

**COMMEMORATING THE POSTGRADUATE PAINTING STUDIO SPACE
IN HONOUR OF PROFESSOR MANASSEH EMAMOKE IMONIKEBE**

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ENVIRONMENTAL SCIENCES, UNIVERSITY OF BENIN,
BENIN CITY.**

OCTOBER, 2025.

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**A PROJECT WRITTEN IN THE DEPARTMENT OF FINE AND APPLIED
ARTS, FACULTY OF ENVIRONMENTAL SCIENCES, UNIVERSITY OF
BENIN, BENIN CITY, IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE AWARD OF THE DEGREE OF BACHELOR
OF FINE ARTS (B.A FINE ARTS) GRAPHIC DESIGN AND
COMMUNICATION MAJOR.**

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OCTOBER, 2025.

CERTIFICATION

We, the undersigned do certify that this work was carried out by **FLOURISH OSARUMWENSE EWEKA** with MAT No. **ENV2103403** in the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, Benin City. this work is adequate in scope and qualities for partial fulfilment for the award of BACHELOR OF ARTS (BA) DEGREE of University of Benin.

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DEDICATION

This project is dedicated to God Almighty, who gave me life and enablement in the pursuit of my academic career.

ACKNOWLEDGEMENTS

I wish to express my profound gratitude to my supervisor, Dr. K. D. Nwabuoku, for his invaluable guidance, patience, and constructive criticism throughout the course of this project. His insightful direction and encouragement have been indispensable to its successful completion.

My sincere appreciation goes to the Department of Fine and Applied Arts for providing the enabling environment for this study. I am especially grateful to the Academic and Non-Academic Staff, the Ag. Head of Department, Dr. D. N. Osariyekemwen, and the host of dedicated academics, in no particular order: A. O. Bardi (Prof., Retired), S. U. Ebeigbe (Prof. Mrs.), F. C. Egwali (Prof.), M. E. Imonikebe (Prof.), E. O. Obasuyi (Prof.), F. O. Odiboh (Prof.), J. U. Ogene (Prof., DVC Emeritus), E. I. Ononeme (Prof.), K. O. Emeriewen (Prof.), S. O. Ukweku (Prof.), T. U. Osaigbovo (Prof. Mrs.), K. J. Eweka (Dr.), Immediate Past Ag. HOD, S. E. Ogbebor (Ven. Dr.), L. E. Onwuakpa (Dr. Mrs.), F. O. Osaigbovo (Dr.), Assistant Dean, E. L. Okwoju (Dr.), E. E. Esizimotor (Mrs.), M. Idah (Mr.), E. O. Odiase (Mr.), V. I. Omem (Mr.), F. E. Umukoro (Mr.), E. P. Omokpagha (Mr.), T. P. Williams (Mr.), G. C. Edebor (Mrs., Retired), V. Edionhon (Mrs.), M. A. Ekhaton (Mrs.), Q. O. Imafu (Miss), W. O. Itoje (Mr.), M. Ivbakhomu (Miss), J. U. Odiase (Miss), S. A. Olumese (Mrs.), and K. Airueghian (Mrs.).

To my sponsors, whose generous support made this academic pursuit possible, I remain deeply grateful. My heartfelt appreciation also goes to my loving parents, Dr. K. J. Eweka and Mrs. P. Eweka, and to my dear brothers, Prince J. Eweka and Prince S. Eweka, who have been my pillars of strength and encouragement throughout my academic journey.

I also wish to acknowledge my colleagues—too numerous to mention—for their friendship, collaboration, and constant inspiration throughout this creative process.

This project, *‘Commemorating the Painting Postgraduate Studio Space after Professor Manasseh Emamoke Imonikebe’*, stands as a humble tribute to Prof. M. E. Imonikebe’s lifelong dedication to art, scholarship, and mentorship. His exemplary career continues to inspire generations of painters and art scholars to pursue excellence with integrity and creativity.

Finally, I remain indebted to my ancestor, whose bequest of artistry and creative spirit continues to guide my path and strengthen my resolve to contribute meaningfully to humanity through the visual arts.

TABLE OF CONTENTS

Content	Page
Title Page	i
Certification	ii
Dedication	iii
Acknowledgements	iv
Table of Contents	v-viii
List of Figures	ix
Abstract	x

CHAPTER ONE: INTRODUCTION

1.1 Background of the Study	1
1.2 Statement of the Problem	2
1.3 Aim and Objectives of the Project	2
1.4 Research Questions	3
1.5 Significance of the Study	4
1.6 Scope of the Study	4

Content	Page
 CHAPTER TWO: REVIEW OF RELATED LITERATURE	
2.1 Commemoration in Academic and Artistic Spaces	5
2.2 Graphic Design Approaches to Heritage and Memory	6
2.3 Materials for Signage: Acrylic Board in Context	6
2.4 Typography and Lettering in Visual Communication	7
2.5 Lighting and Symbolism in Signage	8
2.6 Institutional Case Studies of Commemorative Signage	8
2.7 Summary of Review	9
 CHAPTER THREE: METHODOLOGY	
3.1 Research Design	11
3.2 Materials and Tools	12
3.3 Design Process	13
3.3.1 Conceptualisation	13
3.3.2 Typography Selection	14
3.3.3 Preparation of Acrylic Board	14

Content	Page
3.3.4 Lettering Application	15
3.3.5 Integration of Lighting	16
3.3.6 Mounting the Signage	16
3.4 Challenges and Adjustments	16
3.5 Ethical Considerations	17
3.6 Justification of Methods	17
3.7 Summary of Methods	18

CHAPTER FOUR: PROJECT DOCUMENTATION AND ANALYSIS

4.1 Documentation of Production Process	19
4.1.1 Stage One: Material Preparation	19
4.1.2 Stage Two: Design Transfer and Lettering	19
4.1.3 Stage Three: Lighting Installation	19
4.1.4 Stage Four: Mounting and Display	20
4.1.5 Stage Five: Finishing Touches	20
4.2 Visual Analysis of Outcome	20
4.3 Reflections on the Studio Outcome	22

Content	Page
4.4 Challenges Encountered During Production	22
4.5 Evaluation of Project Objectives	22
4.6 Summary of Project Documentation and Analysis	23
 Chapter Five: SUMMARY, CONCLUSION AND RECOMMENDATIONS	
5.1 Summary of the Project	24
5.2 Conclusion	25
5.3 Recommendations	25
5.4 Final Reflection	26
References	27

LIST OF FIGURES

Figure No.	Title / Caption	Page
Fig. 1	Exterior view of the Painting Postgraduate Studio	10
Fig. 2	Overall architectural setting prior to the commemorative project	11
Fig. 3	Concept design for the Practical Project	13
Fig. 4	Sketch of Concept Design	13
Fig. 5	Various Colours of Acrylic Boards	14
Fig. 6	Laser Cutting of the Acrylic Boards	15
Fig. 7	Placement of Letters	15

Figure No.	Title / Caption	Page
Fig. 8	Installation of LED Lights	16
Fig. 9	The Completed Commemorative Signage (Front View)	21
Fig. 10	3D Derivation of the Practical Project	21

ABSTRACT

This project titled “Commemorating the Postgraduate Painting Studio Space in honour of Professor Manasseh Emamoke Imonikebe” was conceived as a creative and commemorative design project aimed at honouring the artistic and pedagogical contributions of Professor Imonikebe, a distinguished Nigerian painter and educator. This study’s practical aspect sought to design and produce an illuminated acrylic board signage that would serve both as a functional marker and as a symbolic artefact of institutional memory within the Department of Fine and Applied Arts, University of Benin. The research adopted a practice-based methodology, combining theoretical investigation, material experimentation, and studio production. Various literatures on commemoration, graphic design practice, typography, and material innovations were reviewed to establish a conceptual framework. The practical component involved the design and fabrication of an illuminated acrylic signage integrating laser-cut lettering and LED lighting, chosen for their aesthetic appeal, durability, and contemporary relevance. The outcome demonstrated that acrylic and lighting technologies can effectively enhance commemorative design by improving visibility, durability, and symbolic value. The completed signage achieved a harmonious balance between innovation and tradition, reflecting both the academic spirit of the institution and the creative legacy of Professor Imonikebe. The study concludes that creative experimentation with modern materials in commemorative contexts enriches design pedagogy and expands the boundaries of graphic design practice in Nigerian higher institutions. It recommends that universities adopt innovative and sustainable approaches to commemoration, merging heritage, technology, and design as tools for preserving academic legacies.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study:

Commemoration remains a powerful means through which academic institutions preserve their legacies and honour the contributions of individuals whose works have significantly shaped their disciplines. Across the world, Universities and Art Schools dedicate physical spaces, install plaques, or create signage that embodies institutional memory and collective identity (Smith, 2020). Such practices ensure that the achievements of eminent scholars and artists are not forgotten but instead serve as inspiration for current and future generations. In the Nigerian context, commemorative practices within higher education are gaining attention as a means of linking pedagogy with heritage (Adeyemi & Olatunji, 2019). Within the field of Fine and Applied Arts, the commemoration of studios or creative spaces provides both symbolic and functional value: symbolic in terms of cultural memory, and functional as a space where students interact with the legacies of past masters while shaping their own creative directions.

This project specifically commemorates the **Postgraduate painting Studio Space at the University of Benin**, naming it in honour of **Professor Manasseh Emamoke Imonikebe**, a distinguished Nigerian painter, scholar, and art educator whose contributions to contemporary Nigerian painting and pedagogy are well recognised (Eboh & Adebayo, 2021). The commemorative design takes the form of an

illuminated acrylic board signage integrating modern lettering and lighting techniques. This choice reflects both innovation in graphic design and the symbolic resonance of light as a marker of knowledge and enduring legacy (Okonkwo & Asogwa, 2020).

1.2 Statement of the Problem:

Despite the importance of commemoration in preserving institutional memory, many Nigerian universities still rely on traditional materials such as wood and metal for commemorative plaques and signage (Okeke, 2018). These materials, though functional, often fail to withstand hazzardous environmental conditions, leading to deterioration over time. Furthermore, their aesthetic impact is sometimes limited in comparison to modern materials that offer greater versatility and durability.

There is also a lack of integration between commemorative design and contemporary graphic design practices. The use of acrylic boards and lighting technologies in Nigerian institutional commemorations remains underexplored, even though such materials are widely used in commercial advertising and environmental design (Omoruyi & Bello, 2019). Without innovative approaches, commemorative signage risks becoming static markers rather than dynamic, engaging artefacts that inspire and educate. This study therefore addresses the need to **experiment with acrylic boards and lighting in the design of commemorative signage**, situating the project within both contemporary graphic design practice and institutional heritage preservation.

1.3 Aim and Objectives of the Project:

The **aim** of this project is to commemorate the Painting Postgraduate Studio Space after Professor Manasseh Emamoke Imonikebe through the design and production of an illuminated acrylic board signage.

The specific **objectives** are to:

- i. Investigate the role of commemorative design in academic and artistic spaces.
- ii. Explore the potential of acrylic board as a material for durable and aesthetically effective signage.
- iii. Experiment with lighting integration in signage design for enhanced visual impact.
- iv. Produce a commemorative signage that reflects both innovation and cultural symbolism.
- v. Analyse the process and outcome in relation to contemporary trends in graphic and commemorative design.

1.4 Research Questions:

The project seeks to answer the following questions:

- i. How does commemorative design contribute to institutional heritage and artistic memory?
- ii. In what ways does acrylic board enhance the durability and aesthetics of commemorative signage compared to traditional materials?

- iii. What symbolic and functional roles does lighting play in the design of commemorative signage?
- iv. How can the design and fabrication process be documented as a practice-based research approach?
- v. What contribution does this project make to graphic design pedagogy and practice in Nigeria?

1.5 Significance of the Study:

The significance of this project is threefold, namely:

- i. Academic Significance: it contributes to scholarship in graphic design and commemoration, demonstrating how design practice can merge tradition, symbolism, and innovation.
- ii. Practical Significance: it showcases acrylic board and lighting as viable materials for commemorative signage in Nigerian institutions, offering an alternative to wood and metal.
- iii. Cultural Significance: by honouring professor Manasseh Emamoke Imonikebe, the project strengthens institutional identity, fosters inspiration, and preserves artistic heritage for future generations.
- iv. Aesthetic Significance: signage in public and private spaces adds to the beautification of corresponding environments.
- v. Directional Significance: Apart from the above as stated hitherto, signage gives direction to way finders as it supports their locational direction.

1.6 Scope of the Study:

The scope of this study is limited to the design and production of a commemorative signage for the Painting Postgraduate Studio Space at the University of Benin. The study focuses on **acrylic board as the primary material**, integrating **lighting technologies** for enhanced visibility and symbolism. The project adopts a practice-based methodology, combining theoretical review with studio experimentation.

CHAPTER TWO:

REVIEW OF RELATED LITERATURE

The literature review explores scholarly perspectives and empirical studies relevant to the commemoration of academic and artistic spaces through graphic design practice. It examines the intersection of commemoration, material innovation, and visual communication, with particular reference to acrylic board signage integrated with lighting effects. Five thematic areas guide this review:

- i. Commemoration In Academic And Artistic Contexts
- ii. Graphic Design Approaches To Heritage And Memory
- iii. Materials For Signage With Emphasis On Acrylic Board
- iv. Typography And Lettering In Visual Communication
- v. Lighting And Symbolism
- vi. Institutional Case Studies.

2.1 Commemoration in Academic and Artistic Spaces:

Commemoration in higher institutions is often achieved through symbolic acts such as naming buildings, dedicating studios, or installing plaques and signage to honour individuals who have made remarkable contributions (Adeyemi & Olatunji, 2019). Such practices not only memorialise legacies but also create tangible connections between past achievements and present learning environments. According to Smith (2020), commemorative acts in universities serve as cultural markers, embedding institutional identity within material objects and spaces.

In art schools, commemorative signage plays a significant role in fostering collective memory and institutional pride (Nkwocha, 2018). It links pedagogy with heritage by reminding students of those who have contributed to the development of their discipline. The use of visual communication to commemorate distinguished figures demonstrates how design functions beyond aesthetics, contributing to symbolic representation and cultural continuity (Eboh & Adebayo, 2021).

2.2 Graphic Design Approaches to Heritage and Memory:

Graphic design contributes to heritage preservation by translating abstract cultural memory into concrete visual forms (Frascara, 2017). Through typography, colour, and spatial arrangement, design transforms commemoration into accessible public memory (Schmidt & Nowak, 2022). For postgraduate studios in fine and applied arts, commemorative signage becomes both a design solution and a pedagogical tool, demonstrating applied creativity (Olowu, 2020). Moreover, scholars such as Ikem (2021) argue that graphic design in commemorative contexts must balance tradition and modernity. The application of modern materials such as acrylic boards reflects technological adaptation, while the visual language of the signage maintains cultural sensitivity. This duality ensures relevance to contemporary audiences without losing symbolic depth (Achebe, 2019).

2.3 Materials for Signage: Acrylic Board in Context:

The choice of material significantly influences the aesthetics, durability, and communicative strength of commemorative signage. Traditionally, materials such as

wood, stone, and metal were common (Okeke, 2018). However, recent trends emphasise the use of acrylic board due to its versatility, durability, and ability to integrate lighting systems (Hussein & Radwan, 2021), and also due to its light weight. Acrylic board, a thermoplastic known for its transparency and resilience, has been widely used in signage industries for its adaptability to cutting, engraving, and illumination (Johnson, 2020). In the Nigerian context, acrylic materials are particularly valued in commercial and institutional signage for their weather resistance and capacity to support vibrant colour printing (Omoruyi & Bello, 2019). According to the International Association of Plastics Distribution (2021), acrylic's light transmission and high impact resistance make it suitable for both indoor and outdoor commemorative applications. Importantly, the use of acrylic aligns with sustainability concerns in graphic design. Recent studies highlight its recyclability and reduced environmental footprint compared to other plastics (Yuan et al., 2022). This positions acrylic board as a material consistent with contemporary design ethics.

2.4 Typography and Lettering in Visual Communication:

Typography is a central component of graphic communication, shaping both readability and symbolic resonance. According to Lupton (2019), typefaces are not neutral but carry cultural and emotional associations. For commemorative signage, lettering choices are crucial in conveying dignity, authority, and memory (Müller, 2021). Serif fonts, for instance, often signify tradition and respectability, while sans-serif fonts emphasise modernity and clarity (Peters, 2020). Lettering on acrylic boards

requires technical precision to ensure visibility, durability, and legibility under varying lighting conditions (Harrison, 2018). In practice, laser-cut or vinyl-applied letters are widely employed due to their accuracy and professional finish (Cheng & Huang, 2019). By integrating typography with lighting, designers create visual emphasis that reinforces the symbolic weight of the commemoration (Kumar, 2020)

2.5 Lighting and Symbolism in Signage:

Lighting plays both a functional and symbolic role in commemorative signage. From a functional perspective, illumination enhances visibility and ensures that signage communicates effectively in low-light conditions (Zhang, 2021). From a symbolic perspective, light is often associated with enlightenment, knowledge, and celebration (Okonkwo & Asogwa, 2020). Recent advances in LED technology allow for energy-efficient and customisable lighting designs in signage (Lee et al., 2022). In commemorative contexts, the use of lighting can elevate the emotional impact of the work, making it both a memorial and a beacon (Ali, 2019). For instance, blue and white lighting often conveys solemnity and dignity, while warm tones evoke reverence (Thomas, 2021). By combining acrylic boards with LED lighting, designers achieve both durability and aesthetic distinction. As stated by Ezenwa (2023), this fusion aligns commemorative design with global standards of innovation and cultural symbolism.

2.6 Institutional Case Studies of Commemorative Signage:

Several case studies demonstrate how commemorative signage functions in higher education institutions. At the University of Lagos, commemorative plaques designed with acrylic materials have been installed to honour past vice-chancellors, blending tradition with modern aesthetics (Adedeji, 2019). Similarly, in South African universities, signage commemorating academic pioneers often integrates sustainable materials and lighting, aligning with institutional branding (Moyo, 2020).

International examples further underscore the role of signage in institutional memory. In the United Kingdom, commemorative installations at art schools employ typographic murals and acrylic boards to celebrate artistic legacies (Miller, 2021). In the United States, illuminated acrylic signage is a common practice in both commercial and academic commemorations (Davis, 2018). These case studies highlight the importance of materials, design strategy, and symbolism in achieving meaningful commemorations. They also provide a practical framework for projects that seek to merge graphic design practice with institutional heritage.

2.7 Summary of Review:

The literature demonstrates that commemorative practices in academic and artistic spaces are deeply intertwined with graphic design strategies. Materials such as acrylic boards, combined with typography and lighting, provide innovative yet respectful means of memorialisation. Through heritage-sensitive design approaches, commemorative signage achieves both aesthetic appeal and symbolic resonance.

This review establishes the foundation for the present project, which commemorates the Postgraduate Painting Studio Space in honour of Professor Manasseh Emamoke Imonikebe. By employing acrylic board and lighting, the project situates itself within global trends of commemorative design while addressing local institutional contexts.

CHAPTER THREE

METHODOLOGY

This chapter outlines the research methodology adopted for the project. Given its practical and experimental nature, the study employed a **practice-based research design**, integrating literature review, studio experimentation, and reflective analysis. The approach emphasises learning through making, a process particularly appropriate in graphic design where materiality, technique, and creativity converge (Gray & Malins, 2016). **Commemorating the Postgraduate Painting Studio Space after Professor Manasseh Emamoke Imonikebe requires site location within the department, as approved by the Management (see figures 1 and 2).**



Fig:1 Exterior view of the Postgraduate Painting Studio

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.



Fig: 2 Overall Architectural Setting Prior To The Commemorative Project .

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.

3.1 Research Design:

The research design followed a **practice-led methodology** in which studio practice functioned as both the method and the outcome of inquiry. According to Sullivan (2010), practice-based research in the arts combines creative production with critical reflection, generating new knowledge that is situated within artistic processes.

In this project, the commemorative signage was not only the final artefact but also the embodiment of the research findings.

The design process was structured in stages:

- i. Conceptualisation And Idea Development.
- ii. Material Selection And Testing.
- iii. Fabrication Of The Signage.
- iv. Integration Of Lighting.
- v. Mounting And Evaluation.

This stage approach ensured systematic progress from theoretical grounding to practical realisation.

3.2 Materials and Tools:

The materials were carefully selected to align with the project objectives of aesthetic quality, durability, and innovation.

- i. **Acrylic Board:** Chosen for its durability, weather resistance, and capacity to integrate lighting. Its smooth surface supported both cutting and lettering applications.
- ii. **LED Lighting:** Incorporated to enhance visibility and convey symbolic resonance associated with illumination and knowledge.
- iii. **Adhesives and Vinyl:** Used for securing lettering and finishing.
- iv. **Lettering Tools:** Laser cutting and vinyl application tools ensured precision and professional finish.

- v. **Electrical Accessories:** Wires, transformers, and connectors supported the lighting system.
- vi. **Mounting Materials:** Brackets and metallic fixtures were employed to secure the signage to the studio wall.

The selection of these materials was consistent with contemporary trends in graphic and environmental design (Johnson, 2020).

3.3 Design Process:

The design process was interactive, involving cycles of sketching, testing, and refinement until the desired outcome was achieved (see figure 3) of the design to production for approval.



Fig: 3 Concept Design For The Practical Project

Image Sourced by Eweka 2025.

3.3.1 Conceptualisation:

Initial sketches explored possible typographic treatments, colour schemes, and lighting placements. The guiding principle was to combine modern aesthetics with solemn dignity, befitting the commemoration of Professor Imonikebe (see in figure 4).

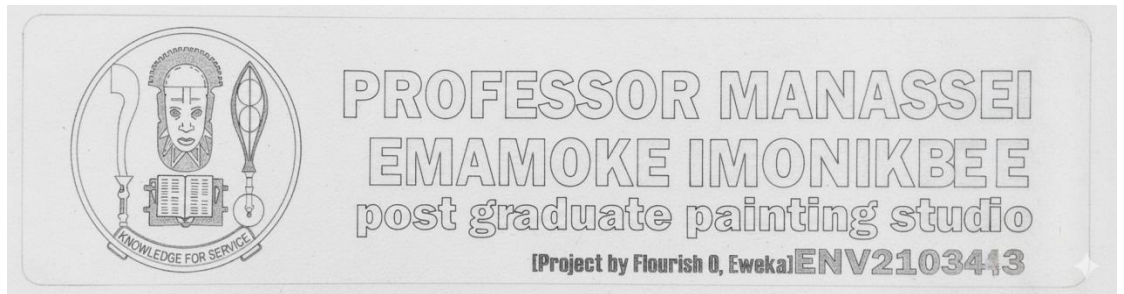


Fig: 4 Sketch of concept design.

Image Sourced by Eweka 2025.

3.3.2 Typography Selection:

After reviewing several typefaces, a semi-bold sans serif font was chosen for clarity and modern appeal. This choice ensured legibility at varying distances and under lighting conditions.

3.3.3 Preparation of Acrylic Board:

The acrylic sheet was cut to size, edges were polished, and the surface was cleaned to remove dust and oils. This preparation ensured effective adhesion of vinyl lettering and even light diffusion. See figures 5 and 6.

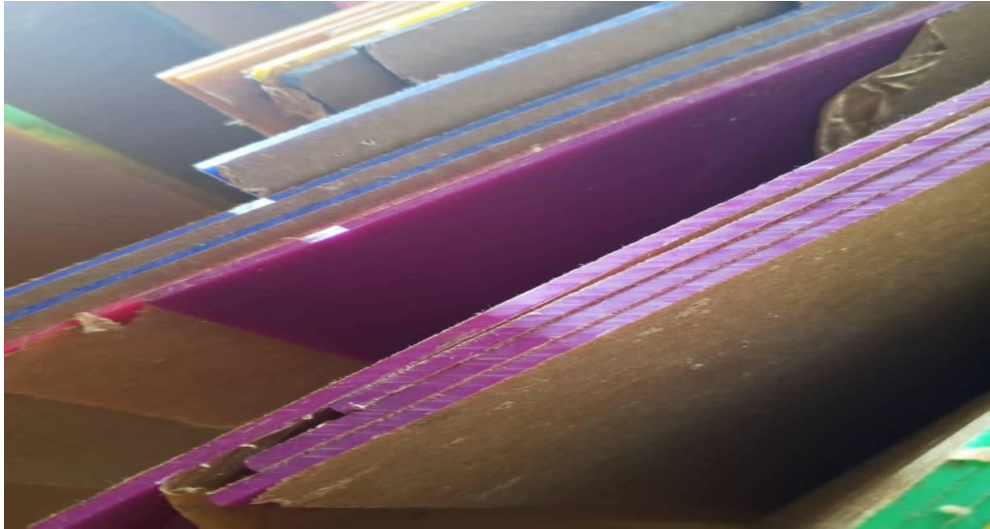


Fig: 5 Various Colours of Acrylic Boards.

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.



Fig: 6 Laser Cutting of the Acrylic Board

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.

3.3.4 Lettering Application:

Vinyl lettering was applied to the acrylic surface using precision tools. This stage demanded careful alignment to maintain readability and aesthetic balance see figure 7.



Fig: 7 Placement Of Letters.

Photographed by F .O. Eweka 2025.

3.3.5 Integration of Lighting:

LED strips were installed along the edges and behind the acrylic sheet. Wiring was concealed to maintain a clean finish. Testing was conducted to adjust brightness and colour temperature to create a dignified yet striking illumination, see in figure 8.



Fig: 8 Installation Of LED Lights

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.

3.3.6 Mounting the Signage:

The completed signage was mounted at the entrance of the Painting Postgraduate Studio using durable brackets. Proper positioning ensured visibility while harmonising with the architectural setting.

3.4 Challenges and Adjustments:

- i. Several challenges emerged during the project:

- ii. **Material Handling:** Cutting acrylic required specialised tools to avoid cracking. This challenge was mitigated by using laser cutting instead of manual cutting.
- iii. **Lighting Integration:** Initial attempts produced uneven illumination. Adjustments were made by diffusing the light with frosted vinyl backing.
- iv. **Power Supply Issues:** Inconsistent electricity supply posed difficulties during testing. A backup power source was temporarily used to complete the wiring.
- v. **Cost Constraints:** High cost of acrylic sheets and LED strips limited large-scale experimentation, necessitating efficient material management.

3.5 Ethical Considerations:

The project carried ethical responsibilities as it involved commemorating a living professor. Permission was sought from relevant academic authorities to ensure propriety. Care was taken to represent Professor Imonikebe's legacy with dignity, avoiding sensational or commercialised design elements. The project was positioned strictly within academic, cultural, and commemorative frameworks.

3.6 Justification of Methods:

The use of practice-based methodology was justified on the grounds that the project required both theoretical inquiry and creative experimentation. Acrylic and LED lighting were selected as they addressed the shortcomings of traditional commemorative materials while offering innovation aligned with global design practices (Hussein & Radwan, 2021). The staged design process allowed for critical

reflection and adjustments, ensuring the final signage met both functional and symbolic objectives.

3.7 Summary of Methods:

This chapter has detailed the research methodology adopted for the project, outlining its practice-based approach, materials, design process, challenges, and ethical considerations. The methodology provided a framework through which theory and practice converged, resulting in a commemorative artefact that honours Professor Imonikebe while contributing to the discourse on material innovation in graphic design.

CHAPTER FOUR

PROJECT DOCUMENTATION AND ANALYSIS

This chapter documents the practical execution of the project, detailing the stages of production from material preparation to final installation. It also provides an analysis of the design outcome in relation to the project objectives. The documentation offers both descriptive and reflective insights, ensuring that the commemorative signage is understood as both a physical artefact and an academic contribution.

4.1 Documentation of Production Process:

4.1 Stage One: Material Preparation:

The acrylic board, measuring (1ft × 4ft), was selected and cut to specification using a laser cutter. The edges were bevelled to enhance visual appeal. A protective film was kept on during preparation to avoid scratches.

4.2 Stage Two: Design Transfer and Lettering:

The lettering layout, developed digitally in CorelDraw, was transferred onto adhesive vinyl. The vinyl letters spelling “Professor Manasseh Emamoke Imonikebe Painting Postgraduate Studio” were precision-cut and carefully mounted on the acrylic board. Alignment tools such as rulers, grids, and masking tape ensured accuracy.

4.3 Stage Three: Lighting Installation:

LED strip lights were affixed along the edges and behind the acrylic sheet. Wiring was concealed through drilled slots at the back of the board. A frosted vinyl backing was introduced to diffuse the lighting evenly, preventing glare and hotspots.

Multiple tests were conducted to calibrate brightness, ensuring the illumination enhanced readability without being overly harsh.

4.4 Stage Four: Mounting and Display:

The completed signage was mounted at the entrance of the Painting Postgraduate Studio using stainless steel brackets and concealed screws. Final checks were performed on electrical connections, ensuring the sign functioned consistently under varying light conditions.

4.5 Stage Five: Finishing Touches

Edges were polished, dust was cleaned, and protective coatings were applied. The lighting was connected to an automatic switch system, enabling it to come on during the evening hours and switch off during daylight, conserving energy.

4.6 Visual Analysis of Outcome:

The final signage presented a **modern and dignified commemorative piece** that merged functionality with symbolic meaning.

- i. **Aesthetic Quality:** The use of acrylic created a sleek, contemporary appearance that reflected modern graphic design trends.
- ii. **Legibility:** The chosen sans serif typography enhanced readability from multiple viewing distances.
- iii. **Lighting Effect:** The LED illumination achieved a glowing effect that highlighted the lettering, symbolising knowledge and inspiration.

- iv. **Durability:** The combination of acrylic and stainless steel ensured long-term resilience to weather and handling.
- v. **Symbolism:** The illumination metaphorically represented Professor Imonikebe's contribution as a source of light in the field of Fine and Applied Arts. (See Figures 9 and 10).



Fig. 9 The Completed Commemorative Signage (Front View).

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.



Fig: 10 3D Derivation of the Practical Project.

Photographed by F .O. Eweka 2025.

Modified by F .O. Eweka 2025.

4.7 Reflections on the Studio Outcome:

The project successfully addressed its objectives, although not without challenges. The integration of lighting proved technically demanding, but the final adjustment using frosted vinyl demonstrated adaptability and problem-solving. The use of acrylic, while costly, reinforced the professional quality of the work. This project highlighted the value of **studio experimentation** in graphic design education. Beyond the commemorative intent, it demonstrated how innovative material application can expand the boundaries of design practice in Nigerian higher institutions.

4.8 Challenges Encountered During Production:

- i. **Technical Constraints:** Precision cutting and wiring demanded specialised equipment and skills.
- ii. **Power Supply:** Irregular electricity supply occasionally interrupted production stages, requiring backup power solutions.
- iii. **Cost of Materials:** High expenses limited opportunities for multiple prototypes.

- iv. **Time Management:** The need to balance conceptual design with fabrication extended the timeline.

4.9 Evaluation of Project Objectives:

The project's objectives were largely achieved:

- i. **To commemorate Professor Imonikebe:** The signage served as a dignified and symbolic marker of honour.
- ii. **To experiment with acrylic board and lighting:** The project demonstrated the suitability of these materials for graphic communication.
- iii. **To integrate contemporary trends into studio practice:** The project aligned with global trends in signage design, situating local practice within a wider discourse.

4.10 Summary of Project Documentation and Analysis:

This chapter has documented the practical stages of producing the commemorative signage and analysed the final outcome in relation to the project's objectives. The signage stands as a functional, durable, and symbolic artefact, fulfilling its commemorative role while expanding knowledge of material applications in graphic design.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

This chapter provides a summary of the project, presents the conclusion drawn from the research and practice, and offers recommendations for future projects and academic practice. The focus is on consolidating the outcomes of the commemorative signage project while highlighting its contribution to graphic design education and commemorative practice.

5.1 Summary of the Project

The project titled “Commemorating the Postgraduate Painting Studio Space after Professor Manasseh Emamoke Imonikebe” was conceived as a final-year undergraduate practical project. Its purpose was to honour Professor Imonikebe through the design and production of a commemorative signage that combined both aesthetic appeal and symbolic meaning. The project adopted a **practice-based research methodology**, integrating literature review, material experimentation, and studio production. Acrylic board and LED lighting were chosen as primary materials to explore their potential in commemorative design.

Key outcomes included:

- i. Successful design and installation of a commemorative signage.
- ii. Integration of contemporary materials and techniques in studio-based graphic design practice.

- iii. A symbolic representation of illumination as metaphor for academic and artistic legacy.

5.2 Conclusion:

The project demonstrated that **studio practice can serve both commemorative and experimental purposes**. By employing acrylic board and lighting, the signage achieved durability, legibility, and aesthetic quality that aligned with global trends in signage design.

The work also illustrated the role of practice-based research in graphic design, where the artefact becomes both the process and the outcome of inquiry. Beyond the commemoration of Professor Imonikebe, the project expanded understanding of material versatility, design innovation, and reflective practice in undergraduate training. In conclusion, the project successfully met its objectives by producing a **functional, durable, and symbolically resonant commemorative signage**, situating it as a model for similar academic and institutional projects.

5.3 Recommendations:

Based on the project experience, the following recommendations are made:

- i. **Integration of Innovative Materials:**

Graphic design curricula should encourage experimentation with contemporary materials like acrylic, aluminium, and digital lighting to prepare students for modern design challenges.

ii. **Institutional Commemoration Practices:**

Universities and cultural institutions should adopt creative approaches to commemorations, moving beyond plaques and marble to more dynamic, visually engaging signage.

iii. **Technical Training and Equipment Provision:**

Departments of Fine and Applied Arts should provide access to modern fabrication tools such as laser cutters and digital lettering machines to support high-quality production.

iv. **Collaboration Between Disciplines:**

Projects of this nature benefit from interdisciplinary collaboration, particularly with electrical engineering (for lighting) and architecture (for space integration).

v. **Sustainability and Maintenance:**

Future projects should consider long-term energy efficiency, using low-power LED systems and protective coatings to ensure durability and reduced maintenance costs.

vi. **Documentation and Knowledge Sharing:**

Students should be encouraged to document their creative processes in detail, making their work useful as reference material for both academic and professional purposes.

5.4 Final Reflection:

This project highlighted the significance of **creative innovation in commemorating academic legacies**. By honouring Professor Manasseh Emamoke Imonikebe through a contemporary signage, the project underscored the intersection of art, memory, and material practice. It serves not only as a tribute but also as a pedagogical model that reinforces the role of studio research in the development of future graphic designers.

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