CREATIVE INTEGRATION OF METAL INTO WOOD ART FORMS

By

Kafui Kwesi Agyeman

(BA. Integrated Rural Art and Industry)

A Dissertation submitted to the School of Graduate Studies,

Kwame Nkrumah University of Science and

Technology-Kumasi

in partial fulfilment of the requirements for the degree

of

DOCTOR OF PHILOSOPHY IN ART EDUCATION

Faculty of Art,

College of Art and Social Sciences

December, 2010.

DECLARATION

I hereby declare that this submission is my own work towards the PhD degree in Art Education and that, to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgment has been done in the text.

Agyeman Kafui Kwesi-20047226 …….. ……..…….....

Student's Name & ID Signature Date

Certified by:

Dr. Kodwo Edusei ……..…… ……...

Supervisor's Name Signature Date

Certified by:

Dr. Joe Adu-Agyem …….…….. ……..……...

Head of Dept.'s Name Signature Date

ABSTRACT

Wood and metal have a long tradition, but materials or literature related to their joint application are farfetched. Though students learn to create works of art from wood and metal, learning on the two materials are done separately resulting in the lack of direct link between the two materials. Secondly materials and processes involved in working with wood and metal though may have certain similarities also have vast differences that pose threats to the success of wood-metal integration. Moreover works that result from the integration also lack necessary communication jargons, for that matter students or workers are torn between metal and wood terminologies that could do little to help. Also techniques involved in the use of the two materials lack proper documentation which results in the state of time marking or stagnant development. This is because there is no evidence of the latest ideas on which improvement or development could be based. In view of this the researcher adopted a mixed research methodology which includes the qualitative (content analysis, collective case study and ground theory study) and quantitative (experimental and descriptive research) for the collection and analysis of information drawn from the samples. Due to the heterogeneous nature of the population, the probability sampling techniques (simple random and stratified random sampling) and the nonprobability sampling techniques (purposive sampling and convenience sampling) were employed. The researcher therefore arrived at the evolution and current trends in the field of wood-metal integration; the knowledge of relevant information of the two materials for the successful or purposeful integration; information of wood and/or metal complementary materials relevant to the integration of both materials; bases for calculative and constructive measures to curb negative environmental influences on wood-metal integration. Based on these the researcher came up with the following

findings: factors that are worth considering prior to the integration of wood and metal; aspect of wood and metal that could be integrated; methods and techniques by which wood and metal integration could be achieved; convenient sizes and package of wood and metal specimens that could be kept as reference materials in the library and other places to enhance teaching and learning; and also jargons for the facilitation of easy communication of the findings among future professionals that may emerge through the education on the outcome of this research. This dissertation is recommended to institutions that study integrated art as a source of integration ideas. Also according to the vision of the researcher, it is a study that has just begun in the development of a new art paradigm of study in an unlimited scope. In view of this the researcher recommends its adaptation and developments as a specialty in art and art education that will deal with possibilities related to wood and metal. Recommended research areas include: wood integration into metal art forms; wood and metal integration as a tool for industrial waste management in the wood industry; and the essence of integration in art education notwithstanding others areas regarding the utilisation and behaviour of the two materials and their complementary materials. According to Koestler cited in McCreight (1991), "the principal mark of a genius is not perfection but originality". This dissertation being the first of its kind deserves other supplementary studies to make it whole or perfect.

ACKNOWLEDGEMENTS

I wish to express my heartfelt gratitude to my Supervisors; Dr. Kodwo Edusei, and Dr. Joe Adu-Agyem for their indispensable supervision. I also thank the Kwame Nkrumah University of Science and Technology for the opportunity and sponsorship granted me as a partaker of her staff development programme.

My profound gratitude also goes to the directors, heads, lecturers and technicians of institutions visited during the period of this study (the Department of Integrated Rural Art and Industry –KNUST: the Department of Sculpture KNUST, FORIG- CSIR) for their facilities and assistance. My appreciation also goes to others who contributed directly or indirectly to this project especially, Mr. Matthew Donkor and Mr. Yussif Mohammed for their immense assistance in the practical aspect of this project. My regards also go to all craft centres and craft shop owners: in the Aburi Industrial Center (AIC), the Kumasi Cultural Centre, Ahwiaa Carving Village and Magazine-Kumasi for their kind gestures in the delivery of pertinent information in support of the study.

Last but not least, my deepest gratitude goes to Mr. Emmanuel Yaw Asamany and Mrs. Rejoyce Asamany (my parents) for their immense contribution and support to the success of this project.

December, 2010

KKA

TABLE OF CONTENTS

Content **Page**

LIST OF TABLES

Table **Page**

LIST OF FIGURES

Figure **Page**

LIST OF PLATES

Plate **Page**