CONTEMPORARY SWAHLI INSPIRED INTERIOR DESIGN FOR
GUEST HOUSES

CASE STUDY: ST. AUGUSTINE NYERI GUEST HOUSE, NAIROBI.

BY:

N. NDUGU-B05/28440/2009

Supervisor: Dr. Walter Onyango

Project paper submitted in partial fulfillment of the requirement for the Bachelor of Art in
Design Degree submitted to the School of the Arts and Design, University of Nairobi.

Date: 8th FEB 2013
DECLARATION

This project paper is my work and has not been submitted by any other researcher to the best of my knowledge.

STUDENT: ___________________________
SIGNATURE: _____________________________
DATE: ________________________________

SUPERVISOR: _________________________________
SIGNATURE: _________________________________
DATE: ________________________________

MASTER: __________________________________
SIGNATURE: _________________________________
DATE: ____________________________________
DEDICATION

I dedicate this to my family; My father, mother and brothers for their moral and physical support.

May God bless them for all their help.
ACKNOWLEDGEMENT

I would like to acknowledge my lecturers for the guidance through the project and degree course, my parents for all their help and my fellow classmates especially Irene, Elizabeth and Lilian for their help.
ABSTRACT

A design research is carried out in order to find out how to carry out the project. It also ensured the best results are obtained at the end due to in depth research, improvisions and discoveries will be included in the final design of the guest house. The research methods used included the use of qualitative methods using one on one interviews, group interviews, and interviewer’s notes taken during interview, photographs, the use of measurements taken and general site analysis. The data is analyzed to define the problems and create solutions for them. Furniture, Interior design, Landscaping, Exhibition and Displays are considered when designing the guest house spaces. The researcher also aimed at the creation of furniture that is custom made to its purpose. Exhibition and display is also important in that the researcher gets to showcase information, decorations and any other needed items for display by the guest house. The general interior designed is considered and the various materials such as those used in lighting, flooring, window treatment, ceiling treatment, wall paint and installations, door treatments, water systems etc. The materials, methods and technologies used ensure that the best results are achieved. The landscape is a vital part of the design because it offers the researcher an opportunity to extend the feel of good design to outside spaces. The researcher considers the activities of the exterior space and creates a space that most suitable and pleasing to the users.
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CHAPTER 1

1.0 INTRODUCTION

1.1 Background of the Study

Kenyan interior design on guest houses and hotels has grown over the years. Various aspects, technologies have been revised and improvised. The most recent guest house resort being highlighted is The Rutundu Cabins in the northern part of Mt. Kenya where Prince William of England proposed to his now wife Kate Middleton. With such superb and highlighted events taking place within Kenyan accommodations, it is important to create interiors that are at per with the world’s standards. The guest houses have proven to be great for the Kenyan economy in terms of wealth creation through job opportunities and investments. Interior designers have been given the challenge to create the image that will elevate the accommodations to admirable levels. The Case Study, St. Augustine Nyeri Guest House was initially set in Catholic inspired theme with a touch of minimalism. The design brief included the challenge to change the interiors to be vibrant while still maintaining the modesty of Catholicism. The guest house offers accommodation to Catholic fathers and bishops from Nyeri County whenever they are in Nairobi for formal or informal visits.

What followed was in depth literature review which included reading various books and website information. Magazines and interior design expos and events also proved to be great sources of information to the researcher. The researcher was exposed to a galaxy of design concepts, ideas, theories, principles, techniques, technologies, methodologies etc. that ensured that the design solution reached would be well calculated and executed. It also ensured the researcher was well armed to face the carious short comings that might occur in the design process.
Choosing a concept and theme is so vital to the project’s success. The researcher choice of Swahili inspired Interior Design, Contemporary Interior Design and Wabi Sabi Principle covers the various design concerns while carrying out the project. Swahili inspired interior design ensures that the design has a Kenyan identity and feel; the richness of our own culture and artifacts is preserved while creating a design solution. Swahili culture is very rich and eclectic due to the influences of Arab and Southern Europe influences. Wabi Sabi principle believes in imperfect beauty and that some items age better with time. This brings about aesthetics that is nature inspired and sustainability through the use of materials that age well over time such as leather, marble, hard wood. Hard wood is a key feature in Swahili designs so this creates a marriage of the two concepts. Contemporary interior design covers the aspect of modernity and user friendliness due to the fact that what is happening in current time involves efficient design. It also brings forth the opportunity to include trends and current styles in the design. It merges well with the Swahili inspired interior design concept to bring about the richness of the Swahili designs interpreted for modern usage. The three concepts together ensure that the various design requirements of aesthetics, usability, user friendliness, sustainability, culture preservation and creativity are considered and met.

A design research was carried out in order to find out how to carry out the project. It also ensured the best results are obtained at the end due to in depth research, improvisions and discoveries were included in the final design of the guest house. Informed decisions were made during the whole design process. Research was carried out to also ensure that the users of the guest house; who provided the sample group would be satisfied with the outcome this involved collecting information from them. The researcher designed a research including the methodology, the tools used, the technologies used, the sampling methods, the analysis of data collected, the interpretation of data, the representation of data and the use of data in deriving problems and solutions. The research methods used included the use of methods using one on one interviews,
group interviews, interviewer’s notes taken during interview, photographs, the use of measurements taken and general site analysis. The data was analyzed to define the problems and create solutions for them.

Every angle was covered in order to create an overall success. Furniture, Interior design, Landscaping, Exhibition and Displays were considered when designing the guest house spaces. The furniture used in the guest houses was made comfortable with features that relax the human body such as cushioning. The researcher also aimed at the creation of furniture that is custom made to its purpose. For instance, there is a conference room in St. Augustine Nyeri House; the furniture created for the space is suited for concentration and idea generation. Afterwards the clients can go back to their rooms and lounging areas to relax on the cosy seats. Different types of furniture are designed to suit the different activities of the restaurant.

Exhibition and display was also important in that the researcher gets to showcase information, decorations and any other needed items for display by the guest house. New methods, technologies and concepts are used to bring about the best results. Contemporary methods are used with an inspiration of both Wabi Sabi principle and Swahili inspirations are used.

The general interior designed was considered and the various materials such as those used in lighting, flooring, window treatment, ceiling treatment, wall paint and installations, door treatments, water systems etc. The materials, methods and technologies used ensure that the best results are achieved. The chosen concepts of Swahili inspired interior design, Wabi Sabi and Contemporary interior design contribute to the decision making in the interior design process.

The landscape is a vital part of the design because it offers the researcher an opportunity to extend the feel of good design to outside spaces. The researcher considers the activities of the exterior space and creates a space that most suitable and pleasing to the users. The choice of
materials such as stone benches, pathways etc. was made based on the chosen concepts. Plants such as flowers, shrubs, trees etc. were also used to bring the design literary to life.

The design process was carried out after all the research was done. Exemplars were sort after through literature review and interviews in order to attain information on design execution. Mehraz Ehsani is the architect behind the tribe hotel and other projects such as The Aspen Court Residential Development in Kitisuru, Additional Recreational Spaces in the Village Market, Chestnut Groves (town housings) among others. The researcher sought to find out more on how Mezrat Ehsani carried out the Tribe Hotel Design Project through an interview. Mr. Ehsani was unavailable but offered one of his staff members to the researcher on a tour around the hotel. This was a great opportunity for the researcher to obtain information about the breathtakingly designed hotel. The tribe hotel, located in Gigiri, Nairobi at The Village Market, ten minutes from Nairobi city centre, fuses authentic African elements with meticulous service and the best elements of an urban, contemporary style. The hotel has fused African and contemporary to bring out one of the best works of interior design in Kenya.

Petra Blaïsse was another exemplar reviewed. Her style is a blend of interior and exterior, intertwining structure and landscape. Blaïsse creativity extended to textiles, exhibits, architecture and landscapes as she mixed styles to bring graphic effects through colors, flexibility, movement and lights. Her urbanized design is a combination of nature and culture with much sophistication and functionality. The African Heritage House reviews also offered a lot of information. A visit to The Kenyan National Archives provided the researcher with information on Swahili culture and heritage. Images were also photographed to be used as references during the design process.

The design process adopted was structured from all the information gathered. After all the theoretical aspects and steps were covered, the practical work began including drawings, cost estimates, contacting suppliers, colour boards, construction schedules, architectural sketches and
renderings, use of softwares such as archiCAD, attaining materials, presenting to guest house owners, moving and implementing, execution of the designs, project supervision, evaluation, reflection and feedback.

1.2.1 Site Profile

St. Augustine Nyeri Guest House is an accommodation facility built by the Archdiocese of Nyeri. It was built to offer accommodation to clergymen when they are in Nairobi. It is located along School lane, Westlands, Nairobi, Kenya. There is also a cafeteria in the premises open to the public that acts as a wealth generation for the Archdiocese. It consists of 30 guest rooms, a lounge/television room, offices, a dining area, a kitchen, a worship room, a study room, conference room and the exterior space used as a lounging area. The initial interior styles used included Church Art and Minimalism. There was lack of good design or any design for that matter in most of the layouts and arrangements.

1.2.2 Problem statement

St. Augustine Nyeri Guest House initial interior design was boring with little or no professionalism used. The Church Art used did not improve the aesthetics or function and the minimalism used brought about the excuse for dullness and poor design to be justified.

1.3 Objectives of the study

1.3.1 Main objectives of the study

To establish whether there is an opportunity use Contemporary Swahili inspired interior design to renovate the guest house.

1.3.2 Specific objectives of the study

i. Establish the most effective way to renovate Nyeri Guest House using the chosen concepts.
ii. Identify various methods, technologies and techniques used to create effective and attractive guest houses.

iii. Investigate how suitable living spaces for Catholic clergymen have been achieved in recent pasts using the chosen concepts.

1.4 Research Questions

i. How are suitable guest houses for Catholic clergymen designed?

ii. Which methods, techniques and technologies are used to achieve desirable results?

iii. How will the researcher respect the Catholic culture while generating and implementing the new design?

1.5 Significance of the study

The study ensures that the executed solution is the most suitable. The study will refer mainly to secondary information. This will include information on concepts, materials, techniques, design processes, tools, technologies and skills. The chosen concepts are investigated by learning more on them and how they have been applied by professionals before. The most practical and effective design process are formulated with the consideration of the project, its constraints such as the time allocated to execute the project, the special features at the site, the expected shortcomings etc. The researcher finds out how the three concepts of Swahili inspired Interior Design, Contemporary Design and Wabi Sabi Principle can be merged to create the solution to be used at the St. Augustine Nyeri Guest House.

1.6 Justification of the study

The researcher is able to contribute to the design and cover current and future occurring problems that may occur in the project.
1.7 Scope of the study

1.7.1 Geographical

The research is done based on St. Augustine Nyeri House located along School Lane, Westlands Nairobi.

1.7.2 Concept

This involves the independent variables of Landscaping and Human Development, Interior Architecture, Furniture design and Exhibition and display.

The independent variables influence the outcome of the dependent variable that is the site.

1.7.3 Content

The study will rely mainly on primary sources. More information will be acquired from secondary sources. All materials, data and ideas will be applied in redesign of St. Augustine Nyeri House.

Definition of Terms

Wabi Sabi is a term that brings together two distinct Japanese concepts: wabi, which refers to a kind of transcendental beauty achieved through subtle imperfection, such as pottery that reflects its hand-made craftsmanship and sabi, which refers to beauty that comes with time, such as the patina found on aged copper. Wabi Sabi focuses on impermanence, imperfection and incompleteness.”(Lidwell, Holden and Butler, 2010, Massachusetts)
CHAPTER 2

2.0 LITERATURE REVIEW

2.1 Introduction

Literature review allowed the researcher to be exposed to a whole range of information. The researcher got to learn how similar projects have been tackled before, the methods used, technologies used and the concepts used. The literature reviewed was mainly that which affects the project in various ways. There are various concepts in interior design that have been reviewed by different experts. These concepts help implement aesthetics, ergonomics, function, durability, environmental preservation to various design solutions. There are also exemplars that have used these concepts to attain desirable results in their various projects. The literature in the four areas of interior design: exhibition and display, landscaping, interior design and furniture offers information on the materials that were used and the reasons behind the choices. The technologies used in good interior design were reviewed. Modern methods such as those in wood cutting in furniture, efficient lighting systems for interiors and landscapes, high quality and non-toxic wall paint, wall paper made sustainably, high tech exhibition and display systems among others. Various skills, methods, design structures were reviewed by the researcher in the related studies.

2.2 Design Concepts

2.2.1 African Design

There are many definitions of African art and design. What is African? We might begin by considering what, or who, is African? Is it just a matter of geography, of living in the continent of Africa? If so, should African include the peoples from other continents who have migrated there
over centuries? Due to the varied definitions, it is important for the researcher to choose and outline the definition that is being considered for this project. ‘We began by defining Africa design as the whole planning of the shape and construction of an object using the word in its widest sense and we should remember that even when the term is used in the more limited field of decoration or ornament it carries with it this wider connotation.’(Trowell,2003).

African art and design has a lot of times been viewed as an art collector’s hobby and that it would not work in a modern day space. ‘…it has been shown that modernism and Africa go hand in hand, and that, in fact, key phrases in the development of western culture –enlightment, industrialization, modern life were all fuelled by the colonial exploitation of Africa as well as other parts of the world.’(Johns, Baraka, 2011).It is also a fact that indeed many solutions in modern day civilization were adopted from African concepts and design. Examples of these include high end hotels such as Safari Park Hotel in Nairobi.

‘ Display is an important part of the African inspired kitchen. Since even the simplest bowl or container has something special about it, these unique kitchen ware deserve to be showcased.’(Algotsson, Davis, Lamb, 1996) African design concept in interior design is executed in a totality that captures the most subtle to the most dominant feature of a space. It covers the details and brings continuity and movement to a space.

2.2.2 Contemporary Interior Design

Contemporary refers to modern takes on design. According to Farlex’s dictionary, contemporary refers to which is conforming to modern or current ideas in style fashion and design (Farlex, 2000) Contemporary allows the design to be fresh, innovative and relevant.
Contemporary interior design style is refreshing; interior design style features very clean lines. Glossily edited and very practical, it's so fashionable. Contemporary or modern style is minimalist, but can be comfortable and stylish too. Integrating bold and luxurious interior accessories into the contemporary style interior designs as well as choosing bright color schemes to balance neutrals will help jazz up your contemporary decor.

The distinctive characteristics of the contemporary/modern style are minimalism, clean lines, and light sophistication. Interior designs decorated in contemporary style are quite roomy and suitable for offices and homes. Usual color scheme for contemporary style is black, white, and neutrals. Bold accents bring in stylishness into the design. If the walls are painted in neutral color choose bold accents to brighten up the decor. If the walls are bold, keep the rest of your design in neutral colors. Contemporary designs can also be in brown and pastels. These colors bring in warmth to the room designed in the contemporary style.
Lines and space are important in contemporary design. In such designs you can see geometric shapes, bold color blocks, high ceilings and bare windows. Since the style bears minimalism as its base you might want to keep the decor simple as well. A bold artwork that matches the color scheme but pops up on the wall can become a great focal point of the room.

The furniture might be of bold colours; however it should have clean lines and shapes as well. Naturally-looking fabrics that have cotton, linen, wool or silk, jute textures work well in the contemporary designs. There shouldn’t be much furniture; the space should look uncluttered and roomy.

The interior designs in contemporary style do not work well with colorful complex patterns. Instead stone, metal, and opaque glass can be well incorporated into the decor. An artwork or a sculpture can decorate the room; however massive collectibles can clutter it. Choose the appliances and utilities that harmonize in color and shape with your contemporary style interior design. Keeping in mind the fundamentals of the contemporary style mentioned above can help you in creating your own contemporary decor.

**2.2.3 Swahili Inspired Design**

The Swahili people are a Bantu ethnic group and culture found in East Africa, mainly in the coastal region and the islands of Kenya, Tanzania and Mozambique. The Bantu ethnic group is a linguistic group of African people who trace their roots in Southern Nigeria and Cameroon: they are the most populous group in Kenya (70% of the total population). The Bantu languages are related and have similarities of words; the most famous being the Ubuntu factor which shows how different Bantu call a ‘human being’ in related manner (Kiswahili – mtu, Kikuyu–mundu, Luyha–umumndu). Other African linguistic groups found in East Africa include the Nilotes and Cushites. There are also East Africans of Asian, Mediterranean and European descent but they
make up approximately 2% of the population. The Swahili population is around 1.3 million. They are mainly a mixed heritage having mainly African and Arab ethnicities.

Swahili henna body art

Swahili Kanga fabric with sayings

Source: travel.nationalgeographics.com

Source: www.patriciakihoroblogspot.com

Swahili culture is the culture of the Swahili people living on the east coast of Tanzania, Kenya, and Mozambique as well as on the islands in the area, from Zanzibar to Comoros, who speak Swahili as their native language. The language is also spoken by some populations from Uganda, DRC Congo and in Somalia. The total number of Kiswahili speakers with Swahili as a first language is between 5-10 million and, with it as a second language there is around 80 million. Kiswahili is a most widely spoken language of sub-Saharan Africa and has become an African lingua franca (a lingua franca is a secondary tongue that is a combination of two or more languages).

Swahili culture is the product of the complex history of East Africa, which has been influenced by Middle Eastern, Arab, European and Asian cultures. As with the Swahili language, Swahili culture has a Bantu core that has been modified by these foreign influences. The language Swahili or Kiswahili is derived from Arabic word sawahil meaning “coast”.

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For centuries, Swahili remained as the language for the people of the East African Coast. Long-
time interactions with other people bordering the Indian Ocean spread the Swahili language to
distant places such as on the islands of Comoro and Madagascar and even far beyond to South
Africa, Oman and United Arab Emirates. Trade and migration from the Swahili coast during the
nineteenth-century helped spread the language to the interior of particularly Tanzania. It also

Swahili culture and language began to take form around the 10th century, as a consequence of the
highly successful Persians and even greater Arabs creating trading settlements on the East
African coast and islands and mixing with the local Bantu people. The period from the 10th to the
15th century in East Africa is often referred to as the “Shirazi Era” as many trading settlements
were created by Shirazi Persians. The culture that formed from the interaction between Arabic,
Persian and Bantu traditions and habits was further enriched with influences from the Far East as
consequences of long-distance trading routes crossing the Indian Ocean. Beginning in Kenya and
Tanzania, the Swahili culture eventually spread to Mozambique.

During the Shirazi Era, several city-states flourished along the African coast and on the islands;
some examples are Kilwa, Mlindi, Gedi, PATE Comoros, and Zanzibar. These early Swahili
city-states were Muslim, cosmopolitan, and politically independent of each other. They are
competed against one another for the best of the African trade business. The chief exports of
these cultures were ebony, gold, ivory, and sandalwood. These city-stats began to decline
towards the sixteenth century, mainly as a consequence of the Portuguese’s advent. Eventually,
Swahili trading centers went out of business and commerce between Africa and Asia on the
Indian Ocean collapsed.

Aspects of Swahili culture are diverse due to its many origins when it first developed. For
example, Swahili cuisine has influences from Indian, Arabic, and European cultures. There are
also alterations to certain dishes due to religious reasons. For instance pork is seldom used in food because most of the Swahili are Muslim. Some food items common in everyday lives of the Swahili are fish, tropical fruits, and exotic spices.

Swahili door

Source: www.diasporicroots.tumblr.com

Another cultural aspect of the Swahili language is their use of arts and crafts, which the Swahili find significance in. When creativity art they express themselves through creativity as well as shape and function. Some multicultural influences can be seen in Swahili art, furniture and architecture. They do not often use designs with images of living beings due to their Islam heritage. Instead, Swahili designs are primarily geometric. There are important clothes that are parts of their arts and crafts such as the Kanga. The Kanga is a rectangular piece of cloth that is an artifact of the Swahili culture. The Kanga is quite cheap. It is still a main part of Swahili culture. Kanga is made in Kenya, Tanzania and DRC Congo. The fabric is also used as a baby sling, decoration, clothing, as a bag to tie products etc.

Swahili section at The Kenya National Archives is a gallery situated at the ground floor of the Kenya National Archives building and it is named after Joseph Murumbi, who was the second vice president of Kenya. It is currently the largest Pan-African art gallery in African and it
contains ancient art collections from different regions and communities of Africa. The collected artifacts were acquired by the government of Kenya after a concessionary arrangement was agreed upon with Joseph Murumbi, who had initially turned down several huge offers to buy his collections by overseas bidders. The researcher found a detailed display of intricately sculpted metal guns, swords, daggers, pots, accessories such as bangles. There was also a display of lesos and other Swahili fabrics. There was the availability of vital information on the Swahili history including their interaction with Omani Arabs and trades along the Indian Ocean. There was also the display of the intricate wooden furniture of the Swahili people including their seats such as the Sultan’s seat which was called ‘Kiti cha enzi’. There were also closets and dressers present.

Researcher’s images from the Swahili section in The National Archives

2.2.4 Wabi Sabi

Sustainable design also called environmental design is the philosophy of designing physical objects, the built environment, and services to comply with the principles of social, economic, and ecological sustainability. The intention of sustainable design is to "eliminate negative environmental impact completely through skillful, sensitive design” McLennan, (2004). A dynamic balance between economy and society, intended to generate long-term relationships between user and object/service and finally to be respectful and mindful of the environmental and
social differences. “Wabi Sabi is at once a world view, philosophy of life, type of aesthetic, and, by extension, principle of design.” (Lidwell, 2010) “The term brings together two distinct Japanese concepts: Wabi, which refers to a kind of transcendental beauty achieved through subtle imperfection, such as pottery that reflects its hand-made craftsmanship, and Sabi, which refers to beauty that comes with time, such as the patina found on aged copper. Wabi Sabi focuses on impermanence, imperfection and incompleteness.” Lidwell, Holden and Butler, 2010, Massachusetts

![Wabi Sabi kitchen](www.apartmenttherapy.com) ![Wabi Sabi spring for landscaping](www.seekeronline.info)

“The spirit of wabi sabi is based on a simple set of ideas adopted from nature itself.” (Crowley, 2001) This is to show that wabi sabi is for nature; it works towards the preservation of the flora and fauna. Wabi sabi works towards using nature to create sustainable designs.

“The way of wabi sabi honors the quirks, the oddities, the humble, the unconventional…..It celebrates the perfectly imperfect uniqueness of you and me and everything.” (Gold, Singapore)Wabi sabi is classical method of working with nature as it is to bring about sophisticated designs that are both sustainable and aesthetically pleasing.
“Many new things are made to be disposable because consumerism is out of control; there simply isn’t enough room in our homes in which to stuff everything. But disposability is not the answer; a change of heart is the answer. Filling life with wabi sabi might be as simple as emptying our clutter. Wabi sabi cannot be contained in anything square, boxy or bright nor can it be modular. Quality control kills it and uniformity negates it.” (Powell, 2005) The way to change the consumerism mindset that is causing the depredation of the environment is by adopting wabi sabi which believes in aging gracefully and appreciation of the imperfect. By doing this, consumerism will not stand a chance against sustainability.

“Wabi sabi when fully realized is a way of life. It may be useful to contrast it with what is slick and stylish and plastic and faux. It does not mean we don’t use or appreciate all the positive technological advances of the modern world, but it does mean that we understand the need to balance tech slick with wabi sabi.” (Powel, 2005) “Wabi sabi attitude allows you to see and release your dependence on material possessions. It doesn’t deny your needs but helps you to discern the difference between needs and wants and random desires you have picked up from others.”(Powel, 2005) Wabi sabi need not be ‘wabi slobby’, it can be tasteful and elegant, slick and modern. It emphasizes on discipline in making purchases and the appreciation of what we own. It despises materialism but appreciates exquisite tastes.

“Wabi sabi refrains from intellectual entanglement, self-regard and affectation in order to discover the unadorned truth of nature. Since nature can be defined by its asymmetry and random imperfections, wabi sabi seeks the purity of natural imperfection.” (Juniper, 2003) “...how to create beautiful things without getting caught up in the dispiriting materialism that usually surrounds creative arts.”(Koren, 2008) Wabi sabi keeps it authentic and natural with regards to aesthetics and the amount of goods consumed by humanity. It keeps creativity realistic and well mannered.
“The quality of wabi sabi is evident in stones with worn edges that have endured centuries of weathering, erosion and buffeting by wind, sand, ice, earth, heat and water. Such stones are not only beautiful in their own right but are appreciated as symbols of endurance, solidity, stability, strength, sturdiness and character.” (Covello and Yoshimura, 2003) Wabi sabi believes for getting better with age, for this reason, it justifies the owning of materials for longer without having the urgency to keep up with trends. It fights for style and shuns temporary trends culture.

“…but the true wabi sabi look cannot be made in a factory. It depends on the passage of time.” (Moon, 2010) This further emphasizes on the fact that wabi sabi is natural, incomplete, imperfect. It appreciates the beauty that technology cannot duplicate and appreciates what is not ordinary or special. Thus it strives for sustainability.

“The qualities we call beautiful must always grow from the realities of life.” (Richie, 2007) This is to remind humanity that technology, creativity, should never come in the way of what is sustainable and good for humanity in the long run. It is important to ensure that what is considered aesthetically appealing will bring more good than harm to the general existence of living things and the environment.

“From a philosophical stand point, wabi sabi is the recognition of the worldly things exactly as they are in the present moment with no judgment or excessive thought about what they used or what they might become. It’s the acceptance of life’s endings in beginnings.” (Mancub, 2012) This brings about the realities of accepting the impermanence of perfection and the eternity of imperfect beauty. This allows consumers to embrace vintage and aged goods which bring about the reduction of impulse purchases and the short life span of being wowed by newly acquired things.
“…neat, frank and uncomplicated.” (Tan, 2007) These choices of words used to describe wabi sabi ensure that the sustainability of wabi sabi is brought out by showing that indeed it strives to simplify life rather than making it complex and exaggerated.

“Wabi sabi simply appreciates the reality of the living process. Appreciate the creative expression inherent in the natural process of design evolution in wabi sabi. Humanity and especially designers are faced with the responsibility to live with the consideration of future generations by simply adopting a new perspective to what is really beautiful and important in the long run.

It is important for designers to be a part of the solution and do their best to create solutions that are not only creative but also considerate to the wellness of the world in general. You will always have problems and you will always have joyful times but once wabi sabi becomes a part of your awareness, you will always have perspective.

Wabi sabi can be used to create really amazing interior designs that are sustainable, usable and beautiful. Through the use of natural materials such as wood, stone, metal which is both clean and ages well. Wabi sabi is order in nature and the appreciation of nature with its impermanent, incomplete and imperfect nature. The nature of wabi sabi is that of being a humble aesthetic that appreciates the realities in our lives as it solves our complexities of consumerism, fakeness, materialism, trend based behaviors and general misbehaviors. A home designed wabi sabi would be clean and minimalist, with the use of natural materials that may also be unfinished. The aesthetics would be sophisticated, artistic, intricate but sensitive and sensible. The colours used would generally be those drawn from nature and motifs used would be those derived from nature. At the end of every design process, satisfaction is a key factor. “We all live with the objective of being happy- our lives are different and yet the same.”-Anne Frane.

2.3 Exemplars in the chosen concepts

2.3.1 Exemplars in African Interior Design
Mehraz Ehsani

Mehraz Ehsani is the architect behind the tribe hotel. Hooman Ehsani is the Director and Chief of Development of the hotel. They are Iranian born brothers but they reside in Kenya. Mehraz Ehsani has been involved in other projects such as The Aspen Court Residential Development in Kitisuru, Additional Recreational Spaces in the Village Market,Chestnut Groves (town housings) among others. The researcher sought to find out more on how Mezrat Ehsani carried out the Tribe Hotel Design Project.

The Tribe Hotel Dining Space

Source: www.kiwispace.com

The Tribe Hotel Lounging Space

Source: www.kiwispace.com

The tribe hotel, located in Gigiri, Nairobi at The Village Market, ten minutes from Nairobi city centre, fuses authentic African elements with meticulous service and the best elements of an urban, contemporary style. The hotel has fused African and contemporary to bring out one of the best works of interior design in Kenya. It holds more than 800 art works. Ehsani’s 137 rooms and suites are as diverse as the artwork they contain, but from the 98 sq m deluxe units to the 335 sq m Presidential Wing – designed to host an entire entourage or delegation – some things remain constant. These include the dark wooden floors, the sultry, spice-colored décor and the bright-white bathtubs. Added luxury comes from the 300-thread-count bed sheets and Eartherapy amenities, supplied generously in every room. There is a kaya spa which takes inspiration from
the sacred forests at the coast. Has a heated pool, surrounded by waterfalls and gardens. ‘Right ahead is the soaring atrium, which shoots four floors up past curved, comfy armchairs and a series of sand-colored walls that convene at unexpected intervals. Granite, slate and marble help to temper the warm African tones, and right angles are almost nonexistent. More intriguing than any of that, though, is the fact that the entire building is like a treasure trove of tribal art. Carefully crafted gourds, figurines and artworks from all over Africa stare back from tables, walls and crannies around the hotel, providing unexpected moments of beauty and giving the hotel a distinctive, African voice, from the rooftop bar to the Kaya Spa where low lighting and design inspired by Africa’s forests sets the mood in the five treatment rooms.’

‘s…breaking away from the imposed restrictions of architecture’ I wanted to create generous, unrestrained spaces which allow that sense of the extraordinary.’ (Ehsani, 2011) This is seen clearly in the restaurant, where light from the expansive glass windows is given even more potency by the spindly chandeliers that hang from rectangular recesses in the ceiling. Working with Les Harbottle of design firm Plan One, Ehsani also managed to incorporate illuminated pendants and table lamps, throwing layers of light across the public spaces. No such effort was required at the outdoor pool, wrapped by gardens and waterfalls, where diners can eat on floating
‘islands’ warmed by the Kenyan sun. There’s even a granite table submerged in the heated pool, which those on business can use for alfresco meetings.

“From the very initial drawing board stage of design our benchmark has always been the global hospitality industry, and this accolade establishes Tribe as one of the top properties in the World, an achievement we are extremely proud of,” (Ehsani, 2011). Interiors of the hotel’s 137 rooms and suites—decorated in shades of ocher, brown, and beige — convey an urban cool nostalgic environment. With curved walls and headboards, the rooms with contemporary and traditional sculptures make that warm “wow” experience desired in a home. Glass-walled bathrooms in all the rooms speaks volumes of modernity and luxurious glam that so easily jells with freestanding tubs, packets of Kenyan coffee and complimentary mini-bar treats, with sumptuous bedding, wifi, mood lighting, floor-to-ceiling mirrors and large LCD televisions.

2.3.2 Contemporary Interior designers

Petra Blaisse

Her style is a blend of interior and exterior, intertwining structure and landscape. Blaisse creativity extended to textiles, exhibits, architecture and landscapes as she mixed styles to bring graphic effects through colors, flexibility, movement and lights. Her urbanized design is a combination of nature and culture with much sophistication and functionality. Some of her works include:

*Petra working on her installment in Porto*  
*Petra and her team working in Amsterdam*

*Golden theatre curtain; Nederland's Dans Theater*  
*Chazen Museum of Art, Wisconsin*

*Rothschild Bank, London*  
*Cornell University*

*Source for the six images: www.insideoutside.com*
2.4 Exhibition and Display

An exhibition, in the most general sense, is an organized presentation and display of a selection of items. In practice, exhibitions usually occur within museums, galleries and exhibition halls, and World's Fairs. Exhibitions include [whatever as in major art museums and small art galleries; interpretive exhibitions, as at natural history museums and history museums], for example; and commercial exhibitions, or trade fairs.

The word "exhibition" is usually, but not always, the word used for a collection of items. Sometimes "exhibit" is synonymous with "exhibition", but "exhibit" generally refers to a single item being exhibited within an exhibition.

Exhibitions may be permanent displays or temporary, but in common usage, "exhibitions" are considered temporary and usually scheduled to open and close on specific dates. While many exhibitions are shown in just one venue, some exhibitions are shown in multiple locations and are called travelling exhibitions, and some are online exhibitions.

Though exhibitions are common events, the concept of an exhibition is quite wide and encompasses many variables. Exhibitions range from an extraordinarily large event such as a World's Fair exposition to small one-artist solo shows or a display of just one item. Curators are sometimes involved as the people who select the items in an exhibition. Architects, exhibition designers, graphic designers and other designers may be needed to shape the exhibition space and give form to the editorial content. Art exhibitions include an array of artifacts from countless forms of human making: paintings, drawings, crafts, sculpture, video installations, sound installations, performances, interactive art, etc. Art exhibitions may focus on one artist, one group, one genre, one theme or one collection; or may be organized by curators, selected by juries, or show any artwork submitted.
Fine arts exhibitions typically highlight works of art with generous space and lighting, supplying information through labels or audio guides designed to be unobtrusive to the art itself.

Exhibitions may occur in series or periodically, as in the case with Biennales, triennials and quadrennials.

Interpretive exhibitions are exhibitions that require more context to explain the items being displayed. This is generally true of exhibitions devoted to scientific and historical themes, where text, dioramas, charts, maps and interactive displays may provide necessary explanation of background and concepts. Interpretive exhibitions generally require more text and more graphics than fine art exhibitions do.

The topics of interpretive graphics cover a wide range including archaeology, anthropology, ethnology, history, science, technology and natural history. Examples of such exhibitions may be found at the Natural History Museum, museums of the Smithsonian Institution, the American Museum of Natural History and the Field Museum — to name a few of the largest museums of this kind.

Commercial exhibitions, generally called trade fairs, trade shows or expos, are usually organized so that organizations in a specific interest or industry can showcase and demonstrate their latest products, service, study activities of rivals and examine recent trends and opportunities. Some trade fairs are open to the public, while others can only be attended by company representatives (members of the trade) and members of the press.

Exhibition for religious purposes started in the Renaissance. The earliest surviving Catholic art works are the painted frescoes on the walls of the catacombs and meeting houses of the persecuted Christians of the Roman Empire. The stone sarcophagi of Roman Christians exhibit the earliest surviving carved statuary of Jesus, Mary and other biblical figures. The legalization of Christianity transformed Catholic art, which adopted richer forms such as mosaics and
illuminated manuscripts. The iconoclasm controversy briefly divided the eastern and western churches, after which artistic development progressed in separate directions. Romanesque and Gothic art flowered in the Western Church as the style of painting and statuary moved in an increasingly naturalistic direction. The Protestant Reformation produced new waves of image-destruction, to which the Church responded with the dramatic and emotive Baroque and Rococo styles. In the 19th century the leadership in western art moved away from the Catholic Church which, after embracing historical revivalism was increasingly affected by the modernist movement, a movement that in its "rebellion" against nature, counters the Church's emphasis on nature as a good creation of God.

2.5 Interior Architecture

2.5.1 Wall Treatments

2.5.1.1 Wall Installations

Wall installations are used to create 3D effects on walls for both functional and aesthetical purpose. They are used as focus points in spaces. Haining Shenao Decoration Material Factory is a professional manufacturer of PVC panels that feature high intensity, corrosion-resistant, aging-resistant, fireproof, waterproof, antibiotic, healthy and environment friendly. Their PVC ceilings and PVC panels have got certificates of Green-Environmental Products. The PVC ceilings and wall panels sell well in China. Meanwhile, their products are also exported to Southern Africa, Western Africa, Russia, the Middle East and Latin America. They are the main suppliers of installation material in Kenya.
2.5.1.2 Colour Therapy and Paint

According to Kendra Van Wagner, color expert, there were several ancient cultures, including the Egyptians and Chinese, which practiced chromotherapy, or using colors to heal. Chromotherapy is sometimes referred to as light therapy or colourology. It is still used today as a holistic or alternative medicine method. Chromotherapists claim that colors bring about emotional reactions in people.

Red was used to stimulate the body and mind and to increase circulation. Yellow was thought to stimulate the nerves and purify the body. Orange was used to heal the lungs and to increase energy levels. Blue was believed to soothe illnesses and treat pain. Indigo shades were thought to alleviate skin problems.

Paint is any liquid, liquefiable, or mastic composition which, after application to a substrate in a thin layer, is converted to a solid film. It is most commonly used to protect color or provide texture to objects. The binder, commonly called the vehicle, is the film-forming component of paint. It is the only component that must be present. Components listed below are included optionally, depending on the desired properties of the cured film. The main purposes of the diluent are to dissolve the polymer and adjust the viscosity of the paint. It is volatile and does not become part of the paint film. It also controls flow and application properties, and in some cases can affect the stability of the paint while in liquid state. Its main function is as the carrier for the non-volatile components. To spread heavier oils (for example, linseed) as in oil-based interior house paint, thinner oil is required. These volatile substances impart their properties temporarily—once the solvent has evaporated, the remaining paint is fixed to the surface. Pigments are granular solids incorporated in the paint to contribute color. Fillers are granular solids incorporate to impart toughness, texture, give the paint special properties, or to reduce the
cost of the paint. Alternatively, some paints contain dyes instead of or in combination with pigments.

Pigments can be classified as either natural or synthetic. Natural pigments include various clays, calcium carbonate, mica, silicas, and talcs. Synthetics would include engineered molecules, calcined clays, blanc fixe, precipitated calcium carbonate, and synthetic pyrogenic silicas.

Hiding pigments, in making paint opaque, also protect the substrate from the harmful effects of ultraviolet light. Hiding pigments include titanium dioxide, phthalo blue, red iron oxide, and many others.

Besides the three main categories of ingredients, paint can have a wide variety of miscellaneous additives, which are usually added in small amounts, yet provide a significant effect on the product. Some examples include additives to modify surface tension, improve flow properties, improve the finished appearance, increase wet edge, improve pigment stability, impart antifreeze properties, control foaming, control skinning, etc. Other types of additives include catalysts, thickeners, stabilizers, emulsifiers, texturizers, adhesion promoters, UV stabilizers, flatteners (de-glossing agents), biocides to fight bacterial growth, and the like. Product variants

A huge collection of different kinds of spray cans, markers, paints and inks in the underground graffiti shop. Primer is a preparatory coating put on materials before painting. Priming ensures better adhesion of paint to the surface, increases paint durability, and provides additional protection for the material being painted. It can also be used to block and seal stains, or to hide a color that is to be painted over.

Emulsion paint is a water-based paint used for painting interior or exterior surfaces.

Flat Finish-This finish is generally used on ceilings or walls that are in bad shape. This finish is more forgiving in terms of hiding imperfections in your walls and covers greatly.
Matte Finish-This finish is very similar if not the same to the flat finish, but comes with some washability and good coverage.

Eggshell Finish-This finish has some sheen to it, the equivalence to a shell on an egg. This finish provides great washability, but shows some imperfections on walls. This finish is ideal for bathrooms because it offers not only washability, but has enough shine so water will not stick to it and make it peel.

Pearl (Satin) Finish-This is very durable in terms of washability and resistance to moisture. It will offer the user the full protection on their walls from dirt, moisture, stains, etc. This finish is ideal for bathrooms, furniture, and kitchens, but will show even more imperfections on walls because of its strong shine (this finish is shinier than eggshell).

Semi-Gloss Finish-This finish is typically used on trim to add detail, elegance, and to show off the wood work. It is used on doors and furniture as well. This is a very high shine, but provides the most protection from moisture and stains on your walls. Obviously this finish will show the imperfections on the wall tremendously. This finish is generally used in schools and factories where washability and durability are the only considerations.

Varnish and shellac provide a protective coating without changing the color. They are paints without pigment.

Wood stain is a type of paint that is very "thin," that is, low in viscosity, and formulated so that the pigment penetrates the surface rather than remaining in a film on the surface. Stain is predominantly pigment or dye and solvent with little binder, designed primarily to add color without providing a surface coating.

Lacquer is usually a fast-drying solvent-based paint or varnish that produces an especially hard, durable finish.
Enamel paint is a paint that dries to an especially hard, usually glossy, finish. Enamel paints sometimes contain glass powder or tiny metal flake fragments instead of the color pigments found in standard oil-based paints. Enamel paint is sometimes mixed with varnish or urethane to increase shine as well as assist its hardening process.

A glaze is an additive used with paint to slow drying time and increase translucency, as in faux painting and Art Painting.

A roof coating is a fluid applied membrane which has elastic properties that allows it to stretch and return to their original shape without damage. It provides UV protection to polyurethane foam and is widely used as part of a roof restoration system.

Finger-paint is a kind of paint intended to be applied with the fingers; it typically comes in pots and is normally used by small children.

Inks are similar to paints, except they are typically made using finely ground pigments or dyes, and are designed so as not to leave a thick film of binder.

Anti-climb paint is a non-drying paint that appears normal while being extremely slippery. It is usually used on drainpipes and ledges to deter burglars and vandals from climbing them, and is found in many public places. When a person attempts to climb objects coated with the paint, it rubs off onto the climber, as well as making it hard for them to climb.

Anti-fouling paint, or bottom paint, prevents barnacles and other marine organisms from adhering to the hulls of ships.

Insulative paint, or insulating paint, reduces the rate of thermal transfer through a surface to which is applied. It consists of any paint with an additive of microspheres that are hollow (vacuum-filled).
The main reasons of paint failure after application on surface are the applicator and improper treatment of surface. Application Defects can be attributed to:

Dilution usually occurs when the dilution of the paint is not done as per manufacturer’s recommendation. There can be a case of over dilution and under dilution, as well as dilution with the incorrect diluent. Foreign contaminants added without the manufacturers consent which results in various film defects.

Peeling/Blistering is most commonly due to improper surface treatment before application and inherent moisture/dampness being present in the substrate. Chalking is the progressive powdering of the paint film on the painted surface. The primary reason for the problem is polymer degradation of the paint matrix due to exposure of UV radiation in sunshine and condensation from dew. The degree of chalking varies as epoxies react quickly while acrylics and polyurethanes can remain unchanged for long periods. The degree of chalking can be assessed according to International Standard ISO 4628 Part 6 or 7 or American Society of Testing and Materials (ASTM)

Cracking of paint film is due to the unequal expansion or contraction of paint coats. It usually happens when the coats of the paint are not allowed to cure/dry completely before the next coat is applied. The degree of cracking can be assessed according to International Standard ISO 4628 Part 4 or ASTM Method D661 (Standard Test Method for Evaluating Degree of Cracking of Exterior Paints).

Erosion is very quick chalking. It occurs due to external agents like air, water etc. It can be evaluated using ASTM Method ASTM D662 (Standard Test Method for Evaluating Degree of Erosion of Exterior Paints). Blistering is due to improper surface exposure of paint to strong sunshine. The degree of blistering can be assessed according to ISO 4628 Part 2 or ASTM Method D714 (Standard Test Method for Evaluating Degree of Blistering of Paints).
Volatile organic compounds (VOCs) in paint are considered harmful to the environment and especially for people who work with them on a regular basis. Exposure to VOCs has been related to organic solvent syndrome, although this relation has been somewhat controversial.

Environmental regulations, consumer demand, and advances in technology led to the development of low-VOC and zero-VOC paints and finishes. These new paints are widely available and meet or exceed the old high-VOC products in performance and cost-effectiveness while having significantly less impact on human and environmental health.

Crown Paint and DuraCoat of Basco Paints are the main suppliers of paint in Kenya. They offer short courses on paint application and technologies. They also offer print outs with their different colour schemes, charts and painting techniques.

![Example of colour charts offered by paint suppliers](source: www.hidc.com).

2.5.1.3 Wallpaper

Wallpaper is a kind of material used to cover and decorate the interior walls of homes, offices, and other buildings; it is one aspect of interior decoration. It is usually sold in rolls and is put onto a wall using wallpaper paste. Wallpapers can come plain as 'lining paper' (so that it can be painted), textured (such as Anaglypta), with a regular repeating pattern design, or, much less commonly today, with a single non-repeating large design carried over a set of sheets.
Wallpaper printing techniques include surface printing, gravure printing, silk screen-printing, rotary printing, and digital printing. Wallpaper is made in long rolls which are hung vertically on a wall. Patterned wallpapers are designed so that the pattern "repeats" and pieces cut from the same roll can be hung next to each other so as to continue the pattern without it being easy to see where the join between two pieces occurs. In the case of large complex patterns of images this is normally achieved by starting the second piece halfway into the length of the repeat, so that if the pattern going down the roll repeats after 24 inches the next piece sideways is cut from the roll to begin 12 inches down the pattern from the first. The number of times the pattern repeats horizontally across a roll does not matter for this purpose. A single pattern can be issued in several different colour-ways.

The main historical techniques are: hand-painting, woodblock printing (overall the most common), stenciling, and various types of machine-printing. The first three all date back to before 1700.

Wallpaper, using the printmaking technique of woodcut, gained popularity in Renaissance Europe amongst the emerging gentry.

In terms of methods of creation, wallpaper types include painted wallpaper, hand-printed woodblock wallpaper, hand-printed stencil wallpaper, machine-printed wallpaper, and flock wallpaper. Modern wall coverings are diverse, and what is described as wallpaper may no longer actually be made from paper. Two of the most common factory trimmed sizes of wallpaper are referred to as "American" and "European" rolled goods.

The most common wall covering for residential use and generally the most economical is prepasted vinyl coated paper, commonly called "strippable" which can be misleading. Cloth backed vinyl is fairly common and durable. Lighter vinyls are easier to handle and hang. Paper backed vinyls are generally more expensive, significantly more difficult to hang, and can be
found in wider untrimmed widths. Foil wallpaper generally has paper backing and can (exceptionally) be up to 36 inches wide, and be very difficult to handle and hang. Textile wallpapers include silks, linens, grass cloths, strings, rattan, and actual impressed leaves. There are acoustical wall carpets to reduce sound. Customized wallcoverings are available at high prices and most often have minimum roll orders.

New digital inkjet printing technologies using ultraviolet (UV) cured inks are being used for custom wallpaper production. Very small runs can be made, even a single wall. Photographs or digital art are output onto blank wallpaper material. Typical installations are corporate lobbies, restaurants, athletic facilities, and home interiors. This gives a designer the ability to give a space the exact look and feel desired.

Like paint, wallpaper requires proper surface preparation before application. Additionally wallpaper is not suitable for all areas. For example, bathroom wallpaper may deteriorate rapidly due to excessive steam. Proper preparation includes the repair of any defects in the drywall or plaster and the removal of loose material or old adhesives. For a better finish with thinner papers and poorer quality walls the wall can be cross-lined (horizontally) with lining paper first.

Accurate room measurements (length, width, and height) along with number of window and door openings is essential for ordering wallpaper. Large drops, or repeats, in a pattern can be cut and hung more economically by working from alternating rolls of paper. Paper is sold (with very few exceptions) in double rolls.

Besides conventional installation on interior walls and ceilings, wallpapers have been deployed as decorative covering for hatboxes, bandboxes, books, shelves, and window-shades.

Most wallpaper adhesive are starch or methylcellulose based. The simplest removal option is to brush the paper with water. Water soaks through the paper and saturates the glue, allowing the paper to be peeled off. This does not work well with non-peelable vinyls, as vinyl is not porous.
Nevertheless it is still effective on many modern papers. A mixture of 3:1 or 1:1 Water and White Vinegar is effective at dissolving glues. If the wallpaper is scored or sanded with a 20 grit floor sanding pad to scratch the surface solution uptake will be more effective. Chemical wallpaper stripper can be purchased at most paint or home improvement stores. It is mixed with warm water or a mixture of warm water and vinegar, then sprayed onto wall surfaces. Several applications may be required to saturate the existing wallpaper. Perforation can aid in the absorption of the mixture and lead to faster removal. After the mixture has dissolved the wallpaper paste, the wallpaper can be removed easily by pulling at the edges and with the aid of a putty or drywall knife.

Another method of removal is to apply steam to wallpaper in order to dissolve the wallpaper paste. A wallpaper steamer consists of a reservoir of water, an electric heating element, and a hose to direct the steam at the wallpaper. The steam dissolves the wallpaper paste, allowing the wallpaper to be peeled off. However, care must be taken to prevent damage to the drywall underneath. Sometimes steaming can lead to the crumbling of underlying drywall or plaster, leaving an uneven surface to be repaired.

In Kenya, most of the wallpaper is obtained from the various interior design shops located along Biashara Street such as Haining Shenao Decoration Material Factory but the most popular sources is usually contractors who import and install the wall papers for their clients. Such contractors include Kimuri Consultancies.

2.5.2 Window Treatment

A window is a transparent or translucent opening in a wall, door or vehicle that allows the passage of light and, if not closed or sealed, air and sound. Windows are usually glazed or covered in some other transparent or translucent material like float glass.
A window above a door; in an exterior door the transom window is often fixed, in an interior door it can open either by hinges at top or bottom, or rotate on hinges. It provided ventilation before forced air heating and cooling. The material inserted on the window opening may vary to glass to strong plastics. Some of these materials can be coloured or translucent for privacy purposes, it depends with the function and style of the space it has been made for.

2.5.3 Door Treatment

A door is a movable structure used to open and close an entrance, typically consisting of a panel that swings on hinges or that slides or spins inside a space.

When open, doors admit people, animals, ventilation, and light. The door is used to control the physical atmosphere within a space by enclosing the air drafts, so that interiors may be more effectively heated or cooled. Doors are significant in preventing the spread of fire. They act as a barrier to noise. Many doors are equipped with locking mechanisms to allow entrance to certain people and keep out others.

Doors are used to screen areas of a building for aesthetics, keeping formal and utility areas separate. Doors also have an aesthetic role in creating an impression of what lies beyond. Doors are often symbolically endowed with ritual purposes, and the guarding or receiving of the keys to a door, or being granted access to a door can have special significance. Similarly, doors and doorways frequently appear in metaphorical or allegorical situations, literature and the arts, often as a portent of change.

2.5.4 Ceiling Treatment

Rooms feel most comfortable when they are squares or perfect rectangles. A tall ceiling in a small space brings an uncomfortable feeling. The following are some insights on creating a beautiful
home through enhanced ceiling ornamentation: Painting your ceiling a darker color also has the effect of bringing the ceiling down.

Blue ceiling because of their association with sky, will always make you feel as though you are looking up to infinity. Painting clouds on the ceiling evokes the ancient feels of wisdom and heavenly blessings. Chinese silver or gold-leaf rice paper installed in squares in a small for small room warms the ceiling so it shines like the sun to warm you emotionally. There’s nothing more effective in bringing a ceiling down than a shimmering chandeliers, or lanterns. In a small room, chandelier can become the sky, the sunset, and the spirit of place. By painting all the ceilings a soft glaze of blues and white, an Impressionist cloud illusion, joy will feel lifted up, expansive, and cheered.

By keeping the height of the furniture low, the ceiling appears higher. Small rooms with low ceiling are easier to heat and also have an exclusive charm and atmosphere especially in old houses. Built to accommodate the local climate, these small rooms make you feel cozy, not cramped. Even for tall people, these small rooms seem inviting when the colors are cheerful, there’s good lighting, and the taste and style reflect the owner.

By adding attractive details that enhance the scale and proportion, you are satisfying the eye. To literally gain height in a room, in some cases it is possible to cut out a ceiling, opening up your room to the roof height, thus enabling one to have another window from the attic.

For low ceiling designs in Kenya, one can make the space feel more expansive by incorporating architectural products like crown molding with indirect lighting that will flood the ceiling with light and create a beautiful ceiling design with an illusion if height.

For instance you can add an extensive ceiling dome. If you already have one, color and decorative chandeliers may be what you require.
If you have a cathedral ceiling with exposed structural beams, you may want to color them in bright, fresh shades in your ceiling design.

Walls and ceiling take on different moods throughout the day and at night as well as at different times of the year. Be aware of the wide range of creative ceiling design options and have the courage to make changes so your walls and ceiling feel right for you.

None of us inherits perfectly graceful walls or ceilings, but it is up to us to make them beautiful.

Be creative when doing ceiling designs in Kenya, taking into account that each room has a different ceiling that affects the feeling of the space. Lighting, texture, paint, paper, and fabric can all be applied to your ceiling for decorative purposes as well. For instance in the center of the ceiling where the material gathered together, you can hang a hand-painted lantern in blues and greens. If you have beautiful carving or plaster work, it can be articulated and enhanced.

Add welcoming dimensions to your ceiling by bringing decorative ceiling elements: ceiling medallions, ceiling rims, beautiful molding and ceiling domes; to create impressive ceiling design. This not only enhances the interior appeal of your beautiful home but also creates an alluring and totally relaxing atmosphere.

2.5.5 Flooring

Ceramic tiles flooring in Kenya is one of the earliest and widely used common flooring materials and the good thing about it is that price ranges from cheap to very expensive. Styles, colors, borders, and shapes are so varied that any imaginable pattern is possible. It has been an age old secret towards a beautiful home. As long as the grout is well-sealed, it does well in wet conditions, making it ideal for bathroom or kitchen applications.

Ceramic is a safe bet for raising home re-sale value since its popularity has remained constant, having endured the test of time. The major setback of ceramic tiling is that if it’s installed over a
wood or engineered wood subfloor, the subfloor must be beefed up and covered with cement fiber board to prevent future cracking. Ceramic tiles are the number one choice for wet areas such as kitchens and bathrooms due to its water-proofing capabilities. Ceramic tiles also come in various sizes, patterns, colors and shapes.

Ceramic tiles are made from clay which is mined form the ground. The clay is crushed and dry-pressed when in a wet stage to form the shape using a pneumatic punching press. The tile is then dried and a glaze is applied on top. Glazing is the application of fine glass powder to the surface. The tile is then fired whereby the glaze particles melt into each other to produce a granite-like surface.

Ceramic tiles are easy to clean. Ceramic tiles are also easy to fix. They are stuck onto the surface using cement mortar in a ratio of 1:3 and hand-placed and positioned using plastic spacers to create an evenness. There is a special ceramic tile cutter that is used to cut the tiles into shape. Ceramic tiles vary in pricing depending on the quality, colour and pattern. They are relatively low cost.

Hardwood is generally manufactured from oak, hickory, pecan, poplar and other deciduous trees. The major upside of this type of flooring is that you can make it a Do-It-Yourself project, thus less costly on installation cost. Even so, others like pine and bamboo floors are as well placed in this category. This is a very traditional building material and not likely to go out of fashion. The two most common types are tongue-in-groove planks and parquet tiles. However, these need to be sanded and refinished periodically; but on the upside, when finished with high-quality urethane, they do well in moist conditions, unlike laminate floors.

Laminate is one of the fastest growing products on the market. It has the major advantage of being inexpensive compared to some other products, easy to install, and it’s readily available. However, it’s not recommended for wet areas such as bathrooms. Kitchens fall in the gray area-
you can put it or leave it depending on how wet your kitchen shall be at most times. Also, in large rooms, most laminate flooring manufacturers recommend adding an expansion joint in the field since this is a floating floor and expands and contracts. Some home owners consider this unsightly. Depending on one’s tastes and preferences, you can choose laminate for smaller rooms as the desired flooring in your beautiful home.

Traditional Terrazzo is a great product to install over a concrete slab. It’s durable, lasting for the life of the home. It’s attractive and can be installed in virtually any color scheme desired. In some installations a metal grid is first installed into which the mix is poured. The mix is usually an epoxy resin combined with scrap marble chips or even recycled glass, which makes it a green and sustainable building material. The mixture is leveled, and after curing, it’s polished with a terrazzo grinder. Terrazzo floor finish is desirable where there is high traffic due to its durability. It’s also water proof so it can be used in wet areas and it’s easy to clean. It can also be laid on the outdoors.

Carpets are the traditional form of adding aesthetic value to the floor of a beautiful home. It’s advantageous in the fact that it’s cheap to acquire, and in fact the cheapest when compared with the other types of floor. That’s why many apartment owners use it for flooring. However, it has the major setback of maintenance; in that it requires constant vacuuming and shampooing to keep it clean. It’s also not healthy for allergic people as it traps things that might trigger off an allergic attack.

The word ‘granite’ is derived from the Latin word ‘Granum’ meaning the granules that characterize the texture and appearance of granite. Granite is an igneous rock that is mined from the ground and cut and polished to the required tile sizes. Granite as a floor finish is very aesthetically appealing due to its natural look. It’s also expensive compared to other manufactured finishes such as ceramics. It’s very long lasting.
Marble is a metamorphic rock made from the joining of calcite [limestone] rock at high temperatures and pressure. This destroys any sign of fossils and sedimentary structure in the rocks to create characteristic swirls and veins from the impurities such as clay, silt and iron oxides. Marble comes in various colors shades according to the region that it is mined from. It is mined, polished and cut to the desired sizes. It’s available in slab sizes of 1.2 meters by 2.4 meters. This is a very beautiful floor finish and very expensive. Since it’s very expensive to finish complete floor areas with marble, it’s usually placed in specific areas such as the entrance foyer where its most visible such as 5 Star Hotel receptions. Marble finish at the reception of the prestigious 5 star Mount Kenya safari club hotel is desirable and durable. Marble does not wear off due to the constant pounding of feet and luggage carriers.

PVC floor tiles come in an average size of 300mm by 300mm ant a thickness varying from 2.5mm to 4mm. The thickness used will depend on the human traffic that is envisaged for the particular floor. These tiles are low cost and come in various colors.

### 2.5.6 Lighting

Lighting or illumination is the deliberate use of light to achieve a practical or aesthetic effect. Lighting includes the use of both artificial light sources like lamps and light fixtures, as well as natural illumination by capturing daylight. Day lighting (using windows, skylights, or light shelves) is sometimes used as the main source of light during daytime in buildings. This can save energy in place of using artificial lighting, which represents a major component of energy consumption in buildings. Proper lighting can enhance task performance, improve the appearance of an area, or have positive psychological effects on occupants.

Indoor lighting is usually accomplished using light fixtures, and is a key part of interior design. Lighting can also be an intrinsic component of landscape projects.
Lighting fixtures come in a wide variety of styles for various functions. The most important functions are as a holder for the light source, to provide directed light and to avoid visual glare. Some are very plain and functional, while some are pieces of art in themselves. Nearly any material can be used, so long as it can tolerate the excess heat and is in keeping with safety codes.

Lighting design as it applies to the built environment, also known as 'architectural lighting design', is both a science and an art. Lighting of structures must consider aesthetic elements as well as practical considerations of quantity of light required, occupants of the structure, energy efficiency and cost. The amount of daylight received in an internal space can be analyzed by undertaking a Daylight factor calculation. For simple installations, hand-calculations based on tabular data can be used to provide an acceptable lighting design. More critical or optimized designs now routinely use mathematical modeling on a computer using software such as Radiance which can allow an Architect to quickly undertake complex calculations to review the benefit of a particular design.

In some design instances, materials used on walls and furniture play a key role in the lighting effect. Dark paint tends to absorb light, making the room appear smaller and more dim than it is, whereas light paint does the opposite. In addition to paint, reflective surfaces also have an effect on lighting design. Surfaces or floors that are too reflective create unwanted glare.

2.6 Landscape design and Human Development

Landscape design is an independent profession and a design and art tradition, practiced by landscape designers, combining nature and culture. In contemporary practice, landscape design bridges between landscape architecture and garden design. Landscape design focuses on both the integrated master landscape planning of a property and the specific garden design of landscape elements and plants within it. The practical, aesthetic, horticultural, and environmental sustainability components merit Landscape design inclusion. It is often divided into hardscape
design and softscape design. Landscape designers often collaborate with related disciplines such as architecture and geography, soils and civil engineering, surveying, landscape contracting, botany, and artisan specialties. Design project focus can tend towards: in landscape design - artistic composition and artisanship, horticultural finesse and expertise, and a detailed site involvement emphasis from concepts through construction. There can be significant overlap of talents and skills, depending on the education, licensing, and experience of the professional. Both landscape designers and landscape architects practice landscape design.

Factors in designing include objective qualities; such as the climate and microclimates; topography and orientation, site drainage and groundwater recharge; municipal and resource building codes, soils and irrigation, human and vehicular access and circulation, recreational amenities (i.e.: sports and water), furnishings and lighting, native plant habitat botany when present, property safety and security, construction detailing, and other measurable considerations. Factors in designing also include subjective qualities such as: genius loci (the special site qualities to emphasize); client's needs and preferences; desirable plants and elements to retain on site, modify, or replace, and available to use as borrowed scenery from beyond; artistic composition from perspectives of both looking upon and being in the gardens; spatial development and definition; plant palettes in designed layouts, and artistic focal points for enjoyment.

Pathways and plants in landscape
Activities such as swimming included in landscape

Source: www.housengarden.com
There are innumerable other design factors and considerations brought to the complex process of designing a garden that is beautiful, well-functioning, and thrives over time. Activities that take place in the space influence the designs chose. Ponds, swimming pools, floating bars, sitting spaces, barbeque spaces are some of the ideas that can be included in order to make the space that which encourages human activity and considers human needs and wants.

2.7 Furniture

Furniture is the mass noun for the movable objects intended to support various human activities such as seating and sleeping. Furniture is also used to hold objects at a convenient height for work (as horizontal surfaces above the ground), or to store things.

Furniture can be a product of design and is considered a form of decorative art. In addition to furniture's functional role, it can serve a symbolic or religious purpose. It can be made from many materials, including metal, plastic, and wood. Furniture can be made using a variety of woodworking joints which often reflect the local culture. One unique outgrowth of post-modern furniture design is Live edge, heralding a return to natural shapes and textures within the home. Live edge or natural edge is a style of furniture where the carpenter incorporates the natural edge of the wood into the design of the piece. Live edge furniture often incorporates gnarly wood, such as Alligator Juniper, mesquite and salvaged wood that could not be used in conventional woodworking. There are special challenges involved in working with this type of wood, and several methods for live edge have developed. Some leave the natural holes and cracks in the wood while other artists fill them with resins. Furniture includes objects such as tables, chairs, beds, desks, dressers, or cupboards. These objects are usually kept in a house or other building to make it suitable or comfortable for living or working in. All different type of woods have unique signature marks, that can help in easy identification of the type. There are hardwoods and
softwoods. Both are used in furniture manufacturing, and each has their own specific uses. Great hard wood choices, based on the concept of Wabi Sabi includes;

Cypress wood has been valued throughout the ages for a variety of purposes, in part due to a natural preservative found in its wood which makes it particularly durable. This dense wood is moderately heavy and finishes well. Its resistance to decay rendered it ideal for constructing vats, and it is the source of our Reclaimed Rheingold Vat Wood.

Walnut wood is strong, hard, and exceptionally durable, without being excessively heavy. It is straight-grained in the trunk of the tree, but possesses a wavy grain in wood found closer to the roots. Walnut wood finishes beautifully, holding paint and stain exceptionally well, and is resistant to shrinking and warping. Reddish brown in color, the unique figure of Curly Cherry wood makes it a highly decorative choice for furniture. It is close-grained, strong and moderately hard. Mahogany is exotic and reddish-brown wood is desired for its rarity, strength, and beauty. It is very durable, and resists swelling and warping; making it ideal for marine uses and high moisture areas. Ribbon Mahogany is highly desirable for its distinctive figure, which resembles swirling ribbons. Like all Mahogany, it is strong and resists swelling and warping. It is unique and highly decorative.

Oak wood is strong, durable, and resistant to moisture. It is a heavy wood and finishes well. Because of its hardness, oak can be difficult to carve.

Reclaimed wood, or recycled wood, is not only an environmentally-friendly choice, but it can also be more attractive and more durable than new wood. The coloring and rich texture of well-worn reclaimed wood can be highly desirable, and because a lot of reclaimed wood comes from old-growth trees, the wood itself can be denser and more durable, rendering any furniture made with reclaimed wood likely to endure even longer.
Wood Products (K) Ltd (WP), formerly known as Hardial Singh & Brothers was established in 1955. Fifty years ago, they were the first company to manufacture and fit wooden flooring in Kenya. Today they have grown from being a simple timber merchant to manufacturing and installing products such as joinery, parquet flooring, machined timber and wide range of standard and custom built prefabricated buildings.

They are located in Nairobi’s Industrial Area; the facility houses an office block & showroom of 2,000m2, fabrication workshop of 5,000m2 and an open storage yard of over 10,000m2. The fabrication workshop includes: parquet flooring machinery, post-form, press-form & edge banding machinery, multiple moulder’s, hydraulic presses & rib saws, bandsaws, kiln driers, a timber treatment plant & various other machinery for joinery. The open storage yard is used for timber storage and natural seasoning. The timber is dried further in our kiln driers before being utilized in the main fabrication workshop.

Image of ‘Kiti cha enzi’ of the Swahili people

Source: www.diasporicroots.tumblr.com
2.8 Summary

The various concepts give a guide to what can be done and the exemplars provide information on how to formulate the design process, how to counter various problems and what can be done to create the best solutions possible. Design factors such as function, anthropometry, aesthetics, economy, choice of materials, human needs and durability are considered.
CHAPTER 3

3.0 RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

St. Augustine Nyeri Guest House is located in a serene part of Westlands, Nairobi. It’s location offers an opportunity to create a place for rest. Poor design, poor colour choices in its furniture, landscaping, interior design, interior décor, exhibition and display has made the guest house not to live up to its potential. This research is intended to investigate ways in which Contemporary design, Swahili inspired interior design and Wabi Sabi can be applied in the guest house.

3.2 Sources of data

The researcher collected data from three main sources: Primary sources: observation and interviews. Secondary sources: research from, books, journals, newspaper research including The Daily Nation Thursday newspaper DN2 Magazine with the two weekly interior design features one called Interiors and the other one called Style both by Immaculate Wairimu and the DN2 correspondents, The Saturday Nation Magazine interior design articles, The Kenya National Archives, videos and e-books. Tertiary sources: internet research including blogs, websites etc.

3.3 Data collection methods and procedures

Data is collected using interviewing method. The interviewer will write down the non-verbal responses noted during the interview. There is also the use of literature review to gather information. There is the use of photography to capture the current site. There will also be the use
of taking measurements to better understand the space and what can be designed for it. More so, the information obtained from the interviews also provided primary research data that supported the study. The secondary data on the other hand, was derived from the findings stated in published documents and literatures.

3.4 Research design

Following the main objective of this study, the researcher carried out a normative research. Normative research was the most appropriate because it not only gathers facts about the problem but also to point out in which ways the problems can be improved.

3.5 Population and sample

Interviews were conducted on the clergymen, security guards, cleaners and the manager; Father Koomo. From the interviews, the researcher was able to go in-depth with the interviewees to hear about their personal views on general interior design of the guest house.

3.6 Data analysis

The interviews and questionnaires were analyzed by going through the written material. The interviewer’s notes will also analyze the non-verbal responses noted during the interview. The images including the photographs and drawings were also analyzed. The measurements taken were also be analyzed and all the data analyzed will influence the formulation of the design process and solution.

3.7 Design Process

The design process chosen by the researcher is from an interior design book known as ‘Interior Design; A critical introduction’ by Clive Edwards. It covers the design process from the
formulation stage to the execution stage to the evaluation, reflection and feedback stage with various stages in between. The researcher chose this process due to the totality of it and the clarity of the tasks required at each stage.

The first stage is the formulation: inception and feasibility stage. This is the initial stage that establishes, considers and explores the outlined design brief or project. Key issues include identification of the elements and ways of understanding them. Then state the issues and the sub issues. To achieve this, the framing process allows the viewing of challenges from a number of different through structured aspects. The researcher creates an understanding with the human population affected by the space.

The second stage is the programming: research and scoping stage. Programming is the systematic research that explores the context of the design project and informs the decision-making process, which in turn defines the requirements to complete the project successfully. Programming strategies include the methods designed and used for collecting, organizing, synthesizing and used for collecting, organizing, synthesizing and assessing the information needed to design the interiors of any type of building.

The third stage is to outline proposals-concepts surveys. It involves exploring different concepts. The initial stage of any conceptual process should be as value- and criticism free as possible to allow for the largest number of ideas to develop. The basic measuring of space is an important part of creating outline proposals with plans to draw up to scale.

The fourth stage involves representing through drawings, models, mood boards and computer models, defines and explores the problem and prepares potential solutions for the client’s consideration.

The fifth stage is the presenting stage which is the preparatory process before final agreement and contracting. It involves presentations such as portfolio presentations.
The following steps depend on the client’s direction. The client contracts specialists to implement the design. These steps are as follows.

The sixth stage involves moving and implementing. This stage involves carrying out the project, making purchases of the materials needed, hiring the needed staff, allocation of duties and signing the legal and financial terms of contract.

The seventh stage involves project supervision, site operation and completion. The managing is both mechanical and creative. Analysis of work and judgments are developed, based on experience or established principles, and should be both objective and subjective. Supervision of site operation, including construction, deliveries, installation and snagging, is an important role and becomes the front of any interior design business.

The eighth stage involves evaluation, reflection, feedback and POE (Post-Occupancy Evaluation). Evaluation is an on going process and after all is done, reflection is done by the specialists. The users of the space offer useful feedback to the specialists. The post-occupancy evaluation is also useful to researchers of similar designs in the future.

3.8 Summary

The research methodology chosen by the designer ensures that data is collected in the most accurate and beneficial way. The researcher acquires as much data as possible for analysis.
CHAPTER 4

4.0 SITE ANALYSIS, PRESENTATION
AND INTERPRETATION

4.1 Introduction

St. Augustine Nyeri House is located in Westlands, Nairobi. The researcher took note of the serenity of the site. The staff members, management and guests, mainly catholic clergymen, were helpful in the site analysis process, though the researcher was not allowed into the kitchen space for analysis. The site had so much potential and the researcher took note of what could be rectified. The researcher carried out the site analysis. The site is located in Nairobi and therefore experiences tropical upland climate with hot day temperatures and cool night temperatures. The site falls within the tropics and is therefore always under maximum insolation. It experiences two rainy seasons, the long rains around March and the short rains around September. The site is well covered by the sun path with its width allowing for adequate exposure to the direct sun. The site experiences cool morning and night time temperatures with an average of 22 degree Celsius and hot daytime temperatures of 30 degree Celsius during hot months. The area contains loams soil with moderate water retention suitable for sustaining most tropical plants. The landscape is mainly covered by grass and there is a noticeable absence of paths. There is also the presence of fabric umbrellas that offer shade, placed in the center of round wooden tables with the presence of foldable seats. There was the presence of shedding plants including bungavellia. This gave
colour through plantation despite the plainness of the landscape. The landscape space is next to the entrance and parking of the space. The exhibition and display is mainly that of religious art of Catholicism. There is also the markation of rooms and directions. There are fire extinguishers and fire safety information. There is also the presence of a chapel room with an alter with religious materials such as huge Bibles, wine, sculpture of Virgin Mary and a crucifix. The furniture design mainly includes; foldable plastic seats in the conference room, Wooden seats in the dining room with cushioning, foldable ribbed wooden seats used in the landscape space, single sitter couches in the lounge room, cushioned seats are used in the chapel and wooden seats in the guest rooms. Tables used are generally wooden tables, round, octagonal, rectangular, ribbed, small. Large wall cabinets and units are present. The television stand is an old metal table. The beds used are single beds. There are also locked pigeon holes for the guests. The interior architecture includes fluorescent lighting, day lighting from windows, double doors, presence of an un-used fireplace, tile (mainly ceramic) flooring, painted walls and wood installed walls, sinks in the dining area and the self contained guest rooms.

4.2 Analysis (Pictorial and Theoretical)

4.2.1 Exhibition and Display

*Functional bell along hallway*  
*The pulpit in the chapel*
The exhibition and display of the site was simple, Catholic and dull. The Chapel offered the best show of exhibition and display. There was the presence of sculpted images of Mary mother of Jesus, sculpted decorative stands, golden candle holders, a metallic cross, wine cups, wine, crucifix, huge Bibles and Bible stands. Outside the chapel room there was a bell fixed on the hallway.

*Directional information*  
*labeling of rooms*

The labels on the door identified each room. The hallways had A4 print outs stuck on walls giving guests directions to various spaces. There was no more written information on display.

**4.2.2 Interior Architecture**

*Flooring in most spaces*  
*Lighting in most spaces*
The flooring was mainly covered by ceramic tiles. The washrooms were also done in ceramic. The lighting was provided by the windows during the day and by the fluorescent lighting during the evenings. The lighting was done in an interesting way in the sitting/lounge room where fluorescent lights were placed on top of the curtain box. There are windows in the spaces and the windows in the chapel room are translucent and textured to allow privacy during worship. The doors are wooden and strong. They are also double doors.

*Sink and waste bin*  
*Presence of un-used fireplace*

There was a small sink in the dining area. There was also the presence of sinks in the washrooms. There were showers in the self contained rooms and toilets. The fireplace was located in the wall between the dining room and the lounge room. The hole was an open space that one can see the other room. This was a special feature in the site.
4.2.3 Furniture Design

The furniture of the site was foldable plastic seats in the conference room, wooden seats in the dining room with cushioning with tough synthetic fabric, foldable ribbed wooden seats used in the landscape space that are uncomfortable to seat on and are chipping off the top coat of varnish, single sitter couches in the lounge room that are no longer as new and comfortable, cushioned seats are used in the chapel and wooden seats in the guest rooms. Tables used are generally wooden tables, round, octagonal, rectangular, ribbed, small.

Large wall cabinets and units are present. They were generally empty with nothing but the photo of the Pope and Cardinal Njue. The television stand was an old metal table with rust and chipped
paint. It is 157cm by 100cm. The beds used were single bed and mosquito netting hung from the ceiling. There were also locked pigeon holes for the guests to get their mail and information. There was also the presence of a crucifix in every sleeping room in the site. The study tables in the sleeping rooms are 107cm by 70 cm. They were generally small and difficult to use.

4.2.4 Landscape and Human Development

Images of landscape including seats, tables and plantation

The landscape covers a space of around 100M by 50M. The space is generally covered with grass with two large trees. The octagonal ribbed tables were five with four seats around each. Shade is
provided by the khaki umbrellas but the umbrellas are not waterproof. The landscape is flat and there is a wall fence at its horizon. A few shrubs have been planted but in minimal quantities. The noticeable pop of colour in the landscape was the magenta bougainvillia bush close to the entrance of the site. The landscape was a black canvas with so much potential of what can be done with the space. Human development is vital for the success of any given space. The landscape offered a platform for good design.

4.3 Summary

The site analysis offered the researcher an opportunity to gather information and generate ideas of how to solve the problems. The spaces were generally bare with little to analyse, except for the chapel room which had a lot of artifacts, furniture and interior architecture. The main rooms analysed were the chapel room, dining room, sitting/ lounge room, conference room, guest rooms( for sleeping) and the landscape.
CHAPTER 5

5.0 SUMMARY OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

The researcher found a lot of information that led to the formulation of solutions and recommendation. The researcher suggested the suitable solutions based on the site analysis, research and the chosen concepts and themes.

5.2 Summary of findings

The research questions: How are suitable guest houses for Catholic clergymen designed? Which methods, techniques and technologies are used to achieve desirable results? How will the researcher respect the Catholic culture while generating and implementing the new design? were answered. The use of modern methods, technologies is desirable. The Catholic culture was respected through the proper use of their religious artifacts at appropriate spaces. Through sensitive design considering their faith, the chosen concepts and methods, good design was achievable.

The findings from the research were noted by the researcher. The primary data that included observation non verbal responses during the interview offered by the interviewee, Father Koomo, was that the catholic clergymen desired a space that reflects their serene and calm beliefs without
shunning modern design. The father laughed at the possibility of having LED installations in the
dining room. A serious and interested look was noted when comfort and contemporary was
mentioned. The photographs offered the researcher with information such as the noting of the bell
located in the hallway, the imbalance of furniture layout in the conference room. The interviews
also offered information such as the desire to have a larger space for lounging, the desire to
personalize the dining spaces and the need to make the guest room more comfortable and
functional. There was also a need to make the washrooms user friendly. The secondary and
tertiary data also offered the researcher a lot of the information. The data offered information on
concepts, techniques, methods, materials and technologies.

5.3 Conclusion of the summary

The researcher acquired a lot of information that led to the summarizing and suggestions. The
researcher combines all data, aspects and ideas to formulate a solution for the site. The four
conceptual factors are considered and covered.

5.4 Recommendations

5.4.1 Exhibition and Display

The exhibition and display should be executed in respect to the chosen concepts. There is use of
durable environmentally friendly material. Modern methods of installation and showcasing are
used. The written information should be efficient as well as aesthetically pleasing. Decorative
displays and exhibitions are suggested with the maintenance of the religious aspects of it while
incorporating the concepts. The chapel and the prayer space in it are highlighted with religious
artifacts. The other spaces are also considered. The dull corridors should have more decorative
material to stimulate humans which encourages movement. The chosen displays should
complement the space and create the desired effects.
5.4.2 Interior Architecture

The lighting adopted should be modern and power saving. The flooring suggested is that which is not as slippery as the initial ceramic tiles. Carpets, wooden floors, rugs, vinyl floors, marble floors are adopted. The ceiling suggested should not only be functional and decorative by including lighting features such as chandeliers. The walls will have decorative installations that give the room a focal wall as well as reduce vapid space. The use of paint and wall papers is also suggested. The doors suggested are Swahili inspired. The windows installed consider security, function, aesthetics and materials. Privacy using translucent material is also retained, more aesthetical material used and soft furnishing that are concept relevant. The interior décor used incorporates Catholic art, Contemporary art and Swahili art. The fireplace is reinvigorated and decorated to bring it to life.

5.4.3 Furniture Design

Swahili inspired interior design, wabi sabi and Contemporary interior design are key in the suggestions. The intricate wooden designs with detailed sculpture work of the Swahili are a major consideration. There should also be the presence of Swahili fabrics such as Kanga present in the furniture. The colour combinations present in the Swahili colour schemes should also be present. The feel of regality and elegance by the Swahili should be maintained. The use of wood and other materials is noted. The use of high tech wood cutters is used. The use of minimalistic, relevant and creative mentalities of contemporary interior design is considered. Durability is brought about by the wabi sabi concept of using materials that age gracefully. Hard wood is a suggested material but due to the contemporary aspect, glass and PVC’s are incorporated. Soft furnishing highly features in the design suggested.
5.4.4 Landscaping and Human Development

The landscape should have more colour through the introduction of plantation that is more colourful such as jacaranda trees, carnation flowers, roses, daisies, keep bouganvellia. There should also be the introduction of textured plants such aloe vera, shrubs and neatly trimmed bushes such as liriope muscari. There should also be the introduction of a focal point with a water feature such as a fountain. There should also be the presence of path to assist with movement without destroying the plant life. Sitting areas made of long lasting materials with the respect of wabi sabi concept to be set up. The general use of the elements and principles of interior design should reflect contemporary Swahili inspired design. There will also be the presence of sculptures and decorative features.

5.5 Suggestion for further studies

The researcher covered a lot of data and analysed it but there is room for more research to be done and further studies to be carried out in similar projects. The researcher suggests to individuals and groups willing to use this research to add their own studies to it.

5.6 Conclusion

The information was thought through by the researcher and the researcher formulated the solutions that were recommended to the owners of the space. The researcher also suggested the need to carry out further research on the project or similar projects because there is room for more information to be collected and analysed. From that point, the owners of the site can hire contractors to take the project to execution and implementation stages.
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APPENDICES

Appendix 1

Researchers photos of the site

prayer space  landscape seats  colour reflection

Window grills  landscape plants  conference room board
Carpet flooring

entrance

fire extinguisher

Translucent window

mosquito net

washrooms

Religious forms

guest room desk