

**CONSTRUCTION OF MULTI PURPOSE WORKSTATION IN THE TEXTILE STUDIO
IN THE UNIVERSITY OF BENIN:**

A COMMUNAL INITIATIVE

BY

EICHIE BLESSING EBOSEREME

ART1600831

**A RESEARCH PROJECT SUBMITTED TO THE DEPARTMENT OF FINE AND
APPLIED ARTS, FACULTY OF ENVIRONMENTAL SCIENCES, UNIVERSITY OF
BENIN, IN PARTIAL FULFILMENT OF THE AWARD OF THE DEGREE OF
BACHELOR OF ARTS (B.A)**

IN THE FINE AND APPLIED ARTS.

SUPERVISOR

VEN. DR. SHOLA E. OGBEBOR

JULY, 2021.

CERTIFICATION

We the undersigned do hereby certify that this project was carried out by Miss Eichie Blessing Ebosereme, in the Department of Fine and Applied Arts, University of Benin, Benin City, Edo State, Nigeria.

The project work has been seen as a apposite both in scope and content.

VEN. DR. SHOLA E. OGBEBOR

DATE

DR. UKWEKU SAMSON

DATE

EXTERNAL EXAMINER

DATE

ATTESTATION

We the under listed students of the Department of Fine and Applied Arts, Textile Design 400 level 2016/2017 Academic Session, do hereby attest that this project was unanimously undertaken and willingly executed by us:

S/N	NAMES	MATRIC NO.	SIGNATURE
1.	OLAMIPOSI GBENGA ADEWALE	ART1608592	
2.	IKPONWONSA OSA AIGUOBARUEGHIAN	ART1600816	
3.	EMMANUEL IFEANYI AZIH	ART1600827	
4.	HOPE EFE EGBONODJE	ART1600830	
5.	BLESSING EBOSEREME EICHIE	ART1600831	
6.	NORAL UNUAREYOKPA IHONRE	ART1609255	
7.	JOSHUA AIMIENOFONA IMHARAYI	ART1600839	
8.	ALAYAFI GODWIN MUSA	ART1600845	
9.	JOY CHIDINMA NNAMDI	ART1600847	
10.	TANSI OCHUKO OGWERE	ART1600851	
11.	EMIKE ANNETTE SIDI	ART1608596	
12.	SONIA UCHECHUKWU SOLOMON	ART1600859	
13.	OLUCHI BINTA STANLEY	ART1608597	

PROJECT SUPERVISOR

DATE

DEDICATION

This work is dedicated to my Father, God Almighty who has kept me from the beginning to the end of this project, for His divine guidance and protection. I also dedicate this project to my family, who have been a great and wonderful support to me, I pray you all eat the fruit of your labor.

ACKNOWLEDGEMENTS

My unreserved gratitude goes to our heavenly father, the Chief builder, and Author and finisher of all things.

I am particularly thankful to my parent Deacon and Mrs. Eichie A.C and my Siblings: Mr. Eichie Cletus Aigbokhan, Mrs. Edeigba Mary Onosetale and Husband Mr Edeigba Charles for your support, Miss Eichie Christianah Ebiagbo and Eichie Victor Ehijie for their prayers, goodwill, moral and financial support with regards to my tuition.

To my loved ones who stood by me through thick and thin, First Ilani Friday Samuel thanks for all you do and to my friends Oghenekaro, Noral, Juddith, Debby, Ella, Annette, Joy, Emmanuel Thank you and I also want to extend my thanks and gratefulness to my entire course mates in the Department and particularly, the textile students for their warmth and positive disposition. To my greatest Nafassians I love you all. To all the workmen that were on site, a big thank you for the experiences gained from you all the with regards to building and constructions.

My thanks goes to the Head of Department of Fine and Applied Arts, Dr.Ukweku Samuel, for his unalloyed leadership quality. To the Head of section (Textile) “mama for life” Dr. (Mrs.) Theresa U. Osaigbovo, my able supervisor Ven. Dr. Shola E. Ogbebor, Dr. Paul B. Aikhionbare, Dr. (Mrs.) Lovina E. Onwuakpa, to you all I say a very big thank you for your unrelenting efforts towards the actualization of this degree programme; and also want to use this medium to express my deep appreciation to all the teaching and non-teaching staff of the Department of Fine and Applied Arts, University of Benin for their support during these four years in the Department.

To my Aunty and Husband Chief & Lady Makole Omo-Azugbene and family for their support and guidance, may the Almighty God keep and bless you more than you expect.

With a humble heart laced with gratitude, I wish to acknowledge the Obafemi’s Family for their Love and care through out my stay in this great school, may God Fulfill all that your heart desires and to the numerous persons who have in one way or the other, imparted very positively on my life and academic sojourn in the University of Benin. This list by every means will not be exhaustive, however as many as can be captured will stand in for the others who by omission or commission may have skipped my mind, none-the-less, and everyone has a significant part in my heart and memory whether acknowledged here or not.

LIST OF PLATES

PLATE 1: OFF LOADING OF THE BOARDS FROM THE VEHICLE

PLATE 2: MOVING THE BOARDS IN TO COMMENCE WORK.

PLATE 3: ARRANGING OF MACHINES AND EQUIPMENT USED IN CUTTING AND JOINING OF THE BOARDS TO COMMENCE WORK.

PLATE 4: CUTTING OF THE BOARD INTO SIZES FOR THE FURNITURE.

PLATE 5: ARRANGING OF DIFFERENT SIZES OF BOARD IN DIFFERENT PLACES

PLATE 6: APPLYING GLUE TO THE EDGE TAPES USED ON THE EDGES OF THE LOCKERS.

PLATE 7: THE EDGES TAPE USED ON THE LOCKER [TO BE DRIED BEFORE TAPING].

PLATE 8: FILING THE EDGES AFTER PUTTING THE TAPES ON THE BOARDS.

PLATE 9: PUTTING IN SCREWS ON EACH BOARD FOR LOCKER

PLATE 10: BOARDS FOR LOCKERS COUPLED TOGETHER

PLATE 11: PUTTING SCREWS ON EACH BOARD FOR THE LIGHT BOX

PLATE 12: BOARDS FOR LIGHT BOX AND LOCKERS COUPLED TOGETHER

PLATE 13: LOCKER COUPLED WITH THE DOOR AND THE DOOR HANDLE

PLATE 14: THE LIGHT BOX SIDE COUPLED WITH THE HANDLE

PLATE 15: SUPPLY OF MATERIALS FOR THE ELECTRICAL WORK IN THE LIGHT BOX

PLATE 16: THE LIGHT BOX AND THE ELECTRICAL CONNECTION WITH THE LAMP HOLDERS

PLATE 17: THE WALL CONNECTION AT THE BACK OF EACH LOCKER THAT GENERATES LIGHT FOR EACH LIGHT BOX.

PLATE 18: FIXING OF THE GLASS IN THE LIGHT BOX

PLATE 19: ARRIVAL OF THE CHAIRS

PLATE 20: INSTALLATION OF THE CHAIRS

PLATE 21: ARRANGING OF THE CHAIRS

PLATE 22: ARRANGING OF THE CHAIRS

PLATE 23: FULL FRONT VIEW FROM THE LEFT [3D ILLUSTRATION]

PLATE 24: FULL FRONT VIEW FROM THE RIGHT [3D ILLUSTRATION]

PLATE 25: FRONT SIDE VIEW FROM THE RIGHT

PLATE 26: BACK SIDE VIEW [3D ILLUSTRATION]

PLATE 27: FRONT VIEW [3D ILLUSTRATION]

PLATE 28: FRONT SIDE VIEW [3D ILLUSTRATION]

PLATE 29: THE COMPLETE PROJECT

TABLE OF CONTENTS

Title page	i
Certification	ii
Attestation	iii
Dedication	iv
Acknowledgement	v
List of Plates	vi
Table of Contents	vii
Abstract	viii

CHAPTER ONE: INTRODUCTION

➤ Background to the Study	1
➤ Statement of the Problem	2
➤ Objectives of the Study	2
➤ Scope of the Study	2
➤ Significance of the Study	2
➤ Limitation of the Study	3
➤ Definition of Terms	3

CHAPTER TWO: REVIEW OF RELATED LITERATURE

➤ Definition of Art Studio	4
➤ History of Art Studio	4
➤ History of Art Studio [University of Benin]	4
➤ Types of Art Studio	5
➤ Painting Studio	5
➤ Photography Studio	5
➤ Sculpture Studio	5
➤ Ceramic Studio	5
➤ Graphic Design Studio	5
➤ Fashion Studio	5
➤ Metal Design Studio	6
➤ Dance Studio	6

➤ Recording Studio	6
➤ Production Studio	6
➤ Textile Design Studio	6
➤ Educational Studio	6
➤ Significance and Function of an Art Studio	7

CHAPTER THREE: RESEARCH METHODOLOGY

➤ Methodology	8
➤ Generation of Idea	8
➤ Method of Data Collection	8
➤ Materials	8-9

CHAPTER FOUR: DATA PRESENTATION, PRESENTATION OF FINDINGS AND ANALYSIS

	10
➤ Introduction	10
➤ Visual Representation	10-24

CHAPTER FIVE: CONCLUSION

➤ SUMMARY	25
➤ CONCLUSION	26
➤ RECOMMENDATION	26
➤ REFERENCES	27

ABSTRACT

The problem of inadequate, inconvenient and uncomfortable Workstation and the absence of an ideal working atmosphere has been a recurring issue in the Department of Fine and Applied Arts, University of Benin. Which is worrisome in the Textile unit of the Department of Fine and Applied Arts, University of Benin?

It is based on this observation and the quest to solve the aforementioned that necessitated the need for a construction of an ideal work station in Textile studio in the Department of Fine and Applied Arts, University of Benin.

The method applied in solving this problem is a direct-labor approach in constructing a workstation with technical support from a professional Carpenter and Electrician. The study that emanated from this project research is that when this workstation is completed, the prolonged issue of inadequate space and equipment in Textile unit and as well provide a conducive working environment to showcase artistic prowess and talent without inhibition.

CHAPTER ONE

INTRODUCTION

BACKGROUND OF THE STUDY

Just as it applies to most academic institutions in the developing countries to which Nigeria belong, the issues of lack or absence of needed infrastructures as well as other inadequacies with regards to effective learning, generally poses a problem. In tandem with the foregoing assertion, the matter of lack of good furniture and light with regards to the textile unit in the Department of Fine and Applied Arts, University of Benin, is hereby brought to the fore. Since, this study is majorly hinged on the context of a textile studio; the need therefore arises as to defining certain keywords that will form the fulcrum on which this project is anchored upon. Some of the keyword includes the following:

- A. Textile: is a word which originated from the Latin word “Textilis”, loosely translates as woven. According to Wikipedia it aptly defines textile “as any woven or knitted fiber or yarn fabric”. Accordingly, the history of textiles can be traced through the ages back to the Egyptian era.
- B. Studio: According to www.wikipedia.com on the other hand, is derived from “stadium” or “studere” meaning to study or zeal. A studio is also defined as an artist workspace or a catchall term for an artist and their employees to work in some of the jobs carried out in a studio are painting, architecture, poetry [ceramics] sculpture, metal and textiles. A place for the study of an Art; Other include graphic designs, majorly photography.
The word studio is derived from the Italian: studio, from Latin: stadium, from studere, meaning to study or zeal.
The French term for studio, atelier, in addition to designating an artist’s studio is used to characterize the studio of fashion designer. Atelier also has the connotation of being the home of an alchemist or wizard.
Studio is also a metonym for the group of people who work within a particular studio.

STATEMENT OF THE PROBLEM

The Department of Fine and Applied Arts, University of Benin has functional textile studio where textile students have been working, using the facilities for both for their assignments and examinations over time. However, due to the continued growth of the unit in the Department , as a result in the increase in the population of students attached to the studio; consequently the studio has become overcrowded with inadequate facilities especially the furniture and lighting are mostly needed to aid the insufficient and bad furniture in the studio.

All this observation as highlighted above thereby further render the textile studio in the Department Fine and Applied Arts, as not being very conducive for effective learning. As a result, the creative abilities of the students are impaired and they are at the same time subjected to possible health as experienced in any workspace lacking in content.

OBJECTIVES OF THE STUDY

The aim of this study is basically to join forces with other graduating students while having the oversight of a professional Carpenter and some staff in Textile unit, to construct and supply a better set of furniture and lighting in Textile Studio for textile students in the Department of fine and applied arts.

SCOPE OF THE STUDY

The scope of this project is restricted to confronting the problems associated with the issue of lack of good furniture and light in the textile studio in the Department of Fine and Applied Arts, University of Benin. The aforementioned is executed by students' communal initiative and effort to provide a conducive and sufficient work space in the studio. Since, the students have no prior furnishing as well as Department staff.

SIGNIFICANCE OF THE STUDY

This project will be significant in several ways, these includes:

- i. The construction of the ideal furniture in Textile studio will boost the students overall output and creativity.
- ii. The construction of furniture of the Textile studio will encourage more students to aspire into the field of textiles.
- iii. The repair of light will help the students more to work well
- iv. When completed, the facility would boost as well as expand the infrastructural base of the unit, Department.
- v. Introducing the textile students to the world of construction will further widen their scope of work experience in the other areas outside their immediate field of expertise
- vi. Will make the work place conducive, adequate and convenient for all students.

LIMITATION OF THE STUDY

The progress and speed of the practical project experienced some setbacks as result of the high cost of materials. For artist, the issue of constructing furniture in a studio is simply like charting an entire a different course in life as this is an unfamiliar terrain. Gathering the necessary information for the project was also a major impediment, as construction of studio furniture and equipment is not the researcher's field expertise, some of damages were incurred.

DEFINITION OF TERMS

Studio- Is an artist's workroom where he or she carries out his or her day to day creative activities.

Construction- Refers to the work of making something.

Materials- Means any matter which may be shaped or manipulated, particularly in making something else.

Apposite- Apt in the circumstances or in relation to something, synonyms: appropriate, suitable.

Emanated- A source, emerge, proceed.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

The review of related literature would be done under the relevant sub-headings below:

- i. Definition of Art Studio
- ii. History of Art Studio
- iii. Types of Studio
- iv. Significance and function of Art Studio

DEFINITION OF ART STUDIO

According to the Wikipedia Art studio is an establishment or work space for the creation, manufacture, and /or preparation of individually crafted art work, jewelry, furniture, sculpture, pottery, art photography, leather craft, hand-woven articles, and related items; it may also include the sale, loan, or display of such items. Art studio is a room where a painter, ceramist, photographer, textile designer, sculptor, or graphic designer works.

HISTORY OF ART STUDIO

According to Merriam-Webster Studio also often referred to as “Atelier” began from the middle ages till 19th century, in medieval Europe. Revered masters in the fields of arts and craft were said to be understudied by often younger pupils, commonly known as apprentices. These apprentices are usually entrusted with the simplest tasks, after some time, usually years, they become journey men, before eventually as they gave in their acquired skills, and they become masters themselves. It’s expected of these former apprentices that in time, they too in turn, would be training some apprentices of their own. Art studio is the workspace of an artist especially between the 15th to 19th centuries. An Art studio is sometimes called “Atelier” especially in early eras. In contemporary English language usage, “Artelier” can be referred to as the atelier method, a training period of an artist that usually takes place in a professional artist studio. Examples of these art studios are: Sculpture studio, painting studio, metal studio, ceramics studio, graphics studio, textile studio, fashion studio and educational studio and so on.

HISTORY OF ART [UNIVERSITY OF BENIN]

According to Queen Ime Jack [2019], the area of the focus is the textile studio of the department of fine and applied art, University of Benin. The Department existed as two separate Departments which are Departments of Fine Arts and Department of Applied Arts, under the defunct Faculty of Creative Arts before their merger in 1987 as the Department of Fine and Applied Arts. There are 7 units or areas of specialization, namely:

- Painting
- Sculpture
- Ceramics

- Graphic Design
- Textiles Design
- Metal Design
- Fashion Design
- Art History.

This study focused on the furnishing of the textile Studio in an effort to foster an enabling environment for effective learning.

TYPES OF STUDIOS

Based on the foregoing definition, it becomes vivid to note that various art studios exist, these include the following:

PAINTING STUDIO- A painters' studio is a workspace where painters carry out their creative activities. A painters' studio is always large due to the sort of materials they work with. Some of these materials occupy space apart from the fact that they usually work with different art materials at various times. Some of the working materials that can be found in a painters' studio include an easel, a donkey, bails of canvasses and assorted papers. Others are water colors, oil and acrylic paints, wooden frames and batons, gun-tack, turpentine, glue, pastels, [chalk and oil] and host of other materials exclusive to their area of specialty.

PHOTOGRAPHY STUDIO- A photographer's studio does not necessarily require elaborates working space, especially with the advent of digital cameras. Prior to the invention of digital camera, a photographer may need more space in order to accommodate the "dark room" where negatives are developed and enlargers, placed. But this is no longer necessary.

SCULPTURE STUDIO- Sculptors usually requires large spaces because most of their works are often large or life sizes which may require massive spaces. This is minus their very many working materials which include cement, sand, clay, metal and so on.

CERAMIC STUDIO- ceramists also need adequate working space, apart from their working materials, they also work with very delicate materials which need to be separated from they also work with very delicate materials which need to be separated from the ,any activities taking place within the main studio. Besides, their kiln for firing their works must be situated outside their immediate working environment for safety purpose.

GRAPHIC DESIGN STUDIO- Graphic artists, due to the versatility of their area of specialty, require space too. For design purpose, especially, digital design, much space is not necessary. However, where printing, collation and packaging are concerned space may be required, especially, because such jobs are churned very large quantities.

FASHION DESIGN STUDIO- A Fashion design studio is a workplace for designers to conceptualize, design, and possibly create apparel and relevant products. In fashion studios, fashion designers, artisans and illustrators engage in conceiving, designing and developing new clothing, shoes, jewelry, or fashion accessories.

METAL DESIGN STUDIO- Much space is needed by metal designers due to their very hazardous nature of work which involves working with dangerous materials such as rods, electrodes, metal scraps and sheets, welding machine, materials and accessories. Most times, due to their special needs, the metal designer often works outdoors for obvious safety measures.

DANCE STUDIO- A dance studio accommodates those in the performing arts of theatre and drama. Choreography is a major activity that often takes place in a dance studio.

RECORDING STUDIO- This is the place where songs by artistes, mixes by deejays, jingles and voices are recorded prior to production. This brings us to next one, production studio.

PRODUCTION STUDIO- This is where after recording, the final touches are put in place before the work is released to the general public. Animation and comic productions fall within the scope of production studio. It also acts a center for production in any of the art disciplines. Alternatively, it can also be financial and or a commercial entity behind such endeavors.

TEXTILE STUDIO- This is the main studio prompted this research. A textile studio is where a textile artist carries out his/her several activities which include; dyeing and printing on various types of fabrics. Materials facilities that may be found in the textile studio includes; a dye-pit, a dark room, printing tables, squeegee, chemicals [hydrosulphite and caustic soda], bails of cloth and so on. A textile studio, as it apply to most other studios, must be adequately ventilated and spacious in order to allow for maximum output.

EDUCATIONAL STUDIO- It's a workplace where students learn to develop skills related to designs, ranging from drawings to product of designs. Specifically, educational studios are settings where large number of students learn to draft and design with instructional help at an institution of learning. In Educational studios, students learn to develop skills related to design. In specific, educational studios are studio settings where large numbers of students learn to draft and design with instructional help at a college. Educational studios are colloquially referred to studio by students who are known for staying up late into night doing projects as well as socializing. It is basically from the educational studio (or by apprenticeship) that all other studio personnel take roots.

According to Friel, Michael [2010] www.wikipedia.com a studio environment is characterized by two types I education, these are:

- a. The workplace where students do visually-centered work in an open environment. The time and space is beyond that of instructional time and faculty guidance is not available. It allows for student to engage each other, help each other, and inspire each other while working.
- b. A type of class that takes the above mentioned workshop space, and recreates its core component of an open working environment. It differentiates itself based on a topic of instruction, isolated space. Examples of educational studio are; dance studio, metal studio, painting studio, sculpture studio, textile studio, ceramic studio, metal studio, graphic studio and music studio.

SIGNIFICANCE AND FUNCTION OF AN ART STUDIO

According to Sjöholm, (2013) studio “is a space where reflection and contemplation take place, where artist get intellectually, critically and intentionally engaged with their developing works of the studio is partly related to cognitive skills where the art of critical thinking and self critic is a part of artist practice and progress. It is a place where works originate, generally a private, a stationery place where portable objects are produced. A studio offers a quiet place and retreat where the artist can work for hopefully longer period of time undisturbed.

The creative role of the art studio for the contemporary artist who direct production and learning has been describe as a space of reflection, a room for study and solitude where the artist can withdraw and dwell. It is also a workshop where the artist is invited into skillful exploration to trial and error based practice and to material exploration.

According to Taylor & Francis online “Being set apart from the everyday provides the physical space needed for mental reflection. Individual artist create studios to provide a suitable shelter for their approach to art-making, by art therapists have ranged from the old sluice room the purpose- built room with a view.

CHAPTER THREE

RESEARCH MATERIALS AND METHODOLOGY

METHODOLOGY

Methodology, according to the English dictionary, is a collection of methods, practices, procedures and rules used by those who work in some fields. It goes further to states that, it also involves the implantation of such methods, etc. this chapter therefore focuses on the actions and decisions of the researcher in regards to the actualization of the project topic.

GENERATION OF IDEA

Generation of ideas entails the conceptualization of and the steps involved in the actual implementation of execution of the ideas. This includes the process of making preliminary drawing/sketches of the plan. Several plans were drawn for approval as guides to construct the furniture in the studio. Market survey was carried out and materials selected or needed were in variance cost-wise with their quality.

METHOD OF DATA COLLECTION

The method used in the information/data collection for the theoretical aspect of this project research was based on primary and secondary sources of data collection. It involved the use of textbooks, the internet, dictionary and as well as encyclopedia. On the aspect of the practical involved in this project, relevant information was culled from the several sources employed. Discussions were carried out between the researcher and builders as well as colleagues, who were knowledgeable in the fields of construction. A close study of what graduated students in their time formed a significant aspects of this research. Various steps were taken in the actual execution of the practical project; these are discussed extensively in the next chapter.

MATERIALS

Due to the nature of the project, the need for grouping certain materials into specific categories is required so as to successfully aid quick grasp of their functions, these categories and their various materials are;

ELECTRICAL MATERIALS AND TOOLS

- 20 packets off and on switch
- 2 packets of clips
- 4 packets of 13amp double
- 2 coils of 3029 wire
- 4 packets of partiers
- 4 packets of 18w bulb
- 2 packets of concrete nails
- 2 packets of 10w bulb

- 1 tape
- 1 plug head
- 1 packets of screw nail
- 16 packets of lamp holders
- 1 packet of lamp holders.

➤ **FURNITURE MATERIALS AND TOOLS**

- Hdf wood board
- Gallons of elephant gum
- Hdf edges tapes
- Handle
- Screws nails [1 inch]
- Angle bar
- Sawing machine
- Tape
- Piano hinges
- Light board
- Top bond
- Stud
- Glass [5mm] 20 pieces

Chairs [20 Chairs].

CHAPTER FOUR

DATA PRESENTATION, PRESENTATION OF FINDINGS AND ANALYSIS

INTRODUCTION

This chapter is concerned with the culmination of the study and representation of the data and reviews the results and analysis of both the qualitative and quantitative findings of the study. During the conceptual phase of this study, a survey was carried out to examine the various mean, materials and procedures necessary for the success of the project.

VISUALS REPRESENTATION



PLATE 1

TITLE: OFF LOADING OF THE BOARDS FROM THE VEHICLE

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: NNAMDI JOY CHIDINMA



PLATE 2
TITLE: MOVING THE BOARDS IN TO COMMENCE WORK.
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: IHONRE NORAL



PLATE 3
TITLE: ARRANGING OF MACHINES AND EQUIPMENT USED IN CUTTING AND JOINING OF THE BOARDS TO COMMENCE WORK.
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AZIH EMMANUEL



PLATE 4
TITLE: CUTTING OF THE BOARD INTO SIZES FOR THE FURNITURE.
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AZIH EMMANUEL



PLATE 5
TITLE: ARRANGING OF DIFFERENT SIZES OF BOARD IN DIFFERENT PLACES.
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AIGUOBARUEGHIAN OSA IKPONWON



PLATE 6

TITTLE: APPLYING GLUE TO THE EDGE TAPES USED ON THE EDGES OF THE LOCKERS.

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: SIDI EMIKE ANNETTE



PLATE 7

TITTLE: THE EDGES TAPE USED ON THE LOCKER [TO BE DRIED BEFORE TAPING].

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: SIDI EMIKE ANNETTE



PLATE 8

TITLE: FILING THE EDGES AFTER PUTTING THE TAPES ON THE BOARDS.

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: BY THE RESEARCHER



PLATE 9

TITLE: PUTTING IN SCREWS ON EACH BOARD FOR LOCKER

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: BY RESEARCHER

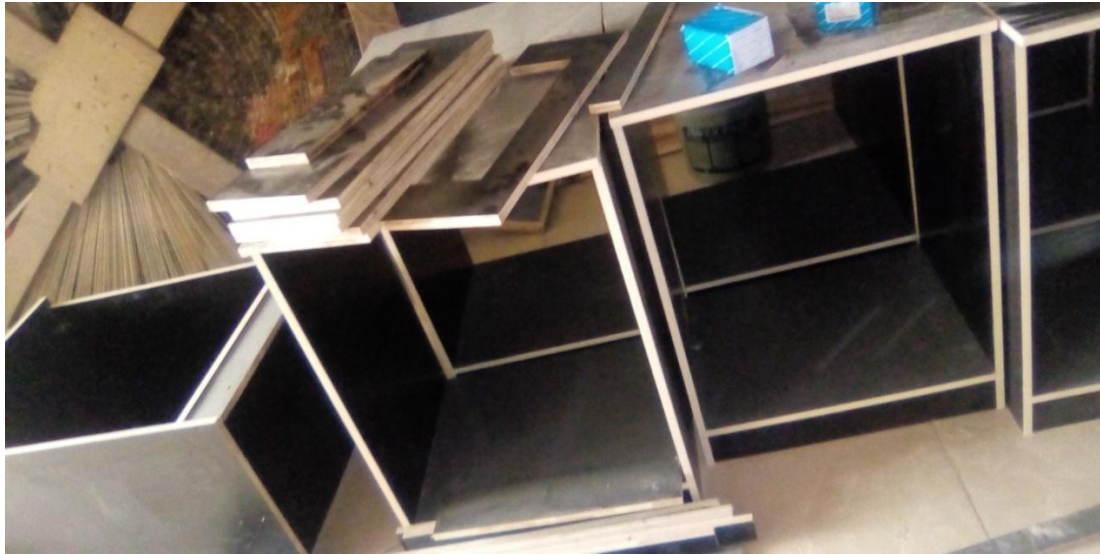


PLATE 10
TITLE: BOARDS FOR LOCKERS COUPLED TOGETHER
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 11
TITLE: PUTTING SCREWS ON EACH BOARD FOR THE LIGHT BOX
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 12
TITLE: BOARDS FOR LIGHT BOX AND LOCKERS COUPLED TOGETHER
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AZIH EMMANUEL



PLATE 13
TITLE: LOCKER COUPLED WITH THE DOOR AND THE DOOR HANDLE
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 14

TITLE: THE LIGHT BOX SIDE COUPLED WITH THE HANDLE

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: BY THE RESEARCHER



PLATE 15

TITLE: SUPPLY OF MATERIALS FOR THE ELECTRICAL WORK IN THE LIGHT BOX

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: AZIH EMMANUEL



PLATE 16

TITTLE: THE LIGHT BOX AND THE ELECTRICAL CONNECTION WITH THE LAMP HOLDERS

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: BY THE RESEARCHER



PLATE 17

TITTLE: THE WALL CONNECTION AT THE BACK OF EACH LOCKER THAT GENERATES LIGHT FOR EACH LIGHT BOX.

SOURCE: TEXTILE STUDIO

PHOTOGRAPH: BY THE RESEARCHER



PLATE 18
TITTLE: FIXING OF THE GLASS IN THE LIGHT BOX
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: ALAYAFI GODWIN MUSA



PLATE 19
TITTLE: ARRIVAL OF THE CHAIRS
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: SADOH DEBORAH



PLATE 20
TITLE: INSTALLATION OF THE CHAIRS
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: SADOH DEBORAH



PLATE 21
TITLE: ARRANGING OF THE CHAIRS
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AZIH EMMANUEL



PLATE 22
TITLE: ARRANGING OF THE CHAIRS
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: AZIH EMMANUEL

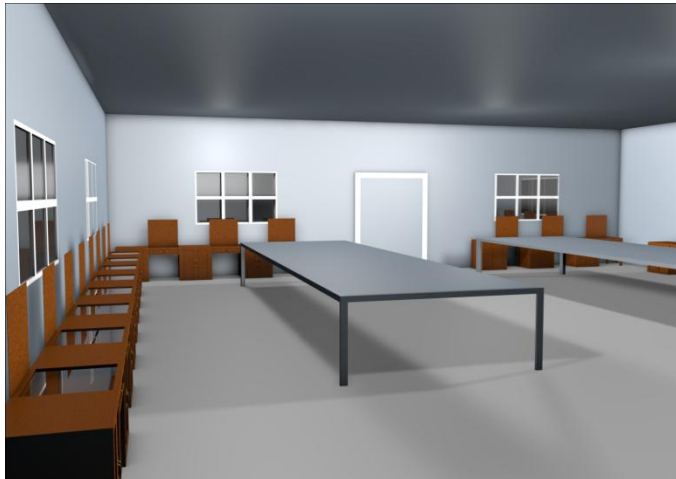


PLATE 23
TITLE: FULL FRONT VIEW FROM THE LEFT [3D ILLUSTRATION]
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 24
TITLE: FULL FRONT VIEW FROM THE RIGHT [3D ILLUSTRATION]
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 25
TITLE: FRONT SIDE VIEW FROM THE RIGHT
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER

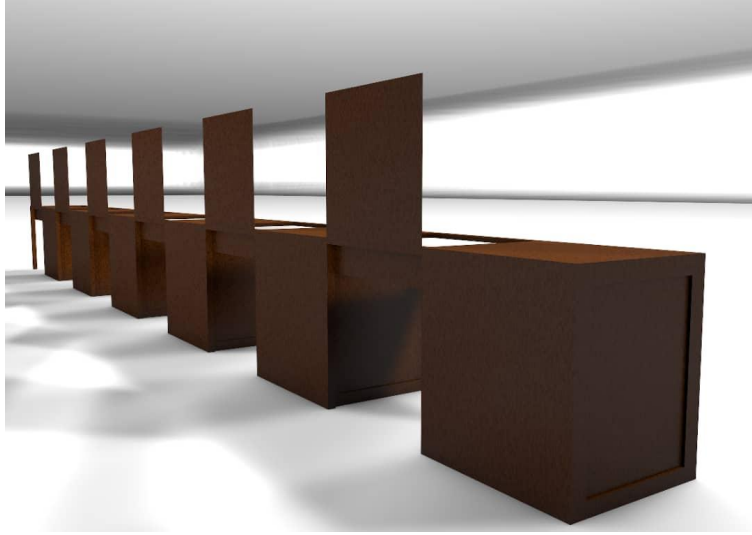


PLATE 26
TITLE: BACK SIDE VIEW [3D ILLUSTRATION]
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 27
TITLE: FRONT VIEW [3D ILLUSTRATION]
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER



PLATE 28
TITLE: FRONT SIDE VIEW [3D ILLUSTRATION]
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER

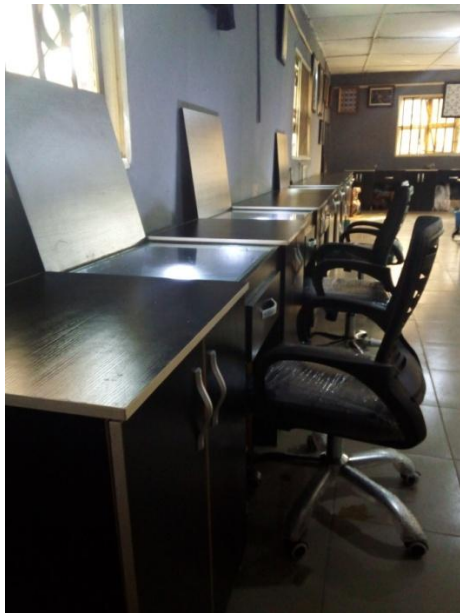


PLATE 29
TITLE: THE COMPLETE PROJECT
SOURCE: TEXTILE STUDIO
PHOTOGRAPH: BY THE RESEARCHER

CHAPTER FIVE

CONCLUSION

SUMMARY

To effectively summarize this research, it became necessary in the researcher's opinion to assert that given the adequate and requisite exposure, it has been proven that it is possible for an educated fellow to engage in cross-disciplinary activities as long as they are legal. This assertion became credible, as noted in this study, that textile students can engage in construction work, if accorded the right exposure. The study reveals that the availability of an ideal and well equipped studio adds value to well being, learning competence as well as the general productivity of students and artist. This study further illustrates that an ideal studio should have the characteristics of adequate ventilation equipment as these will positively enhance productivity. Also it was noted that a spacious studio allows for effective communication and exchange of ideas as several people can concurrently engage in their several activities, thereby fostering cross fertilization of creative ideas. A suitable and comfortable working environment is necessary for every field of study, in order to achieve a creative and successful output. To achieve such a feat should be encouraged in all aspects of the educational sector and beyond. In this regard, all hands must be on deck to ensure that this project and other with likewise objectives are supported.

CONCLUSION

Artist from the immemorial have worked in very comfortable environments and this has had negative effects health wise on them and as result has depressingly affected their productivity. It is therefore, very important to insist that a studio being an artist's workstation should be characteristic of the following; spacious, sufficiently ventilated, well lit, adequately equipped, functional and lots more, as with these factors in place, the artist's and output will be unbounded.

RECOMMENDATION

The Researcher recommends further development and continuation in the various studios across the Department of Fine and Applied Art, University of Benin, and to ensure equipments and facilities are well maintained.

A suitable and comfortable working environment is necessary for every field of study, in order to achieve a creative and successful output. To achieve such a feat should be encouraged in all aspects of the educational sector and beyond. In this regard, all hands must be on deck to ensure that this project and other with likewise objectives are supported. Also, the need to periodically maintain the studio and service the installed is paramount else, dilapidation may likely step in and this has a very negative tendency on any structure, be it private or commercial.

REFERENCES:

Buren and Repensek [1979] The function of Studio. Pg 51-58, the MIT press

Dempsey, M. W. [1970], Purnel's Concise Encyclopedia in Color, Purnel & Sons Ltd., Paulton, [Somerset] and London.

Ganagana, W. S. [2001]. Basics of Visual Arts. Cewil Publishers [Nig.] Limited, Port Harcourt, Nigeria.

Hornby, A. S. [2010]. Oxford Advanced learner's Dictionary 4th Edition, Oxford University Press, Great Clarendon Street, Oxford, OX2, 6dp. Microsoft Encarta 2009. Microsoft Corporation.

Ogumor, E. [1998]. Certificate Art for Junior and Senior Secondary Schools, University Press Plc, Ibadan, Nigeria.

Sjoholm, J. [2013]. The Role of the Art Studio in Contemporary Artistic Production. CIND Center for Research Innovation.

Melanie, 1961- (2012). "Patterns and Repeats". Digital textile design. Isaac, Ceri. (2nd ed.). London: Laurence King Pub. ISBN 978-1-78067-223-6. OCLC 866622297.

www.wikipedia.com ^Friel, Michael [2010]. Still Life Painting Atelier: An Introduction to Oil Painting, p.20. ISBN 978-0-8230-3408-6. [What is a Studio?]

www.tandfonline.com Chris wood [Significance and function of an Art Studio]

Adamson, E. 1984. Art as Healing., London: Coverture. [Google Scholar].

Duncan, A. 1997. Unquiet Voices, Exhibition Catalogue., Doncaster: Art Gallery. [Google Scholar]