### 2.3.3.1 THE ADINKRA CLOTH

The Adinkra cloth has the Adinkra symbols embedded into its fabric. The Adinkra traditional outfits have outlasted the modern fashion era. In ancient times, Adinkra used to be the preserve of the Ashanti royals

and spiritual leaders. In modern Ghana and Africa expect to spot its use amongst all individuals of any social position.



*Figure 2.4 Adinkra Cloth (Source; yen.com)*

The Adinkra funeral cloth is common to have three shades of colors - Red, black and brown. The Ghanaian designers use symbolic pictures or themes to create patterns on cloth even to other accessories other than fabric. The dye or ink utilized for printing the fabrics is harvested from the bark of specific trees. Most times they still use the old traditional printing techniques - the block - stamp and the screen-printing method. Stamping is accomplished pressing the dye in sequence into the cotton cloth secured to the ground by pegs. Today, batik method like the one used to print Kitenge and Ankara fabrics is being adopted with the hope the use of indelible dye will offer a new lifeline to the Adinkra.

#### **2.3.3.2 ADINKRA SYMBOLS AND MEANING**

It is good to take notice that they are around 400 known Adinkra symbols, but for purposes of this research paper, the researcher will narrow down to the most common ones. Unique symbol in the Adinkra called Dame-dame. The literal meaning of Dame-Dame is chequered or checkered as in the pattern on a chess or a draughts board. A symbol of intelligence, ingenuity, and strategy.

# ADINKRA SYMBOLS

Adinkra are visual symbols, originally created by the Ashanti. Adinkra are used in fabrics, pottery, logos and advertising. They are engraved into walls and other architectural features. fabric adinkra are often made by woodcut printing or screen printing.

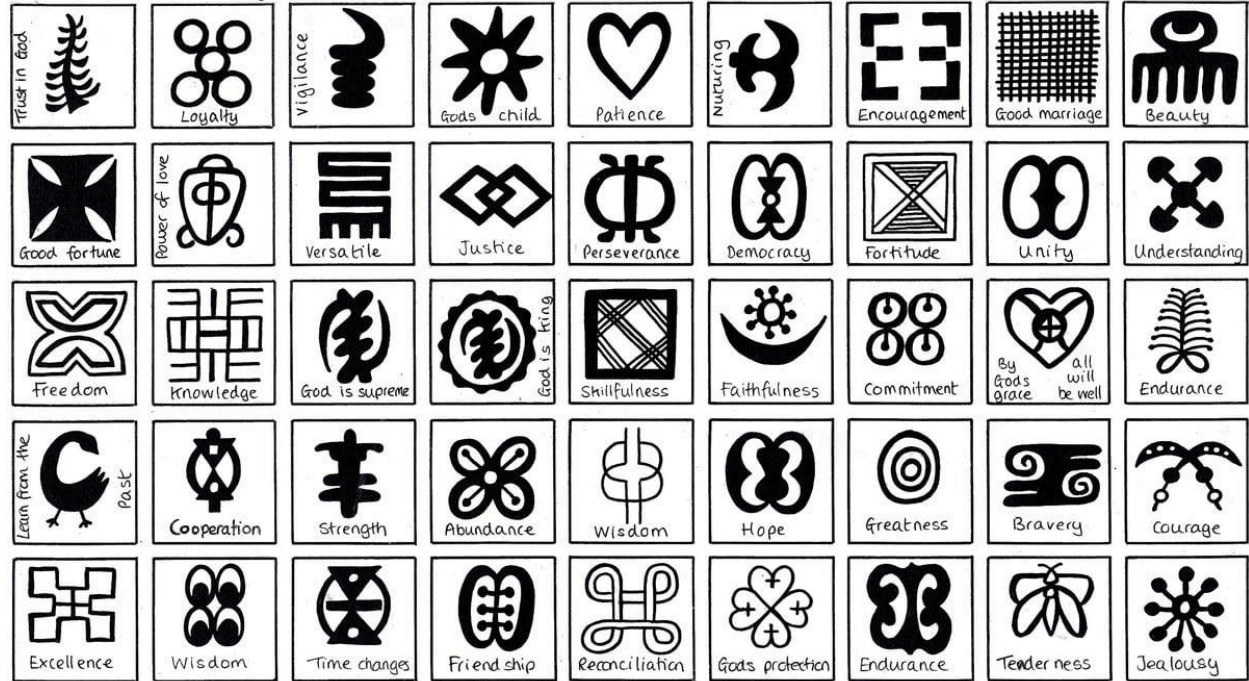


Figure 2.5 Summary of Adinkra Symbols (Source; yen.com)



## 2.4 DESIGN INSPIRED BY ADINKRA SYMBOLS

### 2.4.1 DIVINE CHOCOLATE – LUXURY PACKAGING



Figure 2.6 Chocolate packaging inspired by Adinkra Symbols (Source; Shokopress)

Majority owned by the cacao farmers' cooperative, Kuapa Kokoo in Ghana, gourmet chocolate brand Divine Chocolate chose to encase its luxury confectionery with elegant packaging covered in Adinkra symbols, each selected to communicate the social mission driving the brand.

### 2.4.2 AMWA BY CHRISSA AMUAH – TEXTILE PRINTS

AMWA creates textiles and interior textiles inspired by the wisdom and meaning found in the different Adinkra symbols and Ghanaian proverbs. The symbols are turned into decorative prints resulting in striking interior products such as cushions and table lamps.



*Figure 2.7 Pillow (Source; Shokopress.com)*

### 2.4.3 ADINKRA FABRIC PRINTING FROM GHANA

Adinkra is a printed or stamped traditional cloth made by the Ashanti people in Ghana, especially in the village of Ntonso. Adinkra (ah-DEENK-rah) symbols have been used in Ghana on clothes, walls, pottery and as logos since the early 1800's, when King Adinkra was a king from the Ivory Coast. The symbols each had a special meaning, and some have been passed on for over 100 years.



Figure 2.8 Cloths covered in Adinkra symbols (Source; [kidworldcitizen.org](http://kidworldcitizen.org))

By dipping the symbol block into the paste ink, and then stamping it onto the cloth in linear designs, the cloth makers repeat a process that has not changed much in over a century. Tribal chiefs will often times wear symbols that promote leadership, and thinking ahead. Brightly colored cloth called Kasaida is often worn for festivals. At funerals, mourning cloths are made with exquisite designs of symbols of respect for the departed loved one.

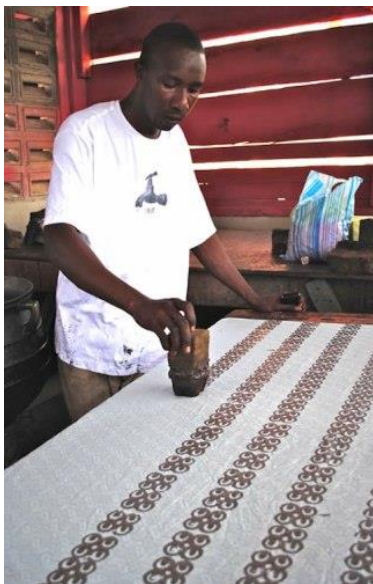


Figure 2.9 Printing in Adinkra (Source; [kidworldcitizen.org](http://kidworldcitizen.org))



#### 2.4.4 MARY JEAN – JEWELLERY DESIGN

Mary Jean's Adinkra Collection features handmade jewelry that combines West African culture and South African craftsmanship and is inspired by the beauty and simplicity of the bold, geometric patterns and meaning of Adinkra symbols.



*Figure 2.10 Jewelry Inspired by Adinkra symbols (Shokopress.com)*

#### 2.4.5 YSWARA – SANKOFA TEAPOT



*Figure 2.11 Tea set (Shokopress.com)*

Luxury tea brand YSWARA created a line of tea drinking accessories to complement the tea drinking experience, among their commissions was the majestic Akan tea set featuring a black earthenware teapot rimmed with gold detailing, its form representing the Sankofa, an Adinkra symbol of a bird with its head and neck gracefully curved backwards, and in the Twi language translates to mean ‘go back and get it.’

(Epanya, 2017)

## 2.5 DESIGN PROCESS

Design Thinking is a “process for creative problem solving.” It’s an approach, typically applied in a Design Thinking workshop, that anyone (not just designers!) can take to solve a business or creative challenge. While there are different approaches to the Design Thinking depending on who is teaching it, the process typically boils down to the following five steps:

1. Empathize
2. Define
3. Ideate
4. Prototype

The method is steeped in a deep belief that the end-user should be at the heart of all decision making. While you start from consumer desirability in Design Thinking, any ideas generated are also weighed against the technical feasibility and the business viability. The benefit of Design Thinking is that, through empathy for your customer, consumer, or client, you are able to create products and experiences that truly help people and even change lives.

### 2.5.1 Empathize

The first step of the design thinking process provides an opportunity to set our assumptions aside and immerse ourselves in the context of the problem we’re attempting to remedy. The particular problem determines who might find the solution useful as well as which experts might help shed light on ways the issue is currently being solved. Tools like empathy maps can be a great way to consolidate all of the valuable information gleaned from interviews. Empathy maps capture what people do, say, think, and feel in the context of the problem.

### 2.5.2 Define

In this step, we combine and analyze the research to draw insights from the data that will help define our problem statement and guide ideation in step three. The resulting problem statement should be captured in human-centered terms rather than focused on business goals. For example, instead of setting a goal to



increase signups by 5%, a human-centered target would be to help busy moms provide healthy food for their families.

### 2.5.3 Ideate

Now that the problem is apparent, it's time to brainstorm ways to address those unmet needs. The ideation stage marks the transition from identifying problems to exploring solutions. Here we prioritize breadth over depth as we look for a diverse range of ideas to prototype and test with real people and the following two steps.

### 2.5.4 Prototype

Prototyping allows you to get ideas into physical form to gain feedback from the people they are intended to serve. The goal is to start with a low fidelity version of the intended solution and improve it over time based on feedback. Beginning with a paper prototype can help you learn quickly with minimal effort. At this stage, it's often a good idea to work through the prototype internally to ensure that any significant gaps are identified before the prototype is tested.

## 2.6 SUSTAINABILITY

Sustainability is a current design topic of both interest and concern. The aim behind sustainable design is to avoid negative environmental impact completely through skillful and thoughtful design. Manifestations of sustainable design require no non-renewable resources, impact the environment minimally, and connect people with the natural environment. After decades of scientific research, the environmental impact of human activity on nature is now widely recognized. Sustainable design is more popular than previously, but there is a distinct divide between that which is typical graphic design and design that is sustainable.

### 2.6.1 RECYCLING

Recycling in this case means to turn waste into reusable material. By separating items such as aluminum cans and plastic, we can reclaim the raw materials from these items which would have otherwise been thrown away. There are various designers and companies that are using this method of sustainability. For example:

- Billie Van nieuwenhuyzen

She recently graduated as a jewelry designer. Her recent project is known as 'EDELPLAST' consists of jewelry made of discarded industrial cables and wires. These cables and wires are melted, weaved and shaped to create a marbled look.



Figure 2.12 Edelplast necklace (Source; yen.com)

- Rana Rafie and Yara Yassin

While studying in Europe they were both inspired by the recycling and upcycling boom that was taking place around them. They took their new found passion back home to Cairo where they founded ‘UpFuse’ a recycling initiative that turns plastic bags into fashionable accessories such as: bags, wallets and camera straps. Each UpFuse tote bag is made using 30 plastic bags. Founded in 2013, the company has recycled 50,000 plastic bags.



Figure 2.13 UpFuse Tote bags (Source; yen.com)

## 2.6.2 UPCYCLING

Recycling has become an essential action to protect the environment. Within this area, two approaches have emerged, downcycling and upcycling. In the former, the destructive cycle is slowed down but the resulting objects lose quality as a result of the process, while in the latter they acquire value thanks to the creative intervention.

Waste deserves a second chance and up recycling has led to the emergence of an artistic movement known as recycled art — upcycled art or upcycling art — that is currently inspiring many artists around the world with its critical message regarding excessive consumption and environmental pollution. This type of art seeks to transform waste such as paper, cardboard, wood, glass, plastics, metals and rubber into works of art. The concept, therefore, goes beyond the conventional recycling of materials by creating objects that exceed the economic, cultural and social value of the original product.

### 2.6.2.1 *THE ADVANTAGES OF TRANSFORMING WASTE INTO ART*

One of the main characteristics of this style is that it is not limited to any discipline, it is represented in all of them. Recycled art in a painting, in a sculpture, in haute couture or in the furniture in a house. Furthermore, the environmental values, in terms of recycling and the reuse of the materials, have as much value as the artwork itself.

The environmental benefits of recycled art include, for example, its contribution to the use and extending the useful life of materials and, as a consequence, by reducing the amount of waste generated. It takes a great deal of creativity and a degree of technique to work with these materials. In addition to this, the artists who create this type of work must ask themselves some questions before facing the challenge.

The people who buy this type of art not only find the works attractive for their artistic value, but they are also motivated by contributing to the planet's welfare giving the materials a second life they would otherwise not have had. This movement is also a very interesting educational tool to raise awareness in society, especially among children, regarding the consequences of our actions on the environment and the importance of recycling. (Upcycled art, when waste becomes art, n.d.)

## 2.6.3 SUSTAINABILITY IN THE CERAMICS WORLD

Most ceramic manufacturers are innovative small and medium-sized enterprises. The key environmental aspects of ceramics production are;

1. Air emissions: particulate matter, soot and gaseous emissions (carbon oxides, nitrogen oxides, Sulphur oxides, inorganic fluorine and chlorine compounds, organic compounds and heavy metals)

2. Process waste water, which mainly contains mineral components and other inorganic materials, small quantities of numerous organic materials as well as heavy metals.
3. Process losses/waste, mainly consisting of different kinds of sludge, broken ware, used plaster moulds, used sorption agents, dust, ashes and packaging waste.
4. Energy consumption/CO<sub>2</sub> emissions: all sectors of the ceramic industry are energy intensive, as a key part of the process involves drying followed by firing (800-2000°C). Today natural gas and fuel oil are mainly used for firing, while heavy fuel oil, liquefied natural gas, biogas/biomass, electricity and solid fuels (e.g. coal, petroleum coke) can also play a role as energy sources for burners, though they are not so economically interesting.

## 2.7 Restaurant Culture

Culture can have a significant impact on employee turnover and most importantly, on the bottom line. Your competitors can copy the Menus, recipes, process and even ingredients, but the one thing that they can't copy is the Culture and that is why Culture is a critical component in the strategy for a Restaurant.

### 2.7.1 What is a Restaurant Culture?

The definition best for Culture is 'the way things are done around here'. A Restaurant Culture includes the vision, values, norms, systems, symbols, language, assumptions, beliefs, mission and habits. The Leader has a huge influence on the Culture of the Restaurant, both by living the core values and encouraging them in the team.

### 2.7.2 How do you build a strong Restaurant Culture

The first step is to define the culture. It will be the underpinning of your Restaurant's strategy and form an important part of the hiring and firing policy. Work out what your Core Values are. These are the values that you are looking for in your job applicants, what you want to encourage in your team and show to your customers. Great values can make a big difference to customer experience by making it similar each time and replicable, by having people who share those values delivering the experience.

The Menu should also represent the culture. If one is starting a new Restaurant, One has to have a clean slate to work with, but if there is an existing team whose culture you are trying to change, it can be a lot more difficult. To change the Culture, it is really important to communicate the reason that you are changing the culture. Usually it is because the Restaurant is struggling and you need to improve productivity and/or customer experience. One of the great quotes from Jim Knight was "If you don't like change, you're going to hate Extinction". It is important to Communicate, Communicate and Communicate the messaging around the culture. (Dean, 2018)

### 2.7.3 Stanley's Thai Chi

Located in the bustling city hotel Sarova Stanley, Thai Chi – one of Nairobi's most exotic restaurants and boasts one of the most transportive and tranquil dining experiences – is safely nestled away from the gridlock, pollution and the constant flow of inquisitive tourists that stream through the doors of the historic hotel.

As its name proposes, like the Chinese ancient martial arts of Tai Chi that uses gentle flowing movements to reduce stress and improve health, Thai Chi restaurant mesmerizes all your senses enchanting you with its sensuous Thai exotica, reflecting the journey of meditation through food.

The stately wooden doors flanked by a beautiful pot of thoughtfully strewn flower petals floating in water, open into an exquisite dining room designed to transport you into a courtyard of traditional wooden Thai villas. Cascading wooden roofs, faux terraces, earthen pottery, soothing music and a lengthy menu of aromatic traditional Thai dishes completes one's temporary visit to Thailand. (Wong, 2012)



*Figure 2.14 Thai Chi Restaurant (Source; Google Photos)*



# **3: RESEARCH DESIGN AND METHODOLOGY**

## **3.1 INTRODUCTION**

As shown in the title this chapter includes the research methodology used. In this chapter the researcher outlines the research method, research strategy, the research approach, methods of data collection, the selection of samples, the research process, data analysis, the considerations and limitations of the study.

In this particular case, various methods of research, recording and analysis will be applied to the study in order to obtain the most accurate results as intended.

Qualitative research approach was applied with the aim of understanding the phenomenon under study in depth. The researcher compiled data through long term interaction with the customers of the restaurant. Primary data was collected from the restaurant and the customers of Mama Ashanti. Secondary data was collected through the review of literature materials such as journals, books, reports, articles and web sources.

## **3.2 RESEARCH DESIGN**

Research design is the framework of research methods and techniques chosen by a researcher. The design allows researchers to hone in on research methods that are suitable for the subject matter and set up their studies up for success. (Bhat, n.d.)The main aim of this research is to explore the four principles of product design and apply the knowledge to create the effectiveness of using Ashanti masks, symbols and Kente cloth to improve the aesthetics and ambience of the Mama Ashanti Restaurant and bear cultural meaning to its customers.

## **3.3 POPULATION- TARGET AND SAMPLE**

### **3.3.1 TARGET POPULATION**

Population sampling is the process of taking a number of subjects to represent a larger number or the entire population. For this research for this research, random sampling was executed to determine the sample population. Based on the geographical scope of the study, area around Lavington, and the research problem, the population under study included: workers, staff and customers in the restaurant.

A research population is generally a large collection of individuals or objects that is the main focus of a scientific query. (EXPLORABLE, 2008) it is often for the benefit of the population that the research is being done. However, because the total population maybe large and take a lot of time and expenses to test every individual the researcher relies on sampling technique. A sample simply refers to the subset of the population or a small group of the population. It serves as a representative of the population from which it was drawn. The main function of the sample is to allow the researchers to conduct the study to individuals from the population so that the results of their study can be used to derive conclusions that will apply to the entire population.

### 3.2.1 Sampling

#### 3.2.1.1 *Random Sampling*

Random sampling is a type of probability sampling where everyone in the entire target population has an equal chance of being selected.

This is similar to the national lottery. If the “population” is everyone who has bought a lottery ticket, then each person has an equal chance of winning the lottery (assuming they all have one ticket each).

Random samples require a way of naming or numbering the target population and then using some type of raffle method to choose those to make up the sample. Random samples are the best method of selecting your sample from the population of interest.

The advantages are that your sample should represent the target population and eliminate sampling bias, but the disadvantage is that it is very difficult to achieve (i.e. time, effort and money). (McLeod, 2019)

#### 3.2.1.2 *Stratified Sampling*

The researcher identifies the different types of people that make up the target population and works out the proportions needed for the sample to be representative. A list is made of each variable (e.g. IQ, gender etc.) which might have an effect on the research. For example, if we are interested in the money spent on books by undergraduates, then the main subject studied may be an important variable.



The sample group of the researcher intended to work with stood at 30 respondents, with an age range of 20-50. The sampling was done randomly.

### 3.3 DATA COLLECTION

The researcher mainly will use three methods of data collection. This was in order to collect an adequate amount of data and also ensure that it is relevant to address the objectives of this study.

#### 3.3.1 Photography and video

Photographs and videos show still or moving images. Photographs can be used on their own, but are more often accompanied by written captions, providing additional information.

Videos are often accompanied by a commentary. The use of photography and video has become increasingly common over recent years. This is partly because of improvements in mobile phone technology, which has increasingly enabled people to produce cheap, high quality audio-visual products. (Kabir, 2016)

#### 3.3.1 Interviews

The researcher uses a structured schedule of questions wherein the interviewer predetermined questions that were asked to the sample population. The interviews were mostly informal in that the researcher was to approach the customers of the restaurant as they either walked in or out of the restaurant.

Through the use of individual interviews, the researcher sought to find out the opinions of the customers and workers of the restaurant on how they viewed it and what could be improved in terms of the aesthetic appearance of the place. (Bhasin, 2008)

Types of interviews include;

##### 3.3.1.1 *Personal interviews*

Personal interviews require a person who is going to ask the questions known as the interviewer to ask the other person questions while being face to face with the other person or persons. The interviewee can also ask the interviewer questions and the interviewer will respond but the information being collected will be done by the interviewer.

#### *3.3.1.2 Pre-requisites and basic tenets of interviewing*

Interviewers should be carefully selected trained and know why they are going to be interviewed for. The interviewee should be honest, sincere and impartial. The interviewer can pre-visit the place so as to know if the interviewee is being truthful. Also, some provisions should be made in advance so that appropriate measure is taken if the interviewee will not cooperate or are not available when they are called upon.

#### *3.3.1.3 Telephone interviews*

This method of collecting information consists in contacting respondents on telephone itself. It is not a very widely used method, but plays important part in industrial surveys, particularly in developed regions. The chief merits of such a system are:

- It is more flexible in comparison to mailing method.
- It is faster than other methods i.e., a quick way of obtaining information.
- It is cheaper than personal interviewing method; here the cost per response is relatively low.
- Recall is easy; callbacks are simple and economical.
- There is a higher rate of response than what we have in mailing method; the non-response is generally very low.
- Replies can be recorded without causing embarrassment to respondents.
- Interviewer can explain requirements more easily.
- At times, access can be gained to respondents who otherwise cannot be contacted for one reason or the other.
- No field staff is required.
- Representative and wider distribution of sample is possible. (WISDOM JOBS, 2007)

#### *3.3.2 Observation*

The researcher was required to spend a day or two at the restaurant and carry out direct observation as a method of collecting data in order to achieve this, the researcher was required to form good relations with the staff of the restaurant so they could have full access to the restaurant in order to acquire detailed information on how the restaurant operates on a normal day.

Non participant observation was also to be used to make sure not to interrupt the normal functioning of the restaurant. Non-participant Observation involves observing participants without actively participating. This option is used to understand a phenomenon by entering the community or social system involved, while staying separate from the activities being observed.

Observation method also has limitations. Firstly, the information acquired by this method is very limited. Secondly unforeseen factors may interfere with the observational task. At times, the fact that some people are rarely accessible to direct observation creates obstacle for this method to collect data effectively.

While using this method however the researcher should keep in mind thing like; what should be observed, how the observations should be recorded, how the accuracy of observation can be ensured.

### 3.3.3 Questionnaires

Just like interviews, structured and unstructured were to be prepared by the researcher on the study. Structured questions were based on closed questions which produced data that was analyzed quantitatively while unstructured questionnaires ha open ended questions which allowed the respondents to answer in their own words and the researcher to acquire more accurate information.

The method of collecting data by mailing the questionnaires to respondents is most extensively employed in various economic and business surveys. The merits claimed on behalf of this method are as follows:

- There is low cost even when the universe is large and is widely spread geographically.
- It is free from the bias of the interviewer; answers are in respondents' own words.
- Respondents have adequate time to give well thought out answers.
- Respondents, who are not easily approachable, can also be reached conveniently.
- Large samples can be made use of and thus the results can be made more dependable and reliable.

The main demerits of this system can also be listed here:

- Low rate of return of the duly filled in questionnaires; bias due to no-response is often indeterminate.
- It can be used only when respondents are educated and cooperating.
- The control over questionnaire may be lost once it is sent.
- There is inbuilt inflexibility because of the difficulty of amending the approach once questionnaires have been dispatched.
- There is also the possibility of ambiguous replies or omission of replies altogether to certain questions; interpretation of omissions is difficult.
- It is difficult to know whether willing respondents are truly representative.

- This method is likely to be the slowest of all. (Collection of data through questionnaires - Research Methodology, n.d.)

	Description	remarks
1	Photography	This method of data collection captured the real situation at the proposed site of study.
2	Informal interviews	Focused directly on the case study hence the researcher was able to acquire precise answers.
3	Questionnaires	Allowed for feedback from customers in the restaurant without necessarily interviewing them hence took less time.
4	Observation	Allowed for collection of firsthand information.
5	Literature research	Allowed to obtain facts about the culture of the Ashanti people from archives and web sources.

### 3.4 Data analysis tools

Data analysis tools help researchers make sense of the data collected. It enables them to report results and make interpretations.

#### 3.4.1 Content analysis

Content analysis is distinguished from other kinds of social science research in that it does not require the collection of data from people. (university, 2019) Like documentary research, content analysis is the study of recorded information, or information which has been recorded in texts, media, or physical items. Content analysis is a research tool used to determine the presence of certain words, themes, or concepts within some given qualitative data (i.e. text). Using content analysis, the researcher will quantify and analyse the presence, meanings and relationships of such certain words, themes, or concepts from the collected data.

#### 3.4.2 Visual analysis

There are many ways to begin an analysis of a work of art, a photograph or an advertisement, but most critics agree that interpretation begins with description. Basic descriptive work requires articulation of form, subject matter, genre, medium, colour, light, line, and size – the building blocks of images. Some art

historical knowledge is helpful for identifying form and genre and making art historical comparisons. When working with photographs, for example, relevant descriptive variables include production qualities, the photographer's vantage point, focus and depth of field; each constitutes aesthetic, ideological and strategic choices (Barrett, 2005). The relationship between description and interpretation is intricate but, ideally, interpretations emerge from descriptive details. The researcher will use this method especially in the analysis of photographed data.

### 3.5 Data presentation methods

Presenting the data includes the pictorial representation of the data by using graphs, charts, maps and other methods. These methods help in adding the visual aspect to data which makes it much more comfortable and easier to understand. Various methods of data presentation can be used to present data and facts. In this particular case study, the following methods were used:

#### 3.5.1 Pie Charts

A pie chart is a circular statistical graphic, which is divided into slices to illustrate numerical proportion. In a pie chart, the arc length of each slice (and consequently its central angle and area), is proportional to the quantity it represents: These work best for representing the share of different components from a total 100%.

The researcher will use the pie chart to represent data and show comparison therefore making it easier to interpret.

#### 3.5.2 Bar graphs

A Bar Graph is a graphical display of data using bars of different heights. There are multiple options available like stacked bar graphs and the option of displaying a change in numerous entities.

### 3.6 CONCLUSION

The research methodology used by the researcher was aimed at ensuring the data collected is accurate and beneficial to the study. Data collection tools included non-participant observation, informal interviews, photography and library research. The population was drawn from customers and workers of the Mama Ashanti restaurant.

The research used saw to it that the information gathered was relevant and very accurate to the study.

# 4: SITE ANALYSIS AND INTERPRETATION OF RESULTS

This chapter details the findings and analysis of data obtained from the methodology. Interpreted findings are based on observation, pictographs, interviews and archived research. The analysis is discussed based on the research questions and objectives.

## 4.1 HISTORICAL BACKGROUND

The introduction of Mama Ashanti to Nairobi on the 12th of September 2014 has been received with enthusiasm from West African residents, East African natives and the never-ending trail of people who pass through Kenya for business or tourism on a regular basis.

The vision of Mama Ashanti is simple, intelligently strategized, measurable, achievable, and realistic. Mama Ashanti's vision is to establish itself as the number 1 brand for West African cuisine in Kenya through accurate delivery of excellence, authentic West African culture and perfect customer service in a serene world class family-oriented setting.

Its motto is excellence. Its mission is to establish itself as a restaurant that fully accommodates both eat-in, take-away and home delivery customers. It hopes to achieve this by expanding its scope of products and service offerings in a bid to consistently meet and even exceed all customer expectations.

They serve the best of West African food, specializing in Ghanaian recipes. Our favorites include egusi (fish), pepe (a fiery goat soup), and plantains (both spiced and non-spiced).

## 4.2 ANALYSIS OF FINDINGS

This chapter details the findings and analysis of data obtained from the methodology. Interpreted findings are based on observation, literature review, interviews and questionnaires. The analysis is discussed based on the research questions and objectives.

### 4.2.1 Literature review

The researcher has come to a conclusion that many of the people who usually go to the restaurant have heard of it through social media or word of mouth and are mostly intrigued by the cultural aspect of the place. The restaurant is well known since even leaders from foreign places have gone to eat there. The name "Mama Ashanti" strikes the chord of African pride and maternal care. The Ashanti tribe is associated with female strength.

### 4.2.2 Interviews

The interviewee conducted interviews with a few staff members and customers and also the manager of the restaurant. The interviews conducted had open ended questions which allowed the interviewers an honest opinion and also give additional information on other matters. The interviews conducted were done both face to face and over the phone.

#### 4.2.2.1 *Target audience response rate*

The research was set to be carried out among 18 participants who included a chef, two attendees and fifteen customers in the restaurant. Out of the 18, 16 respondents were successful. This translates to an 89% success rate from the interviews conducted.



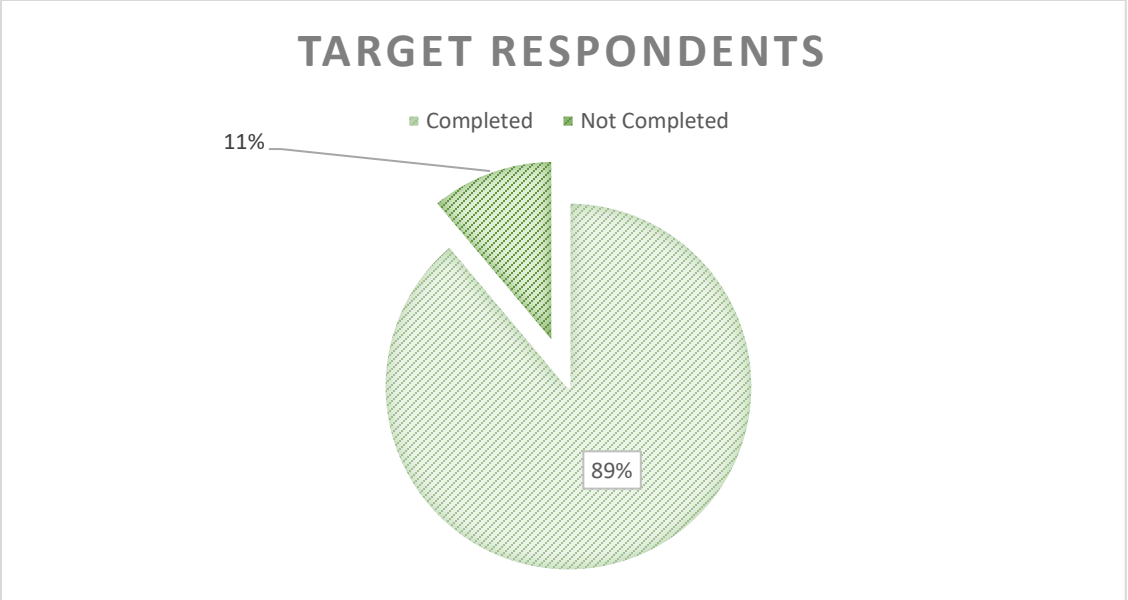


Figure 4.1Pie chart detailing the target respondents (Source; Author)

4.2.2.2    *Frequents*

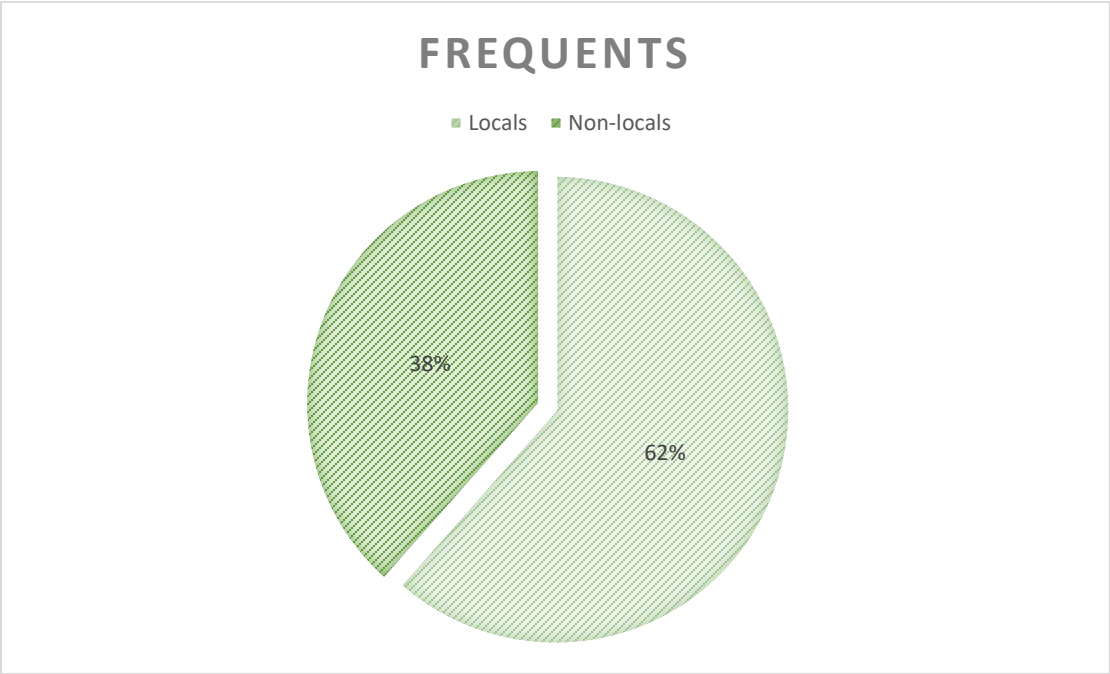


Figure 4.2 Pie chart detailing the people who frequent the restaurant (Source; Author)

Since the restaurant is west African themes there are also a number of non-local people who frequent the restaurant and also agreed to be interviewed. They said that the food there is what attracted them there since they feel like it's a home away from home. They agreed that the place was aesthetically pleasing but did not depict the West African theme fully. Of the 18 respondents 5 people were locals and said that they usually frequent the place.

The interviews conducted helped the researcher to achieve the objectives. The interviewees agreed that the hotel has tried to portray the West African theme but adding a few sculptures can go a long way in portraying and making the theme better. Compared to other African themed restaurants this one has a few things to do in portraying the African theme.

#### 4.2.3 Observation

The researcher visited the restaurant to see how the customers interacted with the products there and the cultural theme. Customers who visited the restaurant were quite intrigued by the cultural theme and related to it. The cultural theme lets the place have bright colors. Also, the food served helps bring in people who are non-locals but have a thing for exotic foods or non-locals who are from the western part of Africa and want to have a taste of their food from home while being away from home.

### 4.3 Presentation of findings

In this section, the findings were broken down according to the objectives presented and how the research questions were answered.

For the first objective," To Incorporate colours from the traditional Kente cloth in creating new table mats and seat covers" the researcher came to the conclusion that as much as the restaurant has used colours, it is mainly on the staff uniforms and not on the restaurant itself. The west African culture has very many bright colours, symbols and patterns which when included can brighten up the place and make it more appealing.

In the second objective," To apply the use of reclaimed wood in the making of sculptures for both the interior and exterior" the researcher concluded that there are no sculptures in the restaurant. Introducing sculptures in the restaurant will help it in bringing out that West African theme.

Lastly for the third objective," To investigate the Ashanti symbols and their meanings and Incorporate them into the making of ceramic and sculpture" the researcher found out that the manager

and staff know a few things about the West African culture. Doing research and incorporating that in making of new sculptures and ceramics can breathe new life into the restaurant.

#### 4.4 CONCLUSION

This chapter was based on data collected during the research. It described responses acquired from the staff and the customers of Mama Ashanti Restaurant. The researcher established that Mama Ashanti Restaurant need to embrace the West African Culture. The researcher plans to make recommendations which will be discussed in the next chapter on how it can be done.

Furthermore, from the above findings, the researcher established the importance of embracing the cultural aspect in capturing the consumer's attention

# **5: SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS**

The chapter will aim to discuss and make a summary the findings presented in the previous chapter. Thereafter, in relation to the research questions, the researcher summarized the findings so as to develop an appropriate conclusion and recommendations, the researcher will seek to make conclusions and suggest appropriate recommendations pertaining to Ashanti culture and sustainability as discussed earlier in chapter two. All data is based on the fact finding done by the researcher through observation and participatory semi-structured interviews to the sample population at Mama Ashanti Restaurant. All the recommendations are based on the facts established by the researcher from data methodology in chapter three of the research. Chapter five being the last chapter of the research it gives a conclusive summary of the research followed by the researcher's suggestions for the further study and research for the use Ashanti culture in creating aesthetically pleasing products.

## **5.1 SUMMARY OF FINDINGS/ CONCLUSION**

From the research that was done, culture has played a big role in how a restaurant is perceived. Nowadays people embrace culture, this leads to many restaurants or businesses in general to incorporate it.

Basing arguments from the objectives of the research and the data collected in the previous chapter, it is evident that the restaurant has failed in using the Ashanti culture to improve the aesthetics and ambience of the restaurant. The Ashanti culture is rich and deep and thus opens up a large doorway of possibilities that can be used to come up with new designs that are user centered

## 5.2 RECCOMENDATIONS

The following recommendations made are based on the data collected and the intuition of the researcher to come up with designs that will be in line with the objectives of the research.

### 5.2.1 Sculpture

A sculpture is a 3-dimensional rendition branch of visual arts. there are two main methods of making sculptures.

1. Carving material e.g. wood or stone
2. Modelling forms by adding pieces of material e.g. clay

However, sculptures are not common within restaurants in Africa and therefore it was noted that the sculptures would be appreciated more if they portray aesthetics and functionality. The researcher also recommends that the sculptures also include identity, meaning and the traditional meaning of the designs in production. The sculptures forms that will be created will utilize materials like reclaimed wood, leather, clay and metal. The use of these materials will produce long-lived products. The researcher proposes that the sculptural forms can be in front of wall-hangings or center pieces.

### 5.2.2 Leather

In consideration that leather is a durable material as well as an aesthetic product it is a highly appreciated material. In this regard the researcher intends on making table mats, wall hangings, sculpture. The leather will have its aesthetic value enhanced by the use of jewelry (embroidery). Other ornamental finishing done on the leather include embossing and engraving. The researcher recommends the use of real leather over faux leather because real-leather is more durable

### 5.2.3 Ceramics

The researcher proposes coming up with clay products using techniques such as slab method, throwing method and hand building. As noted, ceramics form a large part in the number of products used by a customer in the number of products used by a customer in the restaurant. Some of the products the researcher intends to make include;

1. Salt shakers – throwing method
2. Vases – throwing method
3. Ceramic mug - throwing and hand building
4. Plates – jiggering and jollying method

5. Pots – throwing method
6. Sugar bowl – throwing method

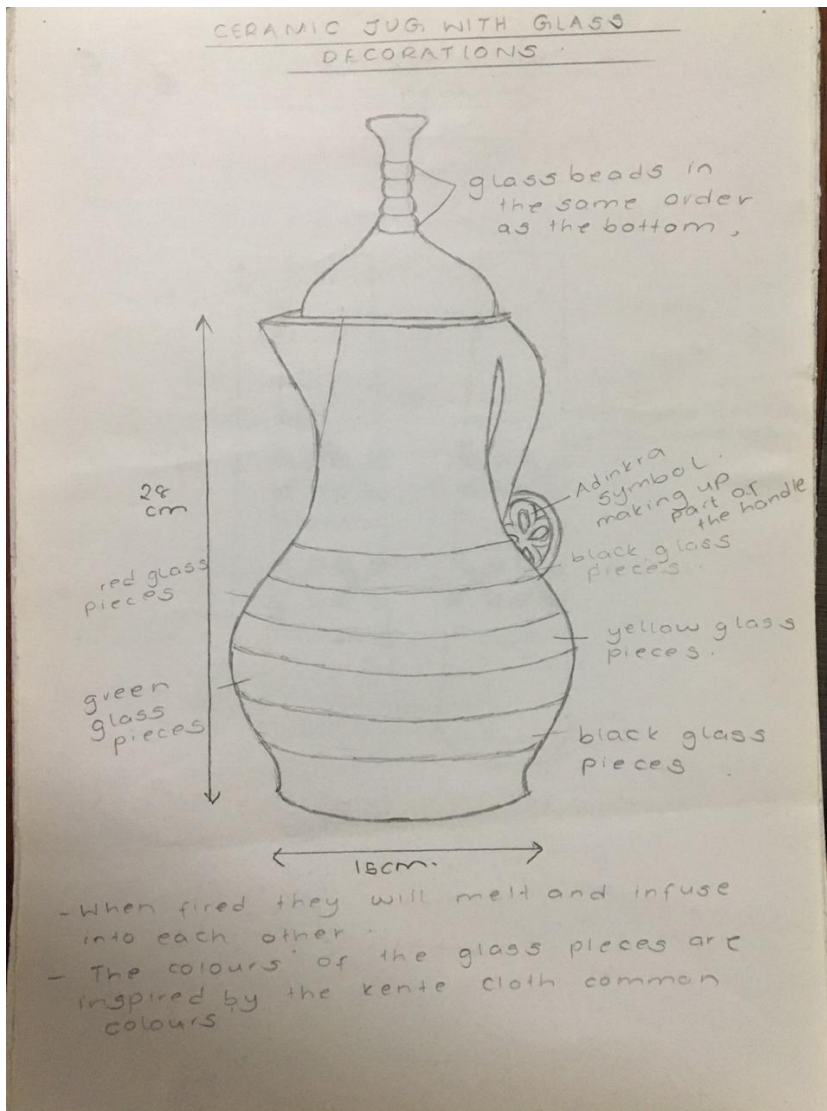


Figure 5.1 Ceramic jug with glass decorations (Source; Author)

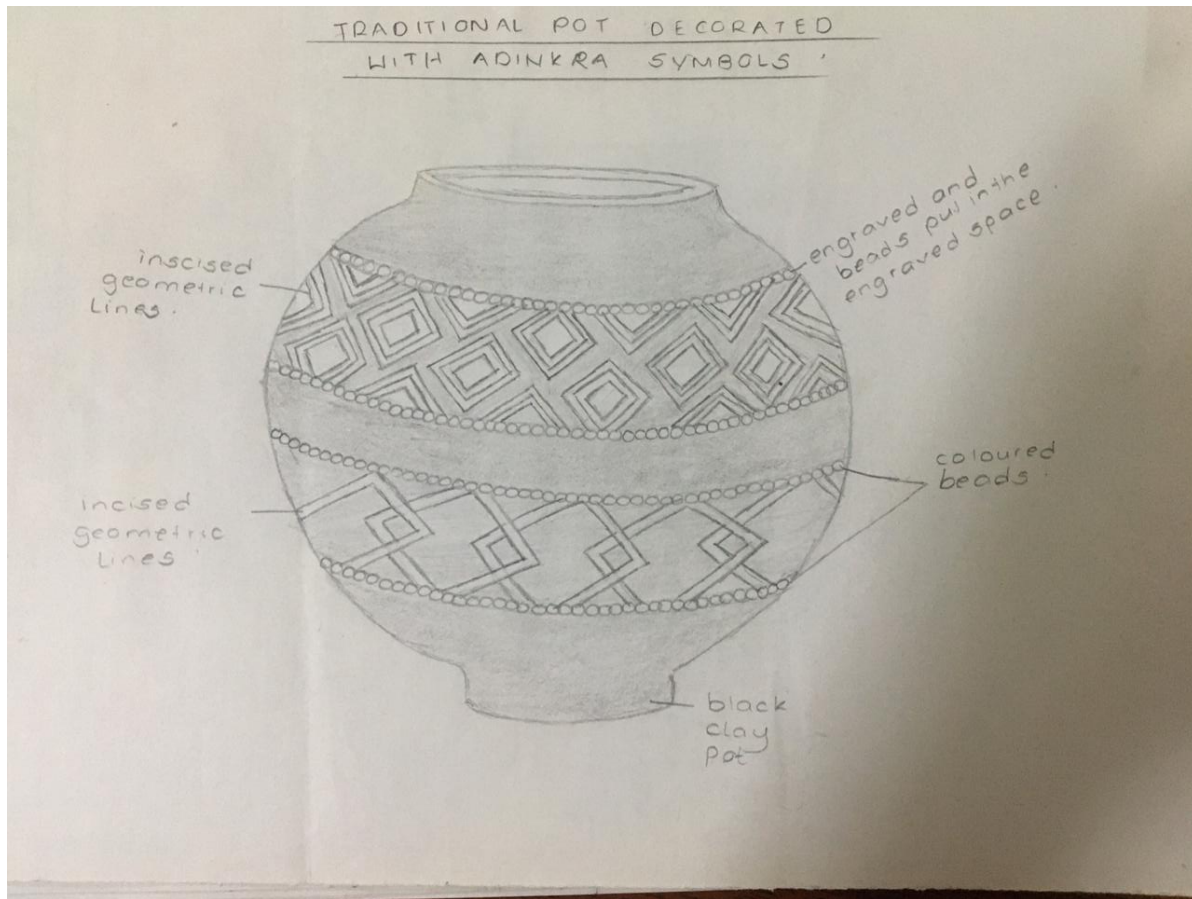


Figure 5.2 Traditional Pot decorated with adinkra symbols (Source; Author)

#### 5.2.4 Jewelry

The researcher recommends the use of jewelry for decorative purposes in leatherwork and ceramics. Expensive and high-end jewelry would be suitable to increase value of the restaurant. Very fragile jewelry is also not advisable.

### 5.3 CONCLUSION

The aim of this research is to act as a link between design and culture by creating products that are sustainable, aesthetically pleasing, meaningful as well as functional. This research intends to mitigate shortcomings posed by Mama Ashanti Restaurant and restaurants and hotels having the same problem of using a culture as a source of inspiration and not incorporating the same culture to work on the environment surrounding the customer in the restaurant. This will result in the creation of user-centered products that will bear cultural significance to the user. The main goal of the research is to create products that bear cultural meaning as well as contemporary aesthetics and can teach and eventually improve on the behaviors of the target audience.

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# 7: APPENDICES

## 7.1 Ceramics

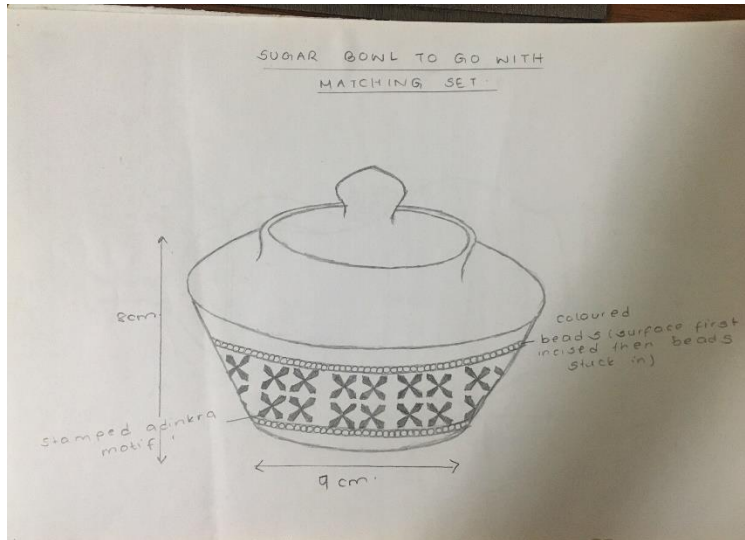


Figure 3: sketch of a sugar bowl with some beads

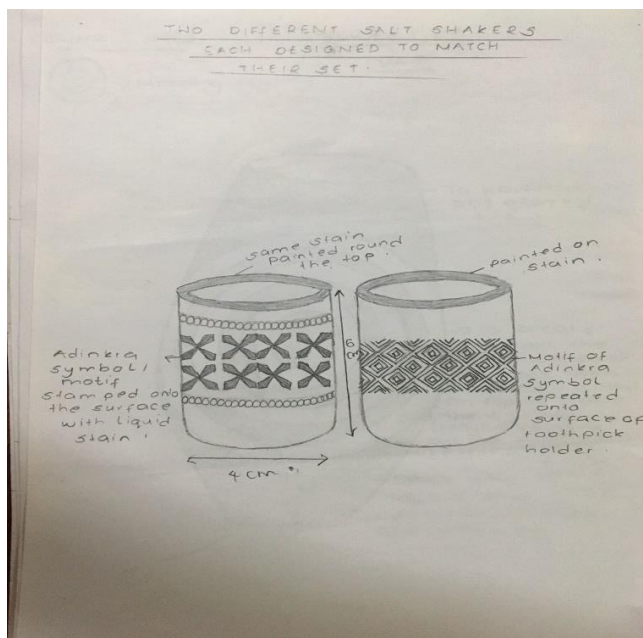


Figure 4: sketches of salt shakers

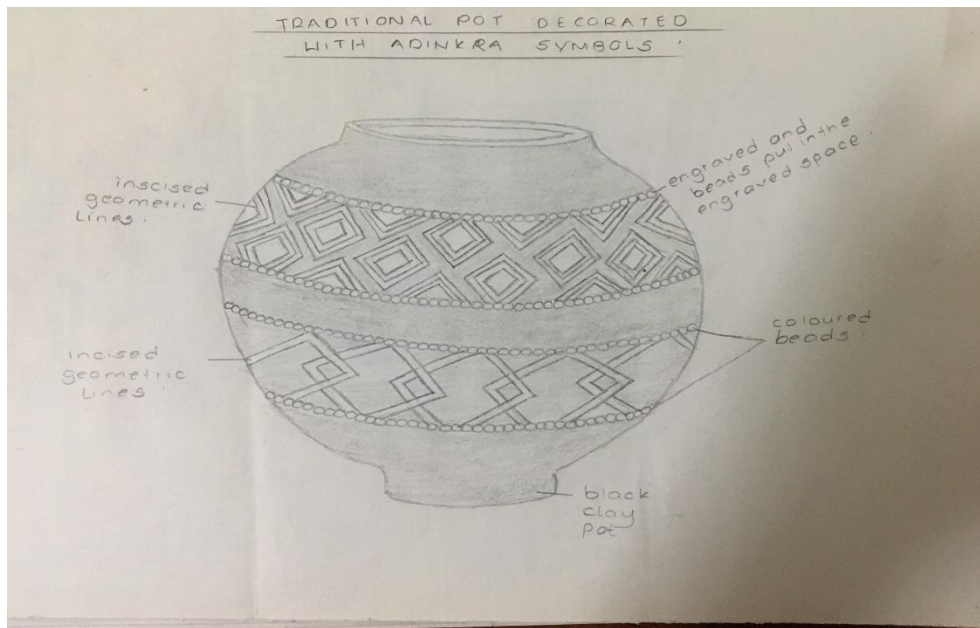


Figure 5: sketch of traditional pot decorated with Adinkra symbols

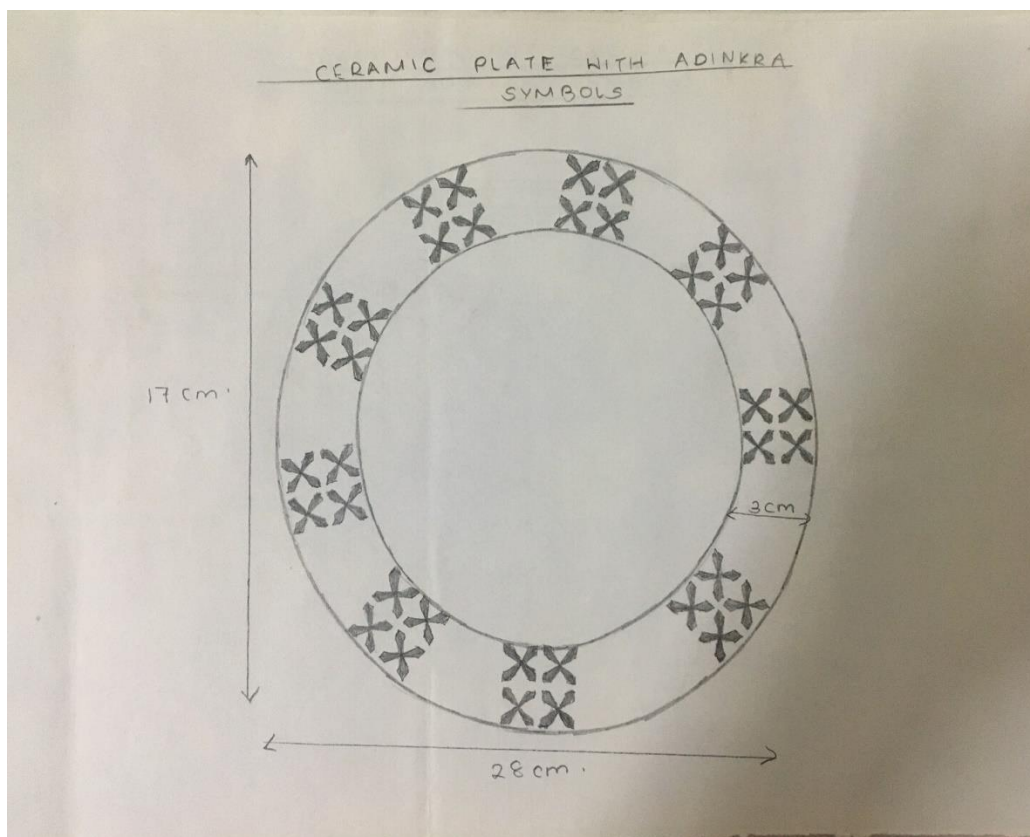


Figure 6: sketch of a plate decorated with Adinkra symbols

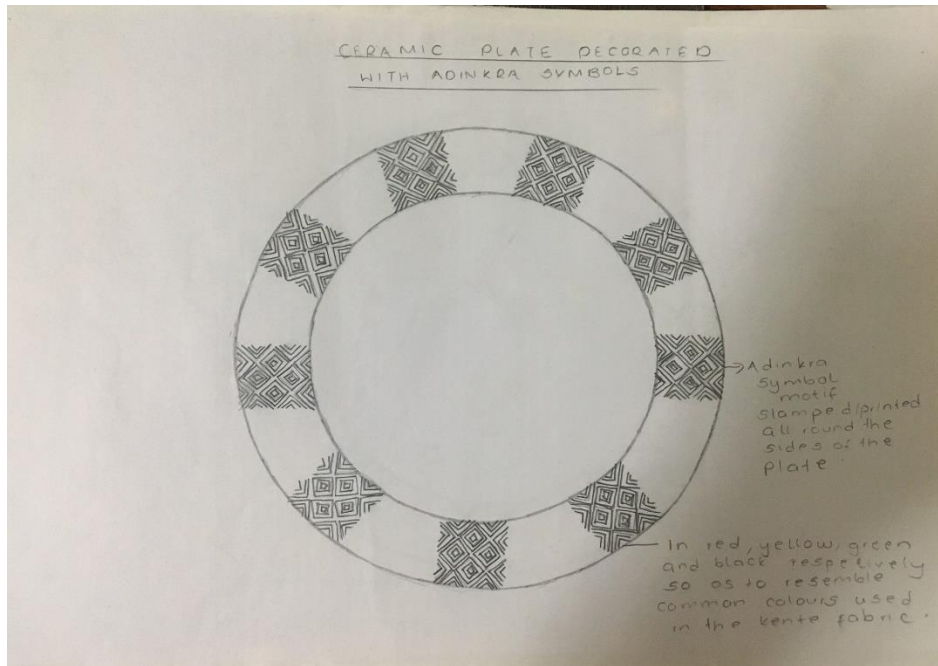


Figure 7: sketch of a plate decorated with Adinkra symbols

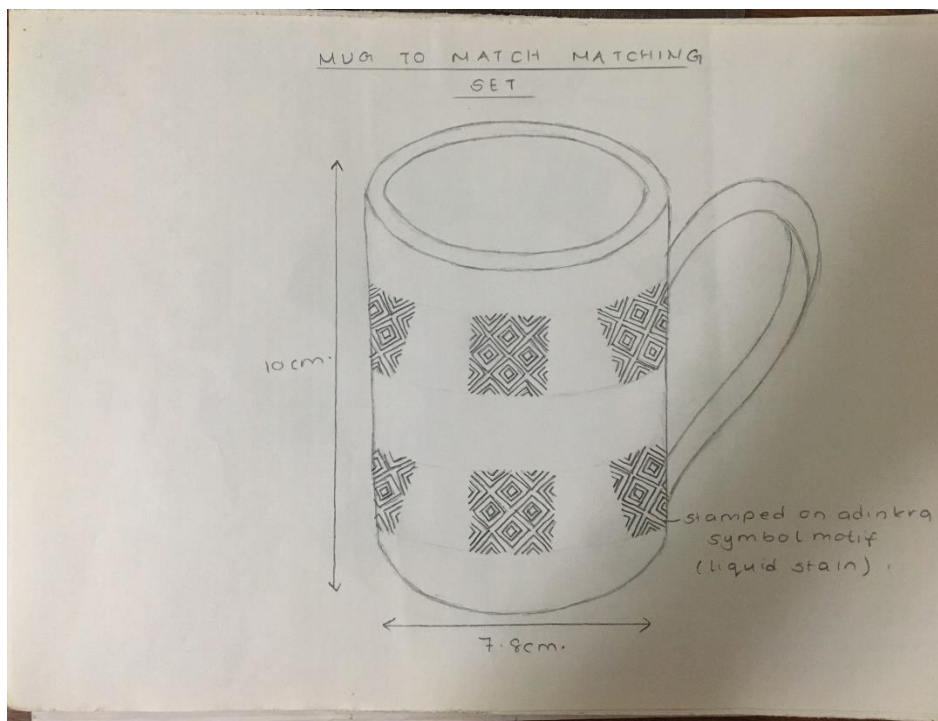


Figure 8: sketch of a mug decorated with Adinkra symbols

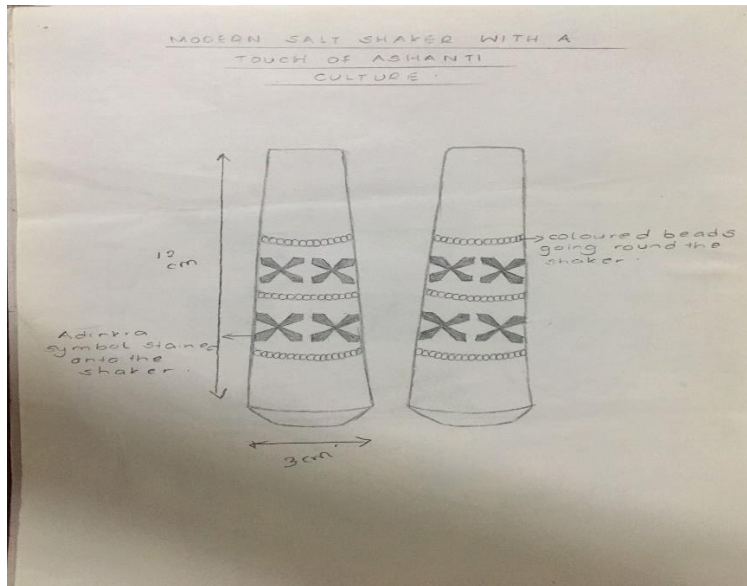


Figure 9: sketch of salt shakers

- Sculpture and jewelry

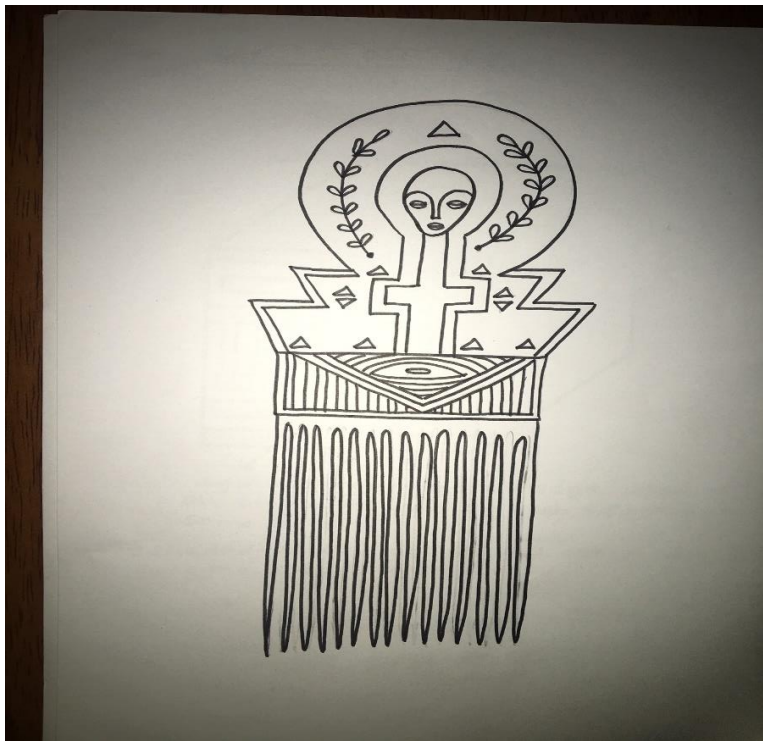
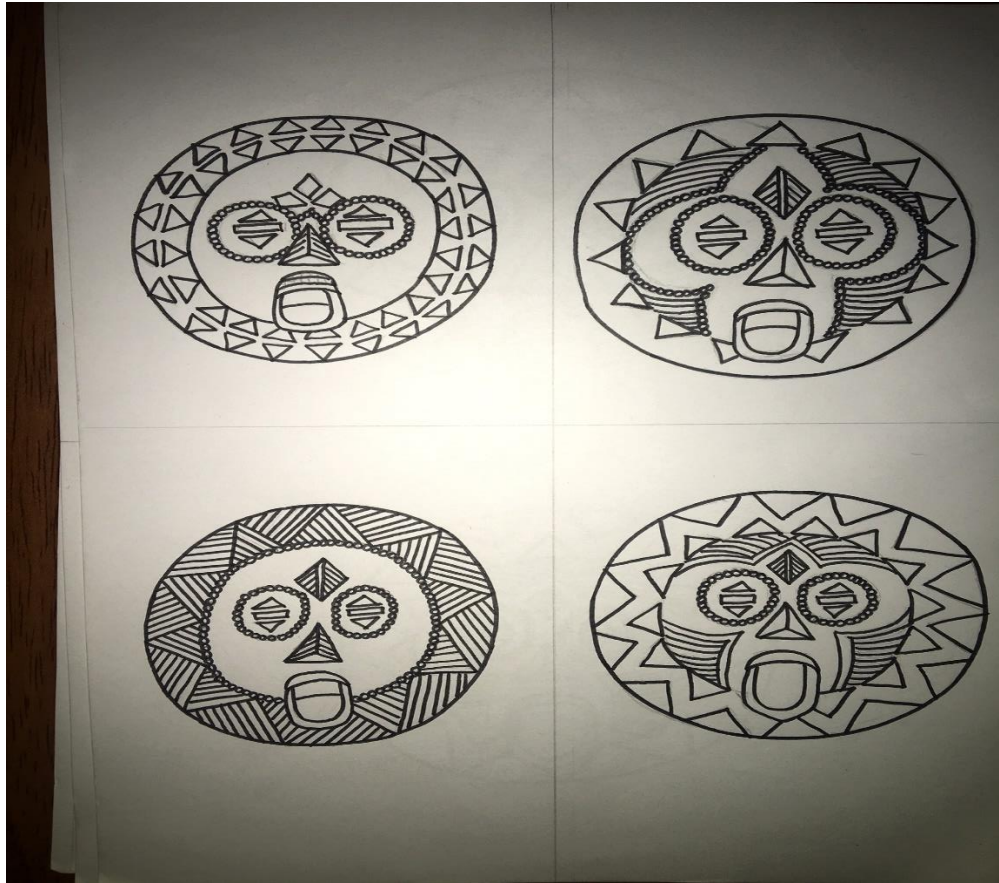


Figure 10: sketch of a traditional comb sculpture





*Figure 11: sketches of traditional Ashanti masks*

## 7.2 Appendix 2: Idea generation

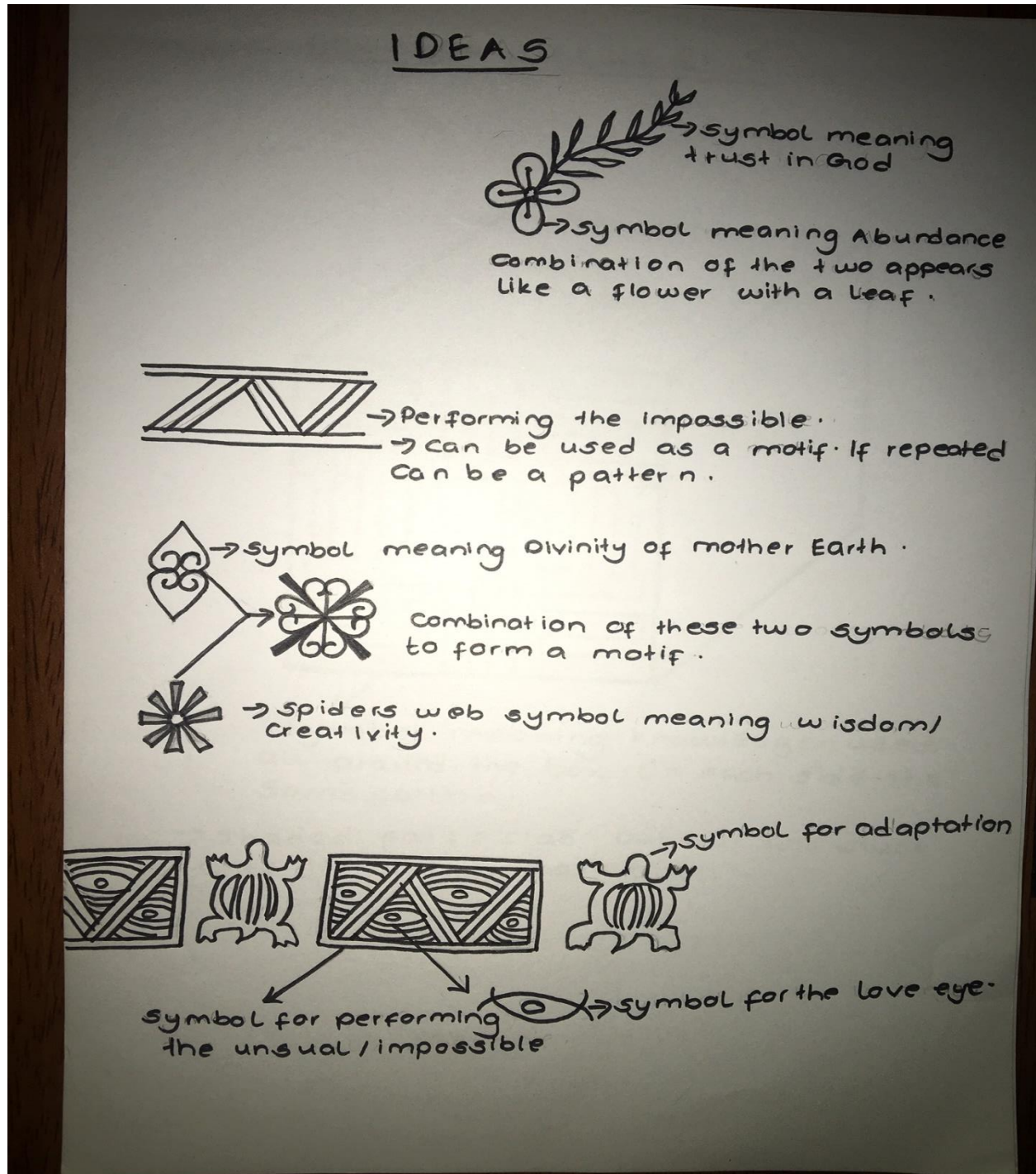


Figure 12: process of generation of ideas for motifs



