

**BRANDING OF THE GRAPHIC DESIGN STUDIO
FOR EFFECTIVE LEARNING IN THE DEPARTMENT OF
FINE AND APPLIED ARTS,
UNIVERSITY OF BENIN.**

BY

EJASHAN DIVINEMELODY OSEAHUME

MAT. NO: ART1600832

JUNE, 2021.

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**A RESEARCH PROJECT SUBMITTED TO THE
DEPARTMENT OF FINE AND APPLIED ARTS,
FACULTY OF ENVIROMENTAL SCIENCE,
UNIVERSITY OF BENIN, BENIN CITY, EDO STATE.
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD OF
BACHELOR OF ARTS (B.A) DEGREE
IN GRAPHIC DESIGN**

JUNE, 2021.

CERTIFICATION

We, the undersigned do certify that this research was carried out by **EJASHAN DIVINEMELODY OSEAHUME** with **MAT No. ART1600832** in the Department of Fine and Applied Arts. This work is adequate in scope and qualifies for the partial of Benin.

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DECLARATION

I, EJASHAN DIVINEMELODY OSEAHUME declare that this work is based on personal research undertaken by me in the Department of Fine and Applied Arts, Faculty of Arts, University of Benin under the supervision of Dr. Kennette D. Nwabuoku.

EJASHAN DIVINEMELODY O.

Date

DEDICATION

I will like to dedicate this work to God Almighty for giving me this opportunity to do my Bachelor's degree which would not have been possible otherwise. This work is also dedicated to all Fine Art Students and future researchers.

ATTESTATION

We, the under listed students in the Department of Fine and Applied Arts, Graphic Design Section, 400 Level, 2019/2020 Academic Session, do hereby attest that this project was unanimously undertaken and willingly executed by us:

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ABSTRACT

The current 300 level graphics design studio in the department of fine and applied arts, university of Benin, lacks the necessities required for an effective graphic design study and delivery. It is on the note that the 2020/2021 graduating students, decided to brand the studio to make it more conducive for effective learning. This was done by providing the studio with the required materials such as polished furniture, ceiling fans, projector, electrical fittings, chairs, repainting, etc. it is this researcher's hope that when these materials are installed, they will inspire the present and future graphic design students in the Department to express as well as maximize their full artistic potentials.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The absence of proper or adequate studio equipment has adversely affected the teaching and learning process in most tertiary institutions in Nigeria. It is a negative trend which has eaten deep into the educational sector and manifest in different aspects of career fields especially Universities and other tertiary institutions.

Most institutions of higher learning where art is taught, lack adequate infrastructure for effective teaching and learning of art. Some other institution has them in their dilapidated conditions due to various reasons such as: carelessness in handling by students or poor maintenance culture on the part of the authorities.

There is the need to be provided with the right equipment suitable for proper learning and teaching for both the lecturer and students, so as to effectively carry out their various projects or assignments and works successfully without stress. The graphic design studio, therefore, has to be well and properly fitted with the necessary and essential components that constitute a standard graphics design studio. Most art studios in institutions of higher learning have facilities for teaching and learning art, but because of their conditions many

of them are not functional and this situation has adversely affected students especially those who are into graphic design.

In an academic setting, the studio is a workspace where students do visually-oriented work in an open environment, it is also a place where students engage each other, and inspire each other while working. It is often called studio classroom.

(Nwogu, 2001, p19)

Lack of certain tools and equipment has resulted in poor performance of the students, hence the refurbishing of the studio is to try and correct, then, provide better and more contemporary facilities and equipment to aid effective learning.

Academic curricula should categorize studio classes in order to prepare students for the rigors of building sets of skills, which require a continuity of practice in order to achieve growth and mastery of their artistic expression. The need to raise and maintain the standard of the art studio above the level of a mere production facility or workshop will be of a positive change over a long period of time.

Most students have become relaxed and satisfied with their approach towards their academic engagement, resulting in poor performances. The presence of a well branded studio will ensure that the student develops and progress in the various field they find themselves and be able to compete effectively with any circumstances they find themselves

It is discovered that the lack of a refurbished studio with a comfortable setting will affect the development of the students that learn in such unproductive environment. When students are not familiar with certain tools, such students are usually at a loss when confronted with such, hence, the need to have access to some if not every materials necessary for effective service delivery.

1.2 Statement of the Problem

An art studio does not make one an artist, but you need a place of your own for pursuing your passion. The effectiveness of a lecture solely depends on where it is practiced. The 300 level graphics design studio has sadly, fallen below the standard of a design studio.

Furthermore, the overall outlook of the studio is unappealing and unattractive as the walls are filled with holes and cracks, the burglary proof of the window is also rusty and some of the irons are already worn out. The chairs and tables are unfit and inconvenient for working on. The tables are too high for most of the students and the chairs are too hard and have no head or arm rests. There are not enough wall sockets for the plugging of electrical devices, and there have been cases of friction amongst students.

As a result of the shortcomings observed above, the outgoing 400 level graphic design students, in the Department of Fine and Applied Arts University of Benin, decided to come up with this project on the rebranding of the graphic design studio to give a standard example of how a modern graphic design studio should look like.

1.3 Aims of the Study

The basic aim of this project is to establish the importance of a studio appearance in our institutions of higher learning in order to create and execute an atmosphere in which the studio attends to the progress of the students during learning and working while in the studio.

This research also attends to diverse branches and sections of the studio that requires refurbishment/rebranding and the various means and materials that would be needed to improve upon the said areas. It also reflects on how the established studio will positively affect students output and how they can engage themselves effectively in metalizing and actualizing any given project.

The aim of this research is to highlight the need for branding the 300 level graphic design studio, so as to provide the necessary support for effective learning and teaching, thereby, providing students with the essential capacity and thinking ability to achieve their proposed design concept.

1.4 Objectives of the Study

The objectives of this practical project are as follow:

1. To re-enact the importance of branding as against dilapidation.
2. To boost the mentality and creative acumen of the students whenever they are in the graphic design studio
3. To increase the likelihood for students to work comfortable in the graphic design studio.
4. To attract more students to graphic design as a specialty

1.5 Significance of the Study

The quality and significance of the project is the single aspect it recommends to the study of art. Under this current measure, students have the chances to review and grasp the design and mode of function and practice of the equipment and machinery collectives that are used in art production thereby aiding effective learning as regards to the student's areas of specialization.

The establishment of this research puts the art student in a position of great advantage like a painter/carpenter/electrician etc who has been well equipped for any given project.

Replacing the louvers with sliding panes and repairing of burglary proof enhances proper ventilation as well as adding to its aesthetics. It also adds to the overall security of the studio as the presence of the burglary proof will deter potential intruders.

The provision of static chairs helps to aid a comfortable sitting posture, where there is a back rest and arm rest. The table fitted to the wall is a reference to computer halls style.

1.6 Scope of the Study

This research task is restricted to the 300 level graphic design studio, in the Department of Fine and Applied Art, University of Benin. It involves the withdrawal of imperfectly developed or dilapidation materials and equipment which negatively affects effective learning in the studio by replacing them with newer and more functional working ones to create an enabling environment for the students, lecturers and other persons who might want to visit or work in the 300 level graphics design studio, of the Department of Fine and Applied art, at University of Benin, Ekewan campus.

1.7 Limitations of the Study

When researching on this project, the researcher had to encounter some unforeseen and unplanned incidences which at some point delayed the progress of the project and at other times affected its performance. They include;

- Delay in payment and compliance by the team members/classmates.
- Lack of expertise as almost none of the students had any previous knowledge on the issue of refurbishment
- Lack of adequate man power.

- Fluctuation in prices of required materials.

CHAPTER TWO

LITERATURE REVIEW

2.1 Branding:

Branding is defined as the process embarked on or undertaken in order to decorate or design a room or building making it more unique and attractive to serve its purpose. This simply means a programme which involves designing of a particular place or thing at a point in time.

Branding is also defined as the process of creating a strong, positive perception of a company, its products or services in the customer's mind by combining such elements as logo, design, mission statement, and a consistent theme throughout all marketing communications. (discussed during an interactive session by Boih Moses (2021))

This simply means a programme transformation of a particular place or thing at a point in time.

“A good definition of brand strategy is the considered intent for the positive role a company wants to play in the lives of the people it serves and the communities around it.” —

Neil Parker

2.2 Studio:

According to Wikipedia, a studio is an artist or worker's workroom. This can be for the purpose of acting, architecture, painting, pottery (ceramics), sculpture, origami, woodworking, scrapbooking, photography, graphic design, filmmaking, animation, industrial design, radio or television production broadcasting or the making of music.

The term is also used for the workroom of dancers, often specified to dance studio. The word studio is derived from the Italian: studio, from Latin: studium, from studere, meaning to study or zeal.

2.3 Types of Studios:

1. Movie studio / Film production studio: Controlled environment for film-making. These include space to shoot films and also studios for post-production
2. Post production studio: These focus only on post-production activities such as video-editing, color-correction/grading, etc.
3. Animation studio: Like movie studios, these studios (Disney, Pixar) produce animation movies, including anime.

4. Music recording studio: This is the place where you do sound recording, music recording, dubbing, mastering – everything related to recording music & sound
5. Mastering studio: Some studios focus only on Mastering, the process of preparing the final audio mix, from which all copies will be produced (using various methods for duplication or replication).
6. Acting Studio: Workspace where actors rehearse and refine their craft
7. Dance studio: workspace where dancers rehearse and refine their moves
8. Art Studio (Artist's studio, also called atelier at times): It is a place/workspace where artists make art. It is a term used by artists (and their assistants/employees) for the place where they work.
9. Photographic studio: This is the workspace to take photos, and to process, develop & print photographs. Some studios also do photo & video editing in their studios.
10. Television Studio: This is where television or video productions take place, either for live television, or to capture raw footage for post-production.
11. Radio production studio: Room where a radio program/show is produced, either for live broadcast or recorded for a later broadcast.

12. Comics studio: Small studio where artists work together to produce comics – comic strip, comic book or graphic novel.

13. Educational / Instructional Studio: Place where students learn skills related to design.

14. Pottery studio: For amateur & professional artists or artisans. Typically, all stages of manufacture are carried out by the artists themselves.

15. Fitness / yoga / Martial Arts / Gymnastics Studio: To get the actors in shape for various roles

2.4 Graphics Design

The term graphic design has been defined severally. One of such is that;

Graphic design is something related to writing, drawing and painting. Graphics could be regarded as those drawing and painting meant for reproduction either by autographic or mechanical methods. By autographic we mean manual skill while mechanical means reproduction by the use of machines. Graphics on the other hand is synonymous with advertising

Avae, (1990 ;12).

It is also the art of creating visual content to communicate messages. Applying visual contents and page layout techniques, graphic designers use typography and pictures to meet users' specific needs and focus on the logic of displaying elements in interactive designs to boosts the user activity.

2.5 Tools of Graphic Design

A designer who is an expert possesses a creative mind with an artistic inclination, and so much more. Quick observation skills and analytical thinking are essential tools for graphic design, before they dig into their physical tool kit and touch pen to paper or stylus to tablet. Designers employ a variety of methods to combine art and technology to pass a particular message across and create an impressive visual. (Wikipedia, 2019).

1. Sketchpads: This tool is used to sketch out ideas; it is the fastest and easiest way to pen down the rough sketches of the designs, which can be developed further with the use of tools and technologies. Usually, roughs and thumbnail sketches are what are eventually developed into finished works.

2. Computers: In this current dispensation, computers have now partaken in essential places in every designer's tool kit. Hardware such as tablets, allow designers to expand their creative freedom and maintain that sketchpad experience, Furthermore, "it is an observable fact that the computer is the greatest of all human invention of this millennium." Nwabuoku, 2008:3. The internet is an offshoot of the computer is the greatest facilitator of shared creativity ever invented (Hughes, 1999:183)

3. Software: In the world today at large, technology has paved ways for creative exploration. Specialized software such as Illustrator and Photoshop can help to create illustrations, enhance photographs, stylize text, and synergize all of the pieces in

incredible layouts. It also communicates your brand and message visually with impressive business logos, enchanting brochures, newsletters with impact, and stunning posters. Wikipedia (2019)

Fashina (1985) is of the opinion that quality graphic design increases market reaction to moving in the same vein , the branding of the 300 level graphic design studio will help enhance the student and still reaction to the teaching and learning process of graphic design in the University of Benin.

2.6 Types of Graphic Design

1. Visual Identity Graphic Design

Designers that specialize in visual identity graphic design collaborate with brand stakeholders to create assets like logos, typography, color palettes and image libraries that represent a brand's personality. In addition to the standard business cards and corporate stationary, designers often develop a set of visual brand guidelines (style guides) that describe best practices and provide examples of visual branding applied across various media. These guidelines help to ensure brand consistency throughout future applications. Wikipedia (2019)

2. Marketing & Advertising Graphic Design

Marketing designers' work with company owners, directors, managers or marketing professionals to create assets for marketing strategies; They might work alone or as part of an in-house or creative team. Designers can specialize in a specific type of media (vehicle wraps or magazine ads, for example) or create a broad assortment of collateral for print, digital, and beyond. While traditionally print-centered, this role has grown to include more digital assets, especially for use in content marketing. Wikipedia (2019)

3. User Interface Graphic Design

A user interface (UI) is how a user interacts with a device or application. UI designers specialize in desktop apps, mobile apps, web apps and games. They work closely with UX (user experience) designers (who determine how the app works) and UI developers (who write code to make it work). Wikipedia (2019)

4. Publication Graphic Design

Graphic designers that specialize in publications work with editors and publishers to create layouts with carefully selected typography and accompanying artwork, which includes photography, graphics and illustrations. Publication designers may work as freelancers, as creative agency members or in-house as part of a publishing company.

5. Packaging Graphic Design

Packaging designers create concepts, develop mockups and create the print-ready files for a product. This requires expert knowledge of print processes and a keen understanding of industrial design and manufacturing. Because packaging design touches so many disciplines, it is not uncommon for designers to find themselves creating other assets for a product such as photography, illustrations and visual identity.

6. Motion Graphic Design

“Motion graphics designer” is a somewhat new specialty for designers. Formally reserved for TV and film, technological advances have reduced production time and costs, making the art form more accessible and affordable. Now, motion graphics can be found across all digital platforms, which has created all sorts of new areas and opportunities. Merriam Webster (2019)

7. Environmental Graphic Design

Environmental graphic design visually connects people to places to improve their overall experience by making spaces more memorable, interesting, informative or easier to navigate.

Way finding is a specific type of environmental graphic design that consists of strategic signage, landmarks and visual cues that help people identify where they are and where they need to go so they can get there without confusion.

8. Art and Illustration for Graphic Design

Even though graphic art and illustration are not technically types of graphic design, so much is created for commercial use within the context of graphic design that you can not talk about one without the others.

2.7 Elements of Design

Graphic design can use image-based designs involving photos, illustrations, logos and symbols, type-based designs, or a combination of both techniques. These designs can include various combinations of the following elements. White, A. (2004).

Design elements are the basic units of any visual design which form its structure and convey visual messages. They include:

1. Lines: Straight, curved, wavy, thick, thin – when it comes to lines, the possibilities are limitless. Lines allow designers to divide a space or separate content in a layout. They can also be used to guide the eyes of the viewer, or make other elements follow a strategic path for added fundability, to get the viewer easily from point A to point B. Line encloses and contain the part of a design by creating outlines. Wikipedia (2019) A further analysis brings to bear on one’s mind, another candid statement of the nonexistence of line as put forward by Talabi (1979:43) (pg 29) that; “one should realize that lines never exist in reality. What is real to one is merely an optical illusion arising from a fusion of light and shade. An object becomes solid and more meaningful as soon as tone and colours are applied to the paper.” Wikipedia.

2. Point: A Point is forcing the mind to think upon its position and gives something to build upon in both imagination and space. Some abstract points in a group can provoke human imagination to link it with familiar shapes or forms.

3. Shapes: Shapes offer a variety of ways to fill spaces creatively, to support text and other forms of content, and to balance a design. Shapes can be created out of nothing, using white space to give a design structure and clarity. A shape is defined as a two dimensional area that stands out from the space next to or around it due to a defined or implied boundary, or because of differences of value, color, or texture. Shapes are recognizable objects and forms and are usually composed of other elements of design.

For example, a square that is drawn on a piece of paper is considered a shape. It is created with a series of lines which serve as a boundary that shapes the square and separates it from the space around it that is not part of the square.

Types of shapes: Geometric shapes or mechanical shapes are shapes that can be drawn using a ruler or compass, such as squares , circles , triangles, ellipses , parallelograms, stars, and so on. Mechanical shapes, whether simple or complex, produce a feeling of control and order.

Organic shapes are irregular shapes that are often complex and resemble shapes that are found in nature. Organic shapes can be drawn by hand, which is why they are sometimes subjective and only exist in the imagination of the artist. While curvilinear shapes are composed of curved lines and smooth edges. They give off a more natural feeling to the shape.

4. Color: Colour plays an important role in our daily lives, that some of the most important decisions we make are influenced by the colour(s) around us. Color, or the absence of color, is an important element of any design. With a solid understanding of color theory, designers can amazingly influence a design and a brand, seamlessly integrating color boldly or with brilliant subtlety. Color is the result of light reflecting back from an object to our eyes. The color that our eyes perceive is determined by the pigment of the object itself. Merriam Webster (2019)

5. Type: Type can transform a message from mere text to a work of art. Different fonts, combined with customized alignments, spacing, size, and color, can add power to the point you are communicating to the world.

6. Texture: Even a smooth and glossy advertisement can seem tangible with texture. It gives a sense of a tactile surface through its visual appearance and adds a sense of depth, enhanced by selection of appropriate paper and material. Texture refers to the physical and visual qualities of a surface. Wikipedia (2019). The surface quality of a material could be rough or smooth. Wenikado S. Ganagana (2001) (pg 34)

Uses of Texture in Design

- A. Texture can be used to attract or repel interest to an element, depending on how pleasant the texture is perceived to be.
- B. Texture can also be used to add complex detail into the composition of a design.
- C. In theatrical design, the surface qualities of a costume sculpts the look and feel of a character, which influences the way the audience reacts to the character.

Types of Texture: Tactile texture , also known as "actual texture", refers to the physical three-dimensional texture of an object. Tactile texture can be perceived by the sense of touch.

7. Pattern: Many textures appear to repeat the same motif . When a motif is repeated over and over again in a surface, it results in a pattern . Patterns are frequently used in fashion design or textile design , where motifs are repeated to create decorative patterns on fabric or other textile materials. Patterns are also used in architectural design , where decorative structural elements such as windows , columns, or pediments , are incorporated into building design.

8. Space: In design, space is concerned with the area deep within the moment of designated design; the design will take place on. For a two-dimensional design, space concerns creating the illusion of a third dimension on a flat surface. Overlap is the effect where objects appear to be on top of each other. This illusion makes the top element look closer to the observer. There is no way to determine the depth of the space, only the order of closeness.

9. Form: In visual design, form is described as the way an artist arranges elements in the entirety of a composition. It may also be described as any three-dimensional object. Form can be measured, from top to bottom (height), side to side (width), and from back to front (depth). Form is also defined by light and dark.

2.8 Principles of Design

Listed below are nine (9) basic principles of design that beginning and expert designers alike should keep in mind when working on their projects. The main design principles are explained and illustrated below. There is no real consensus in the design community. The following nine principles are those mentioned most often in articles and books on the subject.

1. Contrast

Contrast refers to how different elements are in a design, particularly adjacent elements. These differences make various elements stand out. Contrast is also a very important aspect of creating accessible designs. Insufficient contrast can make text content in particular very difficult to read, especially for people with visual impairments.

2. Balance

Every element of a design—typography, colors, images, shapes, patterns, etc.—carries a visual weight. Some elements are heavy and draw the eye, while other elements are lighter. The way these elements are laid out on a page should create a feeling of balance.

There are two basic types of balance: symmetrical and asymmetrical.

3. Emphasis

Emphasis can be used to reduce the impact of certain information. This is most apparent in instances where “fine print” is used for ancillary information in a design. Tiny typography tucked away at the bottom of a page carries much less weight than almost anything else in a design, and is therefore deemphasized.

4. Proportion

Proportion is one of the easier design principles to understand. Simply put, it’s the size of elements in relation to one another. Proportion signals what’s important in a design and what isn’t. Larger elements are more important, smaller elements less.

5. Hierarchy

Hierarchy is most easily illustrated through the use of titles and headings in a design. The title of a page should be given the most importance, and therefore should be immediately recognizable as the most important element on a page.

6. Rhythm

Rhythms can be used to create a number of feelings. They can create excitement (particularly flowing and progressive rhythms) or create reassurance and consistency. It all depends on the way they are implemented.

7. Pattern

Patterns are nothing more than a repetition of multiple design elements working together.

Wallpaper patterns are the most ubiquitous example of patterns that virtually everyone is familiar with.

8. Variety

Variety in design is used to create visual interest. Without variety, a design can very quickly become monotonous, causing the user to lose interest. Variety can be created in a variety of ways, through color, typography, images, shapes, and virtually any other design element.

9. Unity

Unity refers to how well the elements of a design work together. Visual elements should have clear relationships with each other in a design. Unity also helps ensure concepts are being communicated in a clear, cohesive fashion. Designs with good unity also appear to be more organized and of higher quality and authority than designs with poor unity.

2.9 Other Principles of Design

Other principles of design are also touched upon in various articles on the subject. These include typography, color, Gestalt Principles, grid and alignment, framing, and shapes etc.

2.10 What is Mural Painting?

The word 'mural' derived from the Latin word "murus" which means wall. It can be defined as any piece of artwork painted or applied directly onto a wall, ceiling or other larger permanent surfaces, flat, concave or convex, to be precise.

According to Wikipedia, a mural is any piece of artwork painted or applied directly on a wall, ceiling or other permanent surfaces. A distinguishing characteristic of mural painting is that the architectural elements of the given space are harmoniously incorporated into the picture.

A wall painting(mural) can be a highly effective visual aid.it can be used to convey health, nutrition and literacy messages, as well as local information. Ends of buildings in busy public places, such as schools and hospital wards, are ideal. Nicola Harford (1997) (pg 50).

2.11 Characteristics of Mural Painting

It is an oldest human art form, as cave paintings at numerous ancient human settlements suggest, and can be found all over globe. The characteristics of the Mural Painting are given below:

1. It depict the activities of a particular civilization's people, encapsulating a moment in time, and range from scenes of hunting, gathering, and family life, to religious and funerary scenes.
2. It is a combination of wide variety of artistic style, Realism with a dramatic sense of scale and amazing depth.
3. Artwork depicts the expression of emotions through hand postures.
4. It played an important role in reflecting changes in the political culture through the depiction of subjects ranging from religion to sex.
5. It often served the role of creating public awareness of certain issues and in decisive ways performed the function of socio-political critique, as well as reinforcing political and community identities.
6. It acts as a mediator between the public, the government, and artists. This relationship is complex and very prickly at times, especially when, as is so often the case in Iran, art is politicized and politics is aestheticized.
7. It is three-dimensional form of artwork.

2.12 LETTERING

The term graphic design has been defined severally. One of such is that;

“A letter is a symbol that represents a sound used in speech. It is one of the units of an alphabet. The method adopted in writing these alphabetic symbols is therefore called the art of lettering” Uzoagba (1985:96).

On the other hand, Ogomor (1998:33) merges both meanings by stating that, “Lettering started in the early man in form of scribbles and symbols. Lettering started in Egypt as Hieroglyphics but were developed to an extent by the Phoenicians but were later developed into vowel sound like A, E, I, O, U by the Greeks”.

Furthermore, Wangboje (1987:57) enhances lettering as, “This arrangement of letters is to form words and phrases. It is an art from whose main function is to communicate. To achieve maximum effect as a communication device, good lettering should simple and straight forward so that it can be read without difficulty”.

This goes further to authenticate what Avae (1990:28) “Lettering involves the arrangements of letters to form words and phrases. It is an art form whose main function is to communicate. One important thing in lettering is legibility which ensures that letters are read without difficulty”

2.13 TYPES OF LETTERING

There are two main known forms of lettering. They are pen and block lettering.

PEN LETTERING (CALLIGRAPHY): In this case, the letters are written and not drawn. These means that these letters are not constructions. Most people prefer to call it a type of handwritten letters *italics* or **cursive writing**, because they to the right and are continuously connected.

BLOCK LETTERING: In this case, this type of writing that involves drawing of the letters in proportion to a given space. Another name for this is construction of letter. This involves the use of squares and boxes in drawing (carving) out the various alphabets

2.14 SPACING OF LETTERS

These is an essential ingredient in the construction of letters. The initial stage of implementation in construction of letters in the application of squared spaces and boxes. This is aided the marking out and ruling of lines in whichever metric denomination desired. Thus, accurate spacing helps the beginner not only to have aesthetic satisfaction but also becomes a master of his job in practical applicability. There are two basic types spacing known as: measured or mechanical and visual spacing. Experience has shown that visual or measured spacing would not always thrive in isolation. the experienced hand should be able to manipulate both techniques, all in one to his own advantage. These basic differences are clearly spelt out below between letters and between letters and between words. Because most 'graphic' designers have defaulted over the years. This could be due to the inevitable rush and craze for quick money, without undergoing or completing the necessary professional training. Weniko (2001:98)

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Methodology

Research methodology is the specific procedures or techniques used to identify, select, process, and analyze information about a topic. In a research paper, the methodology section allows the reader to critically evaluate a study's overall validity and reliability. The methodology section answers two main questions: How was the data collected or generated? How was it analyzed? It goes further to state that, it also involves the implantation of such methods, etc. This chapter therefore focuses on the actions and decisions of the researcher with regards to the actualization of the research set goals.

3.2 Research Design

This study adopted the survey design approach. Survey design is explained by Nwogu (2001), as a “procedure used in obtaining information from a sample or relevant population that is familiar with the ideas relating to the objectives of the study”. In the opinion of Olaitan and Ali (2000), survey design is “one which studies large or small population by selecting and analysing (sample) data collected from the group through the use of questionnaire, telephone or personal interview”. The design is therefore

appropriate for this study as it can provide quality insight to this study as it tends to obtain data gotten from students in the Department of Fine and Applied Arts, University of Benin.

3.3 Area of Study

The area of the study is the 300 level graphic design studio in the Department of Fine and Applied Arts, University of Benin. The Department existed as two separate Departments, which were Department 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 presently 8 units or areas of specialization, namely:

- Painting
- Sculpture
- Ceramics
- Graphic Design
- Textiles Design
- Fashion Design

- Metal Design
- Art History.

This study focused on the branding of the graphic design studio in an effort to foster an enabling environment for effective learning.

3.4 Method of Data Collection

The researcher collected data by consulting with the immediate past graphic design students who had earlier worked on a project quite similar. During the course of the execution of the project, the researcher also did at least three market surveys where she gathered data on the cost and genuineness of the materials she planned on using, and also consulted relevant professionals with whom she worked with in the actual execution of the practical project.

3.5 The Graphic Design Studio

It was observed that since the inception of the graphic design studio in the Department in 1973, there has not been any infrastructural documentation nor a significant upgrade in terms of facilities which made the researchers to come up with the idea of branding the studio so as to give it an upgrade in order to foster effective learning. To accomplish this set goal, the researchers presented their intended project proposal to the Head of Department through their project supervisor, which was applauded and

approved. The researchers started the project by going on market survey and using the technique called division of labour for further progress.

3.6 Members of Various Committees

The researchers divided themselves into various groups for working progress. These include:

Student Co-ordinator/Treasurer- Okoli Chidinma Rosemary

Electrical Committee

Group leader – Ajayi Olajide Festus

Others members – Ayoola Tunmisi Okinkiola, Owen Uyannah, Oumen Jonathan

Painting Committee

Group Leader – Gbadeyan Femi

Other members – Salami Afolabi, Urubisi Ehis, Ubi Divine Issac, Tolulope Akinluyi

Carpentry Committee

Group Leader – Clement Wogor

Other members – Nyore Usiaphrerakor, Okoli Rosmary Chidinma, Momoh Dickson,

Accessory Committee

Group Leader – Remilekun Adebayo

Other members – Ejashan Divinemelody, Ezeanowai Ngozi, Akindoyeni Gerard, Iyoha
Manasseh, Mordi Ebubechukwu Kingsley

Sanitary Committee

Group Leader – Asia Odeh Blessing

Other members – Ukuru Onyedika Praise, Ayanfe Oluwalana, Bill Nelson Obong

Market Survey Team

Henry shedrack, Olajide Ajayi, Wogor Clement, Femi Gbadeyan, Asia Blessing,
Remilekun Adebayo.

3.7 Data Collection for Each Committee

Due to the nature of the project, the need for grouping certain materials into specific categories were required so as to enable quick grasp of their functions, these categories and their various materials are as follows:

Electrical Committee – Giant 60 fans (2), Trucking pipes, White led lights, Double bump sockets, Wires, Change-over switch, Energy bulbs, Rechargeable bulbs, Lamp holders, Nails, Screws, Gang switch, Pliers.

Painting Committee – Paints (Off white, Brown, Red Yellow, Black and Blue), Rollers, Brushes, Emulsion paint, Glossy paint, Oil paint, Satin paint, Paint buckets, Calcium, Calcium Oxide, Paint mixer, Water and Fuel for mixing paint.

Carpentry Committee – Metal door, Glass, Window frame, HDF wood boards, gallons of gum, drawer rollers, packet of angle, packet of bracket, isocol glue, concrete nails, HDF veneer, Screw 3.5 mm and 4 mm, 5 mm plain glass, drilling machine, hammer, nails, screw driver, sawing machine, board, tape, abro multi-purpose adhesive, vtrac all-purpose adhesive; window materials -lash key, window frame top, window frame bottom, rollers, sliding rubber, glass, lock style, inter lock, net frame, track, rolls, side jam, silicon.

Accessory Committee – Window blinds, stagnant office chairs, white marker board, marker, duster, fancy waste bin, door, door handle, venetian blinds, wall clock.

Sanitary Committee – Towels, tissue paper, waste bin, brooms, mops, mop bucket, detergent, thinner, bleaching agent, scrub brush, air freshener, dust pan, insecticide, water bucket.

CHAPTER FOUR

DATA ANALYSES

4.1 Analyses Of Branding the Studio

This chapter reviews the results and analyses of the qualitative data, the compilation of the results and analyses of the quantitative findings of the study. The findings are also discussed in the light of previous research findings and available literature, where applicable, in order to identify similarities and differences between this study and previous studies and literature. A comprehensive description of the research methodology was given in Chapter two.

4.2 Categories and Process

- Class meetings
- Sessions with the Supervisors
- Procurement of Electrical appliances and materials for wiring
- Purchasing of paint materials and production
- Buying of HDF wood boards and materials for tables
- Cleaning of the studio
- Buying of accessories



FIG 1: Linear and Aerial View Of The Studio



PLATE 1: The previous appearance of the studio



PLATE 2: PREVIOUS LOOK OF THE STUDIO WINDOW



PLATE 3: Coupling Of Aluminium Frames For The Window



Plate 4: Fitting Of The Frame



PLATE 5: WORK ON THE WINDOW BURGLARY PROOF



PLATE 6: PAINTING OF THE BURGLARY PROOF



PLATE 7: CURRENT LOOK OF THE STUDIO WINDOW



PLATE 8: PREVIOUS LOOK OF THE STUDIO DOOR



PLATE 9: REMOVAL OF THE OLD DOOR



PLATE 11: MOUNTING OF THE DOOR

PLATE 10: SPRAYING OF THE METAL DOOR

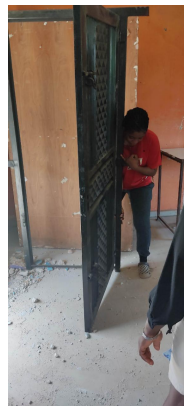


PLATE 12: CURRENT LOOK



PLATE 13: THE WOOD BOARDS



PLATE 14: WHERE TO BE PLACED



PLATE 15: DIVIDING THE BOARD WOOD



PLATE 16: CUTTING BOARD INTO SMALLER BITS



PLATE 17: DRILLING OF THE NAIL



PLATE 18: CURRENT LOOK

PLATE 19: WIRING THE STUDIO

PLATE 20: THE NEW AND INSTALLED FANS

PLATE 21: THE RECHARGEABLE BULB

PLATE 22: THE LIGHT SWITCH & FAN CONTROL

PANEL/CHANGE OVER SWITCH



PLATE 23: DOUBLE BUMP SOCKET INSTALLED



FIG 5: MURAL DESIGN



PLATE 24: FILLING HOLES



PLATE 25: MIXING PAINT

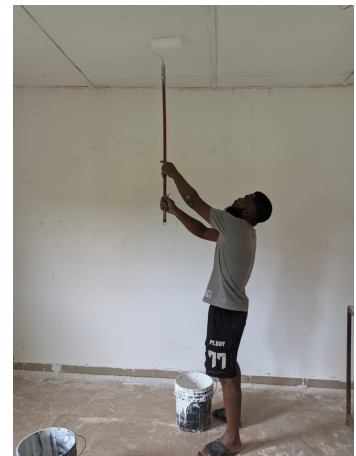


PLATE 26: CEILING PAINTING



PLATE 27: PAINTING THE WALL



PLATE 28: UPPER WALL PAINTING

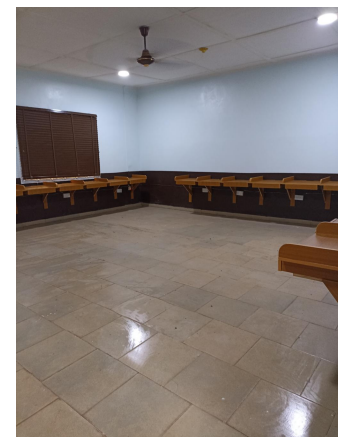


PLATE 29: CURRENT VIEW



PLATE 30: MIXING PAINT FOR MURAL



PLATE 31: OUTLINING MURAL TEXT



PLATE 32: TAPING DESIGN TO THE WALL



PLATE 33: PAINTING THE DESIGN



PLATE 34: THE FINAL WORK

PLATE 35: ARRIVAL OF THE OFFICE CHAIRS

PLATE 36: THE CHAIR INSTALLATION

PLATE 35: ARRIVAL OF THE BLINDS

PLATE 36: THE INSTALLATION OF THE BLINDS

PLATE 37: STUDIO CLEANUP

PLATE 38: CURRENT VIEW OF THE BRANDED STUDIO

CHAPTER FIVE

SUMMARY

5.1 Summary

The main objective of the entire practical research was basically to give the graphic design studio in the Department of Fine and Applied Arts, University of Benin, a significant face-lift. It was observed that due to seemingly obsolete and non-functional facilities, the overall student output has steadily been on the decline. Having also experienced this negative trend, the out-going 400 level graphic design students, in the section, hence took up the onerous challenge of leaving the studio better that they met it. This was made possible by a collective effort in making the studio a standardized, 21st century compliant edifice.

The theoretical aspect of the study reviewed related literature on the subject matter. The research design that was adopted for this study was the field study approach. Textile design and graphic design students constituted the population of this research and also adding to the research, was the survey on materials and tools required in each sector as aforementioned. To gain speed as well as for cohesion, the researchers were shared into various working committees, which gave impetus to the general success of the project.

Recommendation

The desire to make the Graphic Studio in the Department of Fine and Applied Art University of Benin ideal for effective learning by providing a branded studio has been actualized. However, the researcher is of the opinion that a similar project should be carried out in the next level Graphic Studio in the Department of Fine and Applied Art University of Benin so that newly majoring students would be able to enhance their artistry.

Also, utmost care should be taken while these facilities are in use and if not or in the case of spoilage, disciplinary measure should be taken.

Lastly, periodical maintenance and servicing should be done on the facilities so as to keep them in good and friendly conditions.

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