UNIVERSITY OF NAIROBI

COLLEGE OF ARCHITECTURE AND ENGINEERING

SCHOOL OF THE ARTS AND DESIGN

MATATU DESIGN CULTURE IN NAIROBI KENYA: AN ICONOLOGICAL ANALYSIS

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DECLARATION

I hereby declare that this submission is my original work, towards the Master of Arts Design degree in Interior Design. It does not contain material previously published by other persons nor material which has been accepted for the award of any other degree of the University, except where due acknowledgement has been made in the text.

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ACKNOWLEDGEMENT

DEDICATION

This thesis is dedicated to my entire family and friends for their great support and encouragement throughout my studies.

ABSTRACT

The Kenyan transport industry is synonymous with customised design solutions that can be identified mainly by use of graffiti and enhanced interiors aimed at meeting the transport needs of the urban consumer (Johnson, 2013). There are however hardly any scholarly articles that give a critical analysis of the aesthetic aspects of 'Matatu' design culture. This may be attributed to the view that matatu design culture is thuggish and glamourizes violence (Johnson, 2013). The main objective of this research was to address this problem by documenting the iconography of 'Matatu' culture using iconological research techniques.

 The iconological analysis methodology is used mainly to uncover themes and subjects found in the visual arts (Staten, 1994). A firm understanding of themes enables a designer quickly figure out what is missing in their design work (Grace, 2012). This research therefore helps designers and other interested stakeholders understand themes used in 'Matatu' design culture. This will enable them to creatively build on existing themes as revealed in this study to improve the culture.

 The Matatu design culture is unique to Kenya and new geographical locations or transport trends may borrow from the findings of this research leading to the growth of the Matatu culture. The Matatu culture has also been threatened by frequent bans and strict legal guidelines by the government and introduction of alternative forms of public transport such as bus rapid transitways (Jehnsen & Scott, 2017).This research helps in documenting the culture before it becomes extinct.

.The first step as per iconological analysis methodology used, was to identify the various visual design elements used in the matatu design culture. The second step involves analysing the visual elements. In the process artistic motifs are linked with themes, concepts and the conventional meaning is identified. At the last step, the themes or ideas the artist communicated intentionally or subconsciously was decoded and articulated as appropriate.

Matatu vehicles, matatu designers, public transport users and entrepreneurs who have invested in the matatu culture within Nairobi constitute the study population. The sampling technique adopted for identifying the study population was a combination of purposive and snowballing sampling techniques.

A semi-structured questionnaire helped in gathering in-depth information concerning the study. The questionnaire had two sections. Section one entailed questions for travellers using 'Matatus' while section two entailed questions for Matatu operators or owners and designers. Section one of the questionnaire was administered on social media sites such as Facebook, telegram, and WhatsApp groups targeting respondents living in Nairobi. Section two was administered both on social media sites and in the form face to face interviews.

An analysis of the questionnaire revealed that ladies were the least interested and conversant with Matatu design culture in comparison with their male counterparts. Matatu operators and owners also provided more detailed information that helped in the aesthetic analysis of the 'matatus'. Iconological analysis methodology used was able to achieve the objectives of the research. Visual design elements were identified and their symbolism explained. Finally, the design concepts were grouped to their specific thematic context.

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DEFINITIONS OF TERMS

Matatu Culture-Refers to several activities such as symbolic acts, verbal or written, either used on the vehicle or associated with *matatu* workers and passengers in their interaction in the space created around the material culture object known as matatu (Wa-Mungai, 2003). The world view is that matatu culture work is dominated by male youths with music or DVD movies played during the trip's duration. Stickers of film and icons of sports and music can also be observed.

Visual design: - Refers to the creation of the aesthetics of a product, website etc.in general, consistent using the basic elements and principles of art and design as the building blocks (Siang, 2018).

Visual designer: - These are the problem-solvers of the design world. They define what goes into a brands' unique style bringing brands to life. They explain design concepts and the decisions behind their work.

Semiotics: -This is the study of signs and symbols and their use or interpretation in communications (Shepperson and Tomaselli, 1993).

Imagery: - The expressive and evocative ways artists match their internal images to an external product through the skilful manipulation of art elements and use of artistic principles (Rosenberg. 1987).

Iconography: - refers to how an artist uses imagery to create meaning.

Iconology: - is the study of iconography

Style:-is a distinctive manner which permits the grouping of works into related categories.

1.0   Introduction

This chapter entails the research study, the background of the study, problem statement, research objectives, research questions, the significance of the study, justification of the study, assumptions and limitations of the study.

1.1Background of the study

In Nairobi Kenya, many owners of matatus' have invested in their vehicles aesthetically, mainly to build an identity for the matatu- and portray a public image of being tough, savvy contenders in the industry (Johnson, 2013). Each matatu competes to pull crowds by being louder than the other, complete with graffiti-style artwork, custom designs, flashy lights and entertainment enhancements to pull the crowds (Jehnsen & Scott, 2017).In many cases, specific designs are picked to help create clear identity between the vehicles. To beat the competition and attract riders, matatu owners 'cough up' a lot of money to ensure their minibuses are top-class (Jehnsen & Scott, 2017).

1.1.1 Matatu culture industry in Kenya

'Matatu' vehicles are the most dominant means of public transport in Kenya, especially in urban areas (Kibua & Chitere, 2004). The name 'Matatu' originates from a local Kikuyu vernacular, term 'mang'otore' which means thirty cents. Aduwo and Obudho (1990), states that since the year 1953, 'Matatu' have been in operating on Kenyan roads. Then they were referred to as 'pirate taxis'. They were regarded as illegal operators because the by-laws of the then municipality had awarded the sole franchise of public transportation to Kenya Bus Company within Kenyan borders (Lee, 1989). It is this aspect of illegality that formed the central defining element around which matatu culture came to build up on over the years (Wa-Mungai, 2003).In the early 1960s, about four hundred (400) matatus then called taxis were in operation. In 1973 however, 'matatus' became a legal mode of transport after President Jomo Kenyatta gave consent for them to carry passengers who pay fare without obtaining special licenses. They were only required to observe the existing insurance and traffic regulations. This was a result of intense lobbying from Matatu operators (Aduwo and Obudho, 1992).This presidential declaration allowed Matatu culture to start taking shape. By the 1980s', models of Ford, Volkwagen and Peugeot vehicles were being used as Matatu (Msafiri, 2016).

By the year 1990, three hundred and thirty-three thousand (333,300), vehicles had been registered in Kenya. Seventeen thousand, six hundred (17,600), of them, were Matatus (Bhushan, 1993 cited in Muyia, 1995). In Nairobi, registered matatus as of 2017 are estimated

at thirty thousand (30,000) (Riaga, 2017). The 1990s' saw Matatu businesses thrive greatly and the industry was now referred to as Matatu culture. It was characterised by heavy graffiti mainly consisting of Hip Hop and reggae icons, blaring music from multiple speakers, fast and furious driving, hooting and honking while collecting passengers without observing designated pick-up points, slang language use locally referred to as 'sheng' and even pickpockets (Msafiri, 2016).

According to Mwaura (2001), a matatu in Kenya is a fourteen (14)-seater Nissan Caravan, most commonly the Toyota Shark models. The twenty-five (25)-seater mini-buses mostly Isuzu models, which are considered of a higher class because of their spacious cabins and special adornment, are also called 'matatus'. The other name for a 25-seater 'matatu' is 'manyanga' a Nairobi slang word meaning a beautiful girl.

'Manyanga' matatu is usually built from the stripped chassis of a new truck. Fabricators weld skeletons and attach the panels. Once the blank canvas is ready, matatu artists decorate them with graffiti, hand-painted portraits', bold designs and install interior fittings such as seats and sound systems (Jehnsen & Scott 2017).

Many matatus today are name-branded vehicles with aftermarket detailing (Mutongi, 2017). They can be stately black or extravagantly coloured, with names, slogans, or entire tableaus, with airbrushed portraits of many famous personalities (Mutongi, 2017).

Figure 1.1.1.1 below shows images of 'matatus' before onset of 'matatu' design culture that began from 1990s' to date.

'Matatus' in the 1970s, and 1980s.	'Matatus' in the 1970s, and 1980s.	'Matatus' in the 1970s, and 1980s.
'Matatus' in 1970s, and 1980s.	'Matatus' in the 1980s.	'Matatus' in the 1930s.

Fig.1.1.1.1 'Matatus' before the onset of matatu design culture in 1990s.

Source: Google images and Matwana Culture facebook page. Retrieved 12th January 2019.

Before Matwana culture revolution in the 1990s, the only one or two at most visual design element visible on 'matatus' which was colour and text. Colour was done mostly in one block colour and at times with stripes of varied colours. Many 'Matatus' in Nairobi still use the colour only. This is however done as a form of identification for several matatus sharing the same brand name. Some of these companies as shown in figure 1.1.1.2 below include Metrotrans limited, Citi Hoppa limited, Double M 'limited' and Kenya bus limited 'matatus'. This research has however analysed 'matatus' that have used more than two visual design elements symbolically or create a thematic story.

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'Double M (MM) limited company. 'Matatus'.	'Citi Hoppa limited company. 'Matatus'.
Kenya Bus limited company 'Matatus'.	Rembo Shuttle Limited company 'Matatus'.

Figure 1.1.1.2 'Matatu' companies using colour and text only as their preferred visual design element in Nairobi.

Source: Google images. Retrieved 12th January 2019.

1.1.2 Iconology of the Iconography and visual design elements used in Matatu Design.

Iconography as a word originates from the Greek εἰκών ("image") and γράφειν ("to write"). Iconography, therefore, is how an artist uses imagery to create meaning (Bialoastocki &Jan, 2003).

Line, shape, colour, tone, texture, pattern and form are visual design elements that are used to create art compositions. An artist can use these elements separately or in unity to create visuals which are the principles of design (Hashimoto & Clayton, 2004).

The visual design elements are the observation points when analysing a drawing, painting, sculpture or design. That way one can evaluate the way they have been combined to create the overall effect of the artwork. If a designers decides to ignore the principles of design they often look for a compensating merit for the cost. If a designer is not very sure of doing as well, it is advisable to stick to the principles of art and design (Lidwell et.al.2003)

Visual design elements do relate to each other. Design elements are used in some cases individually to highlight the character they possess in an art or design composition. Design elements are used to express qualities such as space and depth, growth and structure, harmony and contrast, movement and rhythm, noise and calm and a variety of emotions that make up art and design.

Iconology studies iconography and is a method of interpretation of cultural history and the history of art, used by Aby Warburg, Erwin Panofsky and their followers. It uncovers the cultural, social, and historical background of themes and subjects in the visual arts (Straten, 1984).

1.1.3 Business Economics of Matatus

A 'Nganya' Matatu will cost an average of 5 million Kenya Shillings with a service of a minimum of 7 years (Wamburu, 2015).

Below is a breakdown of the cost of fabricating a 'Nganya':

The Chassis and cabin= Ksh 3,500,000

Manyanga body including artworks = Ksh 1,200,000

Registration plate = Ksh 15,000

Advance seat tax 33 X 720= Ksh 23,760 Comprehensive insurance cover= Ksh 450,000
Advanced music system = Ksh 450,000

Sacco registration licence = Ksh 20,000

The total is Ksh. 5,360,760 [Five million three hundred and sixty thousand, seven hundred and sixty shillings only].

A brand new Nganya is productive in the first three years. In this period it can manage a profit target of Kshs. 9, 000, per day. But the income drops in the fourth year to Kshs.7, 000 to Kshs. 8,000 (Wamburu, 2015). This translates to a profit income of about 23million Kshs. in 7 yrs against an investment of 5 million.

It pays to have the most elaborate matatu in town: The better-designed vehicles can charge up to three times as much as plain ones (Reed, 2018).

1.2 Problem statement

There are several scholarly articles on various aspects of Matatu culture in post-colonial Kenya. Wa Mungai a folklorist is one of the writers who insightfully explores the language used in matatu culture within the principles of masculinity and hip hop ethos (Johnson, 2013). There are however hardly any articles that give a critical analysis of the aesthetic aspects of 'Matatu' culture. This may be attributed to the view that matatu design culture is thuggish and glamourizes violence (Johnson, 2013).

Designers in Nairobi's Matatu culture use a variety of artistic visual design elements in their work. Most matatu investors do this to out-do each other as been the 'coolest ride' in given routes which attracts clients (Reed, 2018). However, there is little or scanty academic documentation of their work. This study seeks to fill this gap by documenting the various designs used in matatu culture, along with selected routes in Nairobi.

1.3 Purpose of study

The purpose of the study is to identify and analyse the design elements used in matatu culture designs, together with the iconography on matatus using the iconological methodology to create scholarly content on Matatu aesthetics.

1.4 Research questions

1. Which are the visual design elements and iconography been used on Nairobi 'matatus'?

2. Which are the themes found in the iconography been used on Nairobi 'matatus'?

3. What is the symbolism in the various visual design elements and themes used in Matatu culture in Nairobi?

1.5 Objectives

1. To identify the visual design elements and iconography used in Matatu culture in Nairobi.

2. To categorise the iconography in Matatu culture in Nairobi into specific themes.

3. To explain the symbolism of visual design elements and themes used in Matatu culture in Nairobi.

1.6 Scope the of study

The research and data collection is limited to Nairobi. This is because most of the stakeholders involved in 'Matwana' design culture are located in Nairobi County. The study subjects include all matatus [minibuses, PSVs'] operating in Nairobi and all travellers who board them.

1.7   Justification of the study

The Matatu culture has been threatened by frequent bans and strict legal guidelines by the government and introduction of alternative forms of public transport such as bus rapid transitways. (Jehnsen J., Scott K. 2017). Traffic laws enforced recently in December 2018 had all artworks on windows removed. Certain visual design elements may have been lost in the process. This research will assist in documenting the culture before it probably disappears. This study is also important as it is quite difficult finding information on visual design elements as used in the Matatu industry.

 'Matatu design culture is however unique to Kenya only. 'Matwana' School of art was founded in 2018 in Nairobi to offer professional courses to individuals interested in having careers in Matatu culture. Other cities all over the world may also admire matatu culture and aspire to copy what Kenya has. It is therefore important for scholars to study the aesthetic aspects of Matatu culture and document it in a manner that the knowledge can be taught to individuals interested in the culture. Figure 1.2.1 below shows a poster by 'Matwana' school of Art.

Figure 1.2.1 'Matwana' School of art intake poster.

Source: 'Matwana' culture facebook page.

1.8 Conceptual Framework
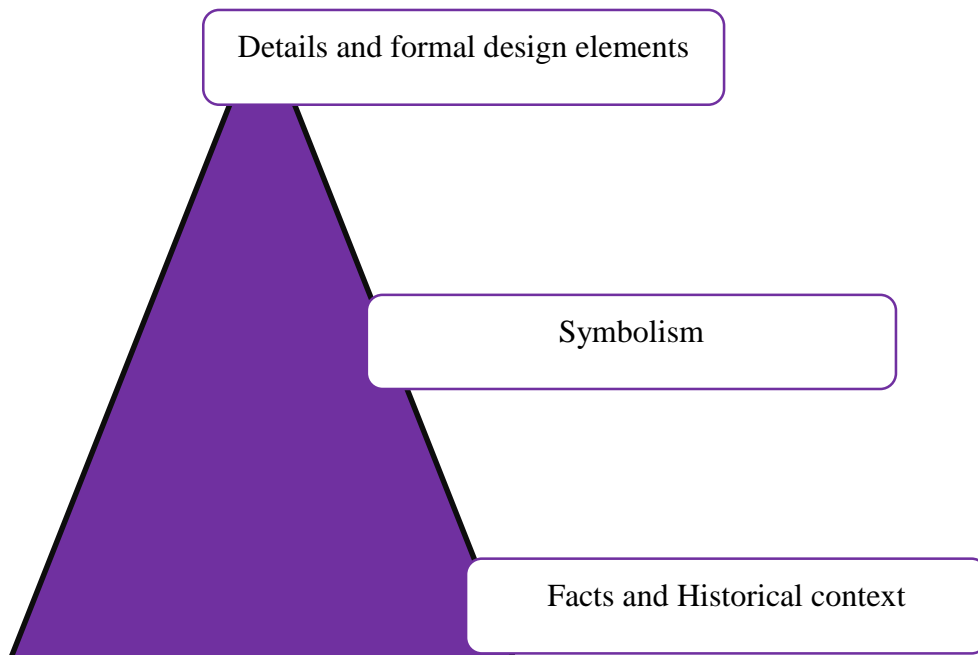
Table 1.8.1 Conceptual Framework. Source: - Cutler 2015.

1.9 Significance of the study

Information gathered in this study will benefit;

1. Matatu culture designers and investors: - Knowledge of visual elements and iconography used on 'matatus' describing their use and impact will help them understand the culture and hence easily work on improving their creativity and investments.

2. Academic researchers and institutions interested in getting to understand or teach 'matatu' design culture will highly benefit from the research insights in light of the scant resources around this topic.

3. Cultural exchange programs will benefit from the information concerning the interplay between arts and design and 'matatu' which could be effectively replicated elsewhere or help improve 'Matwana Culture' in Kenya. Figure 1.9.1 and 1.9.2 shows local artists participating in an international 'matatu culture' cultural exchange program hosted in the People's Republic of China.

Figure 1.9.1 Lithium art Kenya AKA Omuchoro mfalme takes a selfie during a session in an International 'Matatu Culture' exchange Seminar in The Peoples republic China.

Source: 'Omuchoro Mfalme's facebook page, in August 2018.

Figure 1.9.2 Local 'Matatu Culture' artists who participated in the cultural exchange program in China take a selfie. They are Lithium Art, Asila Customz, Moha Graffixx and Nyash Customz.

Source: 'Omuchoro Mfalme's facebook page, on August 2018.

Figure 1.9.3 Lithium art Kenya AKA Omuchoro mfalme takes a selfie during a practical session in an International 'Matatu Culture' exchange Seminar in The Peoples republic China.
Source: 'Omuchoro Mfalme's facebook page, on August 2018.

1.10 Limitations of the Study

1. Uninformed respondents: - Some of the respondents – travellers, matatu operators and owners – simply lack interest in the subject hence little or no knowledge concerning the aesthetics details in 'matatu' culture.

2. Bias responses: -Some respondents may base their preferences on certain aspects not related to the aesthetic appeal created by the designer. For example, people may be attracted to quality music, comfortable seats etc. Respondents may base their responses based on this rather than the visual design elements under study. Hence introducing biases.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This chapter discusses the literature reviewed for this research based on three subject areas as listed below all related to the study.

i)   Matatu culture stakeholders.

ii)   Visual design elements in Matatu design culture.

iii) Iconography and iconological analysis approach for Matatu Culture

2.2 Matatu culture stakeholders

A growing community of people in Nairobi are reclaiming the city's bus culture using art and social media to combat negative stereotypes (Reed 2018). Passengers are important stakeholders of the matatu culture. Feedback from passengers about the culture is important because they help popularize and promote its ethos or values in the public discourse (Wa-Mungai, 2003).

Many matatu transport vehicles investors in Nairobi have had their vehicle undergo various modifications to suit their particular needs mainly to attract the youth. The Kenyan population is dominated by the youth who are estimated to be half of the population (50%). By focussing on the youth, the needs of other users of public service vehicles may be neglected (Johnson, 2013). Hassan Rasta is a Kenyan designer whose works is credited as having started the "*matatu* revolution''. His trademark vector designs continue to be replicated by various matatu fabrication companies in Kenya.

Mohammed Ali is a popular graffiti artist sought for his fine creative art pieces. He is not the only matatu graffiti artist in Nairobi but he has made quite a significant input for matatu revolution (Ngeno, 2016).

Brian Wanyama is the C.E.O Matwana investment's that was founded in 2010 created a virtual enterprise that showcases and preserves the matatu culture via online platforms. He goes with his team to the streets and using cell phones or a professional photographer take photos, videos and conducts interviews about the matatu culture. They also go to fabricators and conduct photo shoots to promote the works they are doing, turning trucks into fancy-looking 'matatus' online and are paid for that. (The founder magazine, 2017). Many other entrepreneurs have since joined this business. Mr. Wanyama believes the matatu culture needs to have a sense of belonging. If nothing is done about it, it might come to an end (Jensen and Scott, 2017).

The above are just a few individuals who have been able to earn a living in various ways from 'Matwana' culture and whose work has greatly contributed to the general growth of 'matwana' design culture.

2.3 Visual design elements implemented in Matatu culture.

The society is oriented towards collective values; safety, mobility and public transport comfort are highly valued (Canning, 2008).

Aesthetically appealing designs are usually more effective at fostering positive attitudes in a society than less appealing ones. People will generally perceive aesthetic designs as easier to use than less aesthetic designs even though they may be harder to use (Lidwell, et.at. 2010).

The possibility to display non-transport information on board via TV (such as movies, music), or live exhibitions and concerts and the possibility to have 'personalised' and 'funky' colours in the interior lighting contribute to making the bus more attractive to young passengers as well. (Canning, 2008).

2.3.1 Image

Images and graphics are necessary, but not as decoration. They are narrative tools" (Klanten, 2010). When one types Matatu in google images, some of the pictures that appear are as shown below in figure 2.3.1.1.

Eurobond 'Matatu'	Nesta 'Matatu'
B.G. (short for "Baby Gangsta") 'Matatu'	

| Mixtape 'Matatu' |

Figure 2.3.1.1 Some 'Matwana' design culture images on Google search engine. Source: Google images.

Culture is about people's norms and those that love it or are interested in culture and art therein (Dubovskaia, 2015). Culture can, therefore, be displayed by use of drawings, paintings, art objects, artistic photography such as those of musicians in this case as seen on Nairobi 'Matatus'. These images are used to establish stereotypes of people or ideas who are associated with culture and art.

Graphics can be created using design principles that are easy to understand, memorable, and informative. When these principles are used well, they provide cognitive and emotional meaning to visual language. Colour, motion, orientation, size depth, tilt, shape, line terminators, topological properties and line curvature are the main features that control viewers' attention in a composition. Texture can also give the image a pop-out effect. When separating the foreground and background and also one object from another, the element of texture can be used (Malamed, 2009).

The form element is defined by its components. The form element is created by the components of mass and space elements and their visible characteristics. The foundation of a structured visual system is based on the orderly arrangement of these components. A system of parts creates a harmonious whole. An objective approach can be used to analyse the visual elements within a composition through this visual language of form (Dubovskaia, 2015).

New technology has created many ways for designers to engage with visual content in the global markets using new ways (Wigan, 2006).

2.3.2 Composition of the photograph.

Three interrelated systems can be used for visual communication in a photograph. They are information value, salience and Framing. A non-trans-active reaction shows what Information value can be. An example is when a persons' image on a photograph is looking somewhere that the viewer cannot see. Another example is when somebody looks to the sky in a live context and people near the person raise their head automatically up to see if something interesting is happening there.

Image salience refers to the sequence of people or objects in a composition. Changing places of people and objects, from left to right, from up to bottom and vice versa on the photograph can help improve on the designers 'idea of the composition. This can effectively influence the

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decisions of a potential customer by clearly showing what the designer wants to say. The meaning of a photograph can be changed by altering the sharpness and softness of the objects in the photograph, size and shape of the objects, lightness and darkness of the objects comparing to each other.

Framing an image refers to the use of non-seeing lines, which divides photograph with an aim of giving meaning to specific areas of the image (Leeuwen, 2006). Shapes in a composition can influence figurative elements surrounding the background or space. Viewers of a composition should most importantly feel balance in the visual composition using shapes. Types of shapes include geometric, organic and random (Puhalla, 2011).

A good design should be memorable. The target point of a composition is a compelling visual element. Focus on the target can be narrowed in using a range of different bright colours making people attracted to the design (Owen, 1992).

Grouping can be used to give meaning to a composition. An audience will easily interpret a visual message if the elements on the image are arranged into meaningful units helps. The viewers' can also know that clustered elements are related to the composition.

Directing reader eyes in the needed way can help give composition meaning by drawing the viewer's attention to elements that are not very important. Usually, readers tend to search for information on the image from left-to-right and top-to-bottom movements. Designers need to note that as they work on their compositions. Readers can also be guided using captions, arrows, and colour (Malamed, 2009).

Symmetry, asymmetry, balance and imbalance can also be used by designers. In symmetrical design, both half sides of the composition are almost the same or the same. The result is a more formal style to a layout. Symmetrical layout will always be stable. In asymmetrical design elements on both halves of the composition are not the same thus it can be difficult for the composition to be balanced (Dubovoskia, 2015). Designers may however evenly, though irregularly, distribute components or design elements across the layout to creatively create some balance in the asymmetrical image. Balanced or symmetrical designs give a feeling of formality, calmness, stability, structured setting. Asymmetrical or unbalanced design, on the other hand makes the viewer's feel slightly uncomfortable and active. Centred type is symmetrical on form, but might still share the active, energetic qualities found in asymmetrical design (Dubovoskia, 2015).

2.3.3 Use of face.

Photographs and drawings can be used to grasp clients' attention. People's faces or full-length photographs may be used (Moser, 2003). When the background is deep black, the viewer's focus will be on the black man's' face. A symmetrically located face when used on canvas, keeps the viewer's eyes focused (Leeuwen, 2001). For example in magazines, when the person on the cover looks to the viewer, the magazine product will achieve more sales than if a person was looking sideways (Klanten, 2010). Figure 4.3.2.1 below shows the use of face images on 'matatus'.

Figure 2.3.2.1 Matwana design culture images illustrating the use of the face.

 Source: www.getty images.com

Using a full face can be very effective in marketing products. Some few elements when used on a product together with colour patches appear more outstanding and may attract more attention than when many small elements are used together. Contrast when used together with colour pieces is very effective on products. Bright elements on the colour patches also look good on darker colours (Owen, 1992). The human brain has a specialised mechanism for identifying human faces. This can be a photograph of the face, a painting, a sketch, or a schematic figure. When a face is used on a product, it is much easier to focus attention on the particular information intended (Malamed, 2009).

2.3.4 Use of minimalism

Images which have few basic details such as line drawings, take less time to scan. This also enables processing of the information or understanding the picture much easier. Sometimes forms that have been simplified s are successful than realistic images and makes information on a product easier to understand. (Malamed, 2009).

2.3.5 Use of silhouettes

Using silhouettes makes a viewer think and guess. In the process, this successfully captures the attention of the viewer. According to Mallamed (2009), a silhouette triggers recognition by retaining the most important shape information it gets from its edge whether it is a portrait, human form, or object. A Silhouette should be of a real-world form. Silhouettes can either be used as an image or a background on which images can be created depending on the context and sense the designer wants to give to the clients. The layering of forms creatively usually attracts the focus of the viewers' more than realistic images (Malamed, 2009).

2.3.6 Use of shapes and forms

Shape refers to self-contained outline or surface, which are regular polygons or variable-sided polygons and closed curved shapes. Shapes can be used to create a visual stimulus which includes the attributes of colour, texture, and size or scale (Dubovoskia, 2015). Shapes are parallel to the image space that rest flat on a two-dimensional surface. Even shapes and those with difficult configurations can also be created using simple geometry. (Dubovoskia, 2015).

Design is the arrangement of shapes and forms. Visually Interesting concentrations can be created by overlapping and gathering shapes (Dubovoskia, 2015). For example, various logos and typography derived from letterforms are also shapes. A designer should have a look at the form of letters before developing complex typographic ideas (Dubovoskia, 2015).

There are many types of shapes. They include oval, rectangle, trapezoid, pentagon, hexagon and octagon. Shapes outlines can be sharp, transparent, smooth, and textured (Puhalla, 2011). The soft and curvilinear shape may be warm and positive. Curvilinear shapes create amorphous and organic shapes. Sharp shapes, however, can appear cold and threatening (Puhalla, 2011).

2.3.7 Text and image

How the words and pictures used relate to each other in a composition is a significant aspect of design. If done correctly, it will give the intended message and it will be noticed immediately. It takes time and a lot of knowledge to make an appealing and successful product design product cover. (Dubovoskia, 2015).

Designers should ensure the character of the typeface they use is legible and quite appealing. The look of letters can be more important than the text content (Dubovoskia, 2015). The typeface selected by a designer can help to deliver the message or it can neutralise it. For instance, when more than two typefaces are used in one composition that can mix up viewers and make it hard to understand the text's meaning (Brady, 1988). Typography is about form

and harmony. However, it can still be successful with a little disharmony. Disharmony in typography is achieved by ensuring that it is not the exact font but the composition of the font and space (Tselentis, 2011).

The throbbing heart of visual communication is letters (Strals & Willen, 2008). The text should be connected to the idea behind it. A good typeface begins with the idea (Strals & Willen, 2008).

The legibility of font is very important. Some designers use complicated or artistic fonts while trying to be creative, and end up with words, which end up being hard to read. (Tschichld, 1998). If a designer decides to use a fancy typeface, the words used in the sentence or amount letters in one word should be short with bigger space between the letters. (Brady, 1988).Type should not have to be always formal or strange. One can use a variety of materials and information about the media to create exciting typography. It is however important that designers choose on one effective visual element when using the combined image, symbols with text. For example, the designer may pick on using bright, big, shocking text with light and not so intrusive pictures. A designer may also do the opposite by using unusual, bright pictures with small, light text. By doing this, the difference of using different elements this way becomes very clear (Owen, 1992).

Another way font and colour is used with text and background is by using unconventional ways to combine them such as using white text on a black background and vice versa black text on white background (King, 2001). Designers may choose to change objects on the picture to enable readers to focus their attention and priority of on certain objects (Owen, 1992).

Use of specific type is recommended for each project. It is a very subjective thing regardless. Although type has to be within a project's context, it is still tricky and often a very aesthetic personal choice (Klanten et. al., 2010). Making a good combination of text and background shows a designer has got taste and knowledge. While there are a lot of rules which designers should rather follow, it may be necessary to break them in some instances. A design may be considered to have an impact if it stands out among worthy competitors. Dull neutral design is considered to have an impact if the audience attention is on the more lively designs that fight for attention. Uncommon typeface when used makes a design memorable (Dubovoskia, 2015). Designers can create an element of surprise in their work by using type in a creative or unusual style, size, position or colour (Dubovoskia, 2015). Other ways of creating impact include adding contrast in scale, for example, a small capital letter beginning a long lower-case word. A small section of type may also be isolated from the rest of the text. Letterforms may also be

cropped. When the rhythm of a sentence or passage of text is changed and an unusual or special typeface is also used, it causes the viewer to pause (Dubovoskia, 2015).

A collage of text and images can be dynamic and create excitement. This makes the eye to see beyond surface meaning to successfully combine the various complex signs and symbols in the composition (Owen, 1992).

For any meaningful connection to be achieved, pictures and text have to work together. The organization of the elements of a composition is a creative act. Designers must make specific and intentional value judgments when creating and choosing priorities for the eye to follow (Owen, 1992).

When enough contrast in colour and texture type is used over the image, it usually stands out as attractive and successful (Tselentis, 2011). Understanding the value between picture and text is key in design because this creates visual and informational harmony. A picture usually gives much more power to the text when used with informational harmony and opposite text. Using separate letters can also have a powerful impact on the picture (Tselentis, 2011). There are many ways to play with text and background. For example, to make the text on a product more visible, big sized letters are used but at the same time however, choose small-sized letters. The background colour choice should also be able to pictures and text more visible and attractive. The important thing ultimately is to achieve harmony of the whole space or composition (Brady, 1988).

 Looking just at the picture, one should ideally have an idea as to what the text will be about even before they start reading the combination of picture and text (Dubovoskia, 2015). In the same way as colour, display type also gives a composition power and pop without deviating from the main message. Looking at the appearance of a product, in this case, a matatu, the customer is influenced to decide whether to board or not board the matatu. Designers ought to consider that colour, typeface and graphics influence the mood and reader's imagination. To convey the right message of the composition, images, space and typography must be combined correctly (King, 2001).

Type can be repeated, varied, layered or manipulated and altered to give it meaning (Dubovoskia, 2015). A variety of line orientations, contrasting rhythms of pattern, and regions composed of high-contrast patterns when used surrounded by regions of low contrast enables text to be easily identified (Malamed, 2009). The colours designers use is very significant in their compositions. For instance, red colour in letters expresses anger or aggression while yellow and green evoke calm and temperateness. Blue suggests cold, and white colour expresses purity (Dubovoskia, 2015).

Colours are also used to assign associations. For example, orange and yellow colours associated with the sun, green associated with health and well-being (March, 1988). Red and black are intense colours and when added to a composition they make it much stronger. Intense colours such as red, yellow and blue colours should be picked when trying to achieve contrast in a composition (Bose et.al. 1998). An image set in the three main colours usually creates similar problems to white reversed out of black, regardless of whether they are on white or reversed out of black. The bright magenta and red, green and violet colours can be very tiring to the eyes. Yellow on white is a very weak tone for any degree of reasonable legibility. In magazine production, although the main copy should stand out, the copies can use the softer dark browns and greys. This will ensure a far cleaner, crisper image that could otherwise be attained in general magazine production, where any fifth colour has to obtained by the four-colour half-tone process. Any design rules may be broken of course, and limited use of coloured type can work, provided that the typeface is sufficiently strong for better readability and that the quantity of body copy is restricted before eye strain occurs (Dubovoskia, 2015).

Working with colours and contrasts helps in achieving optimum legibility. Insufficient contrast between backgrounds and text make it difficult to read the text. For example, white text on a yellow background is hardly visible. Designers using white text with dark background achieve much better legibility. However, the use of a white coloured font is always challenging. The best way to improve legibility of the text is by using dark text and putting it on light not too bright background. At the same time, the highest level of contrasts is achieved by using black-and-white colours which gives more attention to the composition and creates legibility (Tselentis, 2011). It is better to use black letters most of the time, how they normally do it in newspapers because white letters on a black background can sometimes look too aggressive (Dubovoskia, 2015).

2.3.8 Colour

There are many ways to create influence by the use of colour on type and layout. Colours interact and react with each other. Some works together, fight with each other and even cancel each other out (Singh, 2006). The background and images used can also affect the colour choice for example for the type. How colours work together may also affect legibility. In some cases, however, designers when using colour or type elements of design may choose to make legibility hard as a way of attracting attention to the composition content. Using bright colours to catch the eye is not always good.

Monochromes create a strong effect especially if there is a contrast between sections and a range of tones is used. Full-coloured printing is potentially tempting to designers who desire to make use of the full-colour palette that is available. Using a more limited palette, however, usually makes designs stand out from the crowd.

A dramatic and negative effect can also be achieved when a single colour is added to an otherwise greyscale layout. Single colours may be used as spot colours. The spot colour is then used to highlight or emphasize items or areas of design and to provide a link between design elements. This is seen often in magazine designs where colour is chosen from an image and used for the title or other text on the page. This creates harmony and helps the reader navigate the information. Although boring composition may be done when using full colour if used in the right way it can also give a good impact. How designers combine colours and the relationship between type and image has with the background colour usually makes a big difference.

Colour just like other elements of visual communication is interactive and is often misunderstood or hard to comprehend. Effective visual communication is achieved when colours, with physical and psychological possibilities are used. Colour is reflected as a physical way of communication by the objects we look at, and meaning is changed and translated through as designers use it. When a strong colour combination of complementary opposites or conflicting pairs is used, visual disorder occurs and this distorts visual communication in a composition.

Colour is considered as semiotic resource to many designers (Leeuwen, 2006). This is because different colours mean different things and influence on people differently. The influence of colour on different people has been studied by many researchers.

In the same way salient features such as colour and shape pop out from the visual field during pre-attentive processing, emotional salience stands out against the larger field of neutral graphics (Malamed, 2009).

Colours affect the human psyche differently. It is also perceived differently on different things it is associated with. Colour basically is used to communicate in a symbolic or expressive way (King, 2001).

Many rules exist that guide colour in printing. Designers may opt to follow them or ignore them. For example, one of the rules says that designers should avoid green and black colours and instead use red since it is likely to stand out from different colours (Klanten, 2010). When a combination of unusual bright colours is used on magazines, such as orange and blue, the outcome is usually quite successful. Designers should confidently combine colours, which appear difficult to combine (Owen, 1992).

Colour has the most potential to stir up emotion (Malamed, 2009).The colour choice of the text or image can provide the mood for any product. A black-and-white photograph can be used to give some nostalgic mood to the reader (Crow, 2010). Black-and-white photography when used on a magazine can give it a dramatic flair (King, 2001).Cool colours give a sedating effect while warm colours induce energetic feelings. Green and blue colours are usually used to induce a calm ambience and decrease anxiety. Red is portrayed as an exciting colour, stimulating and emotive colour. Colours close to yellow are associated with positive and cheery emotions.

Highly saturated colours are more intensely felt than soft, pale and neutral colours. Lighter colours are also associated with more positive feelings while darker colours with negative feelings (Malamed, 2009). It is therefore very important that designers think about how they

use colour, and the meaning of colour. Highly saturated colours are more intensely felt than soft, pale and neutral colours.

Lighter colours are also associated with more positive feelings while darker colours with negative feelings (Malamed, 2009). It is therefore very important that designers think about how they use colour and the meaning of colour.

Colour psychology should influence the choice of particular colours. For instance, green signifies growth and movement; blue colour gives calmness while red colour conveys the message of energy, danger or power. Yellow is a positive colour, but it is the least liked colour by many people (Williamson, 1995). Design is subjective. People can have different reactions on the same subject. This may depend on personal preference or cultural background. A change of certain colour shade or colour saturation may cause a completely different feeling. Some cultures may receive certain colours with joy and elation while some cultures may be perceived the same colour as oppressive to the other.

Colour can effectively attract the viewers' attention and prompt them to attend to the most important details (Malamed, 2009). Directing the viewer's eyes helps colours contrast in the form of a circle, a line, or other shapes. Colour helps viewers to understand the most important details on a picture and makes information on picture memorable (Malamed, 2009).

When one understands colour, seeing visual messages with more clarity is achieved. When designers are familiar with colour terminology, it also helps them to understand the colour theories context better, as also the context of graphics. Strategies to help understand effective colour use do exist. They include ensuring the colour is legible and enabling readability using type and symbols, along with colour matrices and paradigms.

2.3.9 Logos, Symbols and emblems

A **symbol** is a mark, sign or word that indicates an idea, object, or relationship. Symbols create linkages between very different concepts and experiences thus enabling people go beyond what is known or visible. Symbols are in the form of ideas, words, sounds, gestures, or visual images and are used to communicate other ideas and beliefs. For example, on a map, a blue line usually represents a river. Numerals are symbols for numbers. Alphabetic letters are symbols for sounds. Personal names are symbols for individuals while a red rose symbolizes love or compassion.

A logo, abbreviation of logotype is a graphic mark, or symbol used to promote and assist in public identification and recognition. It may be of an abstract or figurative design or include

the text of the name it represents. (Oxford, 2018). In common usage, a company's logo is today often similar with its trademark or brand (Alina, 2006).

An **emblem** is an abstract or representational pictorial image that represents a concept, like a moral truth, or an allegory, or a person, like a king or saint. An emblem crystallizes in visual terms some abstraction: a deity, a tribe or nation, or a virtue or vice. A symbol, on the other hand, substitutes one thing for another, in a more concrete fashion (Oxford, 2018).For example, the crescent shape is a symbol of the moon; it is an emblem of Islam.

2.4.0 Themes in Design

A firm understanding of themes enables a designer to quickly figure out what is missing in their design work (Grace, 2012). Themes in the design are identified by looking at recurrent, underlying objectives that ensure overall consistency in the design piece or product (Business dictionary, 2019). Themes are used ideally as a jumping-off point to develop one or a series of artworks. Artists may be tempted to produce replicas in their artwork. It is however helpful if artists consider working on their art-pieces based on themes. This way predictability in design is avoided and an artist is not quite sure how the end product will be leading to innovation and creativity (Adams, 2011). This study will explore the themes in Matatu culture and document them. Table 2.4.1 below shows an ideal framework example for developing themes.

DOMESTIC - Pets - Farm Animals - Working Animals	IMAGINARY - Animals In Fables/myths - Story And Poetry - Animals In Song
WILD - In The Zoo - In The Wild - Deserts, Jungles, Etc.	COLOUR - Fur And Hair - Camouflage - Patterns

(Center: Animals)
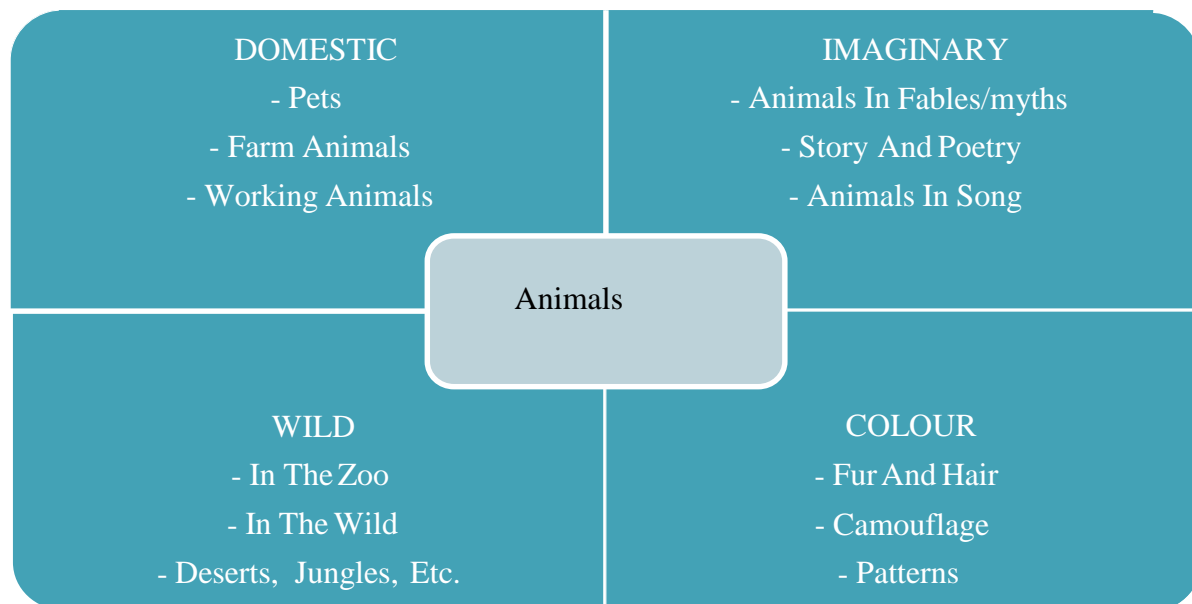
Table 2.4.1 Themes development framework. Source :-(O'Reilly, 2017).

Through techniques such as brainstorming, mind mapping, thought tracking, word association etcetera, artists or designers can be able to generate many subthemes to

inspire their work as illustrated in table 2.4.1 (O'Reilly, 2017). A well-chosen theme by the artist will generate excitement, experimentation, investigation and interest among viewers of the artwork (O'Reilly, 2017).

2.5.0 Iconography and iconological analysis approach for Matatu Culture

Iconography as a word comes from the Greek εἰκών ("image") and γράφειν ("to write"). Iconography, therefore, is how an artist uses imagery to create meaning (Bialoastocki &Jan, 2003).

In art history, "an iconography" may also mean a depiction of a subject in terms of the content of the image, such as the number of figures used, their placing and gestures. When referring to movies, genres can immediately be identified through their iconography, motifs that become associated with a specific genre through repetition.

Iconology is a method of interpretation of cultural history and the history of art used by Aby Warburg, Erwin Panofsky and their followers that uncovers the background of themes and subjects in the visual arts (Straten, 1984).Figures 2.4.1 below are images of Aby Warburg and Erwin Panofsky.

Aby Warbug's photo taken in the 1900s	Erwin Panofsky's photo taken in the 1920s
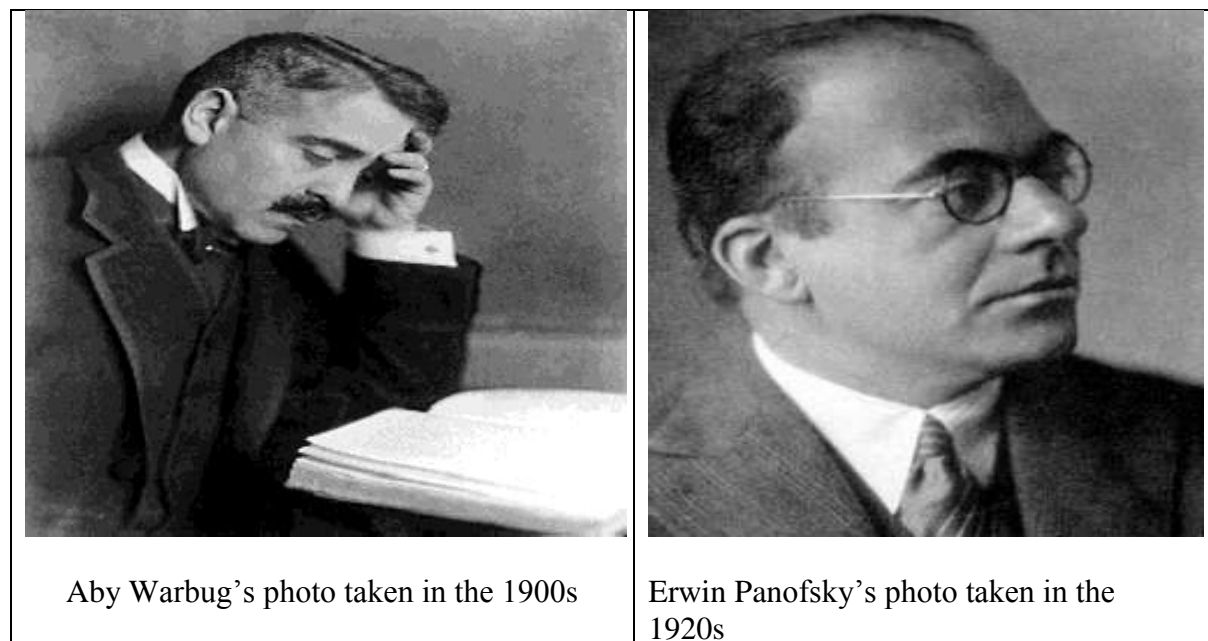
Figure 2.4.1 Photographs of Aby Warbug and Erwin Panofsky. Source: wikipedia.com

Iconology is the study of iconography. Iconology is derived from synthesis and not scattered analysis. It examines symbolic meaning more than its face value by investigating the historical context of an artist's body of work (Szepessy, 2014). Iconography however is widely descriptive, and is an approach to studying the content and meaning of artworks, primarily focusing on classifying, establishing dates, provenance and other necessary fundamental

knowledge concerning the subject matter of an artwork that will need further interpretation (Szepessy, 2014).

The use of iconology as the principal tool of art analysis by Panofsky's brought him, critics. In 1946, Jan Gerrit Van Gelder "criticized Panofsky's iconology for emphasizing on the symbolic content of art works, neglecting formal aspects such as a unity of form and content (Lee, 2019). In addition, iconology is mostly avoided by social historians who do not accept the theoretical dogmatism in the work of Panofsky (Beyme, 2011). Erwin Panofsky defines iconography as "a known principle in the known world", while iconology is "an iconography turned interpretive"(Tudor, 1974). In 1932, Panofsky published a seminal article, introducing a three-step method of visual interpretation dealing with (1) primary or natural subject matter; (2) secondary or conventional subject matter, i.e. iconography; (3) tertiary or intrinsic meaning or content, i.e. iconology. (Panofsky, 1939). Panofsky emphasized that "iconology can be done even when there lacks originals to look at but artificial light to work is available (Holly, 1984). At step one which is the primary stage or natural subject matter, one identifies the natural or obvious subject matter. Recognise the most basic choices the artist has made: details, style, elements of art, naturalism or abstraction, expressive feeling and so on (Cutler, 2015). Describe what you see. This is can be achieved by answering the questions below.

  i)   What are the main motifs and details?
  ii)   Is there a setting? What is it?
  iii)   What is the compositional structure of the work?
  iv)   How has the artist used the formal elements of art: colour, shape, line and texture?
  v)   Does the work have an obvious feeling or expression?

At the primary iconographical level, only basic details of the 'matatus' are picked. Woodrow (1999) explains that this is a simple identification through familiarity. Howells (2003), explains that we do not need any inside cultural, conventional or art historical knowledge and only need to bring our 'practical experience' of daily life into the play. Basically – what you see is what you get.

At step two, which is the secondary stage or convectional subject matter, one now connects the imagery to specific subject matter and symbolism. It may take some research to identify figures, learn about the narrative and discover the symbols' meaning. If you can pin down the reasons the object was made (Cutler. 2015). Answering the following questions helps in achieving step two.

  i)   Who are the figures being portrayed?
  ii)   What is the narrative, history or myth being shown?

iii)   Which details are symbolic and what do the symbols mean?

iv)   Was there a patron who commissioned the object?

At the secondary iconographical level, Woodrow (1999) explains that this is the domain of iconography which enables the linking of artistic motifs with themes, concepts and conventional meaning. Howells (2003), explains that we have to know the conventions in use to understand a painting at this second, deeper level of meaning. Existing literary, artistic and cultural knowledge into play.

At step three of iconological analysis, the intrinsic meaning and content of imagery are articulated.

The message or ideas the artist communicated intentionally or subconsciously is decoded in the iconological analysis (Cutler, 2015). Put together all the information in step 1 and 2 then:

i)   Explain how all that information joins together to express the intrinsic meaning or content.

ii)   Then decide for yourself what message or ideas the artist was trying to communicate.

In 1952, Creighton Gilbert gave his opinion on the meaning of the word "iconology". According to his view, iconology was not the actual investigation of the work of art but rather the result of this investigation. The Austrian art historian Hans Sedlmayr differentiated between "sachliche" and "methodische" iconology. "Sachliche" iconology refers to the "general meaning of an individual painting or of an artistic complex (church, palace, and monument) as seen and explained concerning the ideas which take shape in them." In contrast, "methodische" iconology is the "integral iconography which accounts for the changes and development in the representations (encyclopedia.com, 2003). In the book Iconology: Images, Text, Ideology (1986), Mitchell writes that iconology is a study of "what to say about images", concerned with the description and interpretation of visual art, and also a study of "what images say". He pleads for a post linguistic, post semiotic "iconic turn", emphasizing the role of "non-linguistic symbol systems". Instead of just pointing out the difference between the material (pictorial or artistic) images, "he pays attention to the dialectic relationship between material images and mental images (Mitchell, 1996).

In an iconological analysis, therefore, the aim is to:-

i)   Identify symbols or the iconography.

ii)   Identify the meaning of each symbol

iii)   And understand how imagery communicates a larger or more abstract idea.

Many 'Matatus' in Nairobi have embraced design work on them. This is mainly because the design work aims at giving the 'matatus' a particular identity. The iconological analysis methodology is thus an ideal way to achieve the objectives of this research.

1. Summary of Literature Review

The Literature review provided was able to provide important information on the importance of using the iconological analysis approach when studying themes and design elements used picked by designers and artists. However, this information in relation to 'Matatu' culture was not available.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter looks at the research design that has been utilized in this study. It also defines the population that is targeted and elaborates on the sample design. This chapter also includes information on data collection tools, procedure, and data analysis.

3.2 Research Design

This study will use iconological research design. The iconological analysis methodology is used mainly to uncover themes and subjects found in the visual arts (Staten, 1994). The first step as per iconological analysis methodology used, was to identify the various visual design elements used in the 'matatu' design culture. The second step involves analysing the visual elements. This enables linking of artistic motifs with themes, concepts and the conventional meaning is identified. At the last step, the message or ideas the artist communicated intentionally or subconsciously was decoded and articulated as appropriate.

3.3   Study area

The study area is Nairobi County in Kenya which is cosmopolitan. Nairobi is the capital of Kenya (Not to be Missed: Nairobi, 2007).The Kenya National Bureau of Statistics (2009), National Census showed Nairobi has the largest urban population of 3,138,369 (three million, one hundred and thirty-eight thousand, three hundred and sixty-nine) persons (Omwenga, 2011). Nairobi is divided into eight divisions and fifty locations, mostly named after residential estates and we have 'matatus' operating in these areas (Mutuku, 2004). Each area has a 'Matatu' route number, for example Langata 'matatu' is number 15. Table 3.2.1 shows the route numbers, the 'matatu' destination/bus stops and the specific locations where travellers board the buses/ 'matatus' in the CBD.

	Matatu Route Number	Bus-Stops /Destination.	Where to board Matatu in Nairobi.
1.	Matatu Number 1	The Junction Mall, Dagoretti ,Ngong Road and Citam/NPC Valley road	General Post Office/ GPO
2.	Matatu Number 2	The Junction Mall, Dagoretti ,Ngong Road and Citam/NPC Valley road,	GPO or KBS stage
3.	Matatu Number 3	Dagoretti corner ,Ngong Road and Adam's Arcade,	GPO
4.	Matatu Number 4	Dagoretti Ngong Road and Adams Arcade	Kencom or GPO
5.	Matatu Number 6	Kariokor Market, Eastleigh Area, Pangani Girls and Pangani Shopping Centre.	Board the Matatu from Accra Rd or Along Tom Mboya Street. Usually they are mini-buses using the Kariokor market route.
6.	Matatu 7C	Doctors Plaza Silver Springs hotel, Community, Upper hill Area, Kenyatta National Hospital and Nairobi Hospital,	Board the KBS buses or Citi Hoppa at Kencom House opp Hilton Hotel along Moi Avenue
7.	Matatu Number 8	Toi Market, Ngong road, Kibera Slums and Adams Arcade.	Board the matatu from Railways bus station.
8.	Matatu Number 9	Eastleigh Area, Ngara Civil Servants Housing Scheme, K.I.E, Fig Tree Trade Center Ngara, Pangani Roundabout.	The matatus are boarded at Tom Mboya Street or near the former Tuskys Beba Beba Supermarket. The matatus use the Ngara Route.
9.	Matatu Number 11	South B, Bellevue	The 'matatus' boarded at Railways Bus station
10.	Matatu Number 15	Carnivore Simba Saloon, Uhuru Gardens, Nyayo Stadium, Nairobi west & Madaraka (near the road), Tuskys T-mall, Wilson Airport,	Board the matatu from Bus Station main stage or further from the main stage at waiting matatus opp Afya centre. (the

		Langata Shopping Centre, Otiende, Barracks, Langata Cemetry (on the lower side), Nairobi Safari walk and Nairobi National Park, Nairobi Animal Orphanage	2nd option is not always available and depends on the absence of county askaris)
11.	**Matatu Number 14**	Nairobi West ,Langata road up to T-Mall and Strathmore University,	The Matatus are boarded at Bus station behind Afya Centre
12.	**Matatu Number 17B**	St Francis Hospital,Thika Road, Thika superhighway, Roysambu Kasarani, Santon and Mwiki,	Board the matatu from inside Kenya Bus Station or from outside Bus station near the St Peter Claver's Catholic Church
13.	**Matatu Number 23**	Kangemi, Westlands, Uhuru Highway, Kangemi, ABC place, Safaricom House and Uhuru highway	Board the Matatu at Odeon cinema / Latema Road off Tom Mboya Street
14.	**Matatu Number 23 buses**	Outering	Board at Gedi lane near Ketepa House.
15.	**Matatu Number 24**	Animal protection, Co-op bank training centre, Giraffe Center, Karen C school, Karen Shopping Centre, Hardy, all Langata road routes, Bogani, Bomas of Kenya, Galleria Shopping Mall, Catholic University, Kenya School of Law, Nairobi Academy and Hillcrest International School,	Board the matatus usually Kenya Bus at Bus station, Mfangano street or main buses at Kencom House Moi Avenue
16.	**Matatu Number 25**	Baba Ndogo, Thika Road up to GSU flyover,	Board the Matatus from Timboroa Lane.
17.	**Matatu Number 33**	Ngumo Estate, KNH, Mbagathi, Masai Market	Board the matatu from opp St Peter Claver's Catholic church or near OTC /Salvation Army areas

18.	**Matatu Number 33**	Embakasi route, through joggo road, donholm, City Stadium, Pipeline, Tumaini Estate and Fedha Estate, Avenue Estate	Board the matatu at Muthurwa market or along Tom Mboya street opp National Archives
19.	**Matatu Number 34(matatus)**	Langata Area through Mbagathi road, KNH, T-mall, Wilson Airport, Carnivore, Langata Shopping Centre.	Board the Matatu from behind St Peters Clavers Church or Opposite OTC
20.	**Matatu Number 34 (buses)**	JKIA, Jogoo Road, Embakasi, Fedha, Donholm, Pipeline, Utawala, (Sometimes Mombasa Road)	Board the bus from Kencom or Ambassador stage
21.	**Matatu Number 35/60**	Umoja Innercore, Umoja I and Umoja II, Komarock	Board bus at Ronald Ngala Street Mfangano street intersect opp Naivas Supermarket
22.	**Matatu Number 44**	Kahawa West, Kamiti Maximum Prison, Zimmerman, Githurai 44 Roysambu, USIU, Farmers Choice, Northern Bypass	Board bus from Nakumatt Ronald Ngala Street or matatus from the former Tuskys Beba Beba
23.	**Matatu Number 45**	Thika Road, Thika Superhighway, Githurai 45	Board the buses from Nakumatt Ronald Ngala street opp Posta R/Ngala
25.	**Matatu Number 58**	Buru Buru	Board at Tom Mboya Street opp National Archives
26.	**Matatu Number 100**	Kiambu town, Kiambu road, Sharks Palace Kiambu road, CID centre, Ridgeways, Rock city Kiambu road, Muthaiga roundabout	Pick the matatu along Ronald Ngala Street to Ring-road Ngara or opp St. peters Clavers Catholic Church
27.	**Matatu Number 102**	Kikuyu Township, Dagoretti, Ngong road, The junction mall etc	Board from BS or Kencom
28.	**Matatu Number 105**	Westlands, Kangemi, Uthiru, Kinoo and Kikuyu via Uhuru highway.	Board the matatu along tom Mboya Street near National Archives or from Railways bus station

29.	**Matatu Number 106**	Banana, Muchatha, village Market	Koja Mosque stage
30.	**Matatu Number 110**	Kitengela, mlolongo, Athi river	Board from Railways station at the entrance of near the railways' station
31.	**Matatu Number 111**	Ngong, Ngong road, Dagoretti corner, (sometimes Kiserian,)	Board from Kencom or Railways bus station.
32.	**Matatu Number 125/126**	Brookhouse International School, Langata hospital, Langata Police Station, Langata Cemetry, Ongata Rongai, Kiserian, Bomas of Kenya, Nazarene University, Catholic University, Multimedia University, Nairobi National Park/ orphanage, Safari walk, Langata Barracks and Galleria,	Board from Railways
33.	**Matatu Number 146**	Kahawa Sukari,Kenyatta University/KU,Ruiru Bypass, Ruiru,Thika Road, Kahawa Wendani and Kahawa Barracks,	Board from Mumbi Lane off Ronald Ngala Street/Odeon
34.	**Matatu Number 237**	Thika town, all routes on Thika Road, Kahawa Ruiru	Board matatus at Munyu Road Junction, Ngara and Ronald Ngala Street, or on Race Course Road near the Tusky's Building (formerly OTC)

Table 3.2.1 'Matatu' routes number in Nairobi, their destination or bus stops and stages travellers use to board them in the CBD.

Source: Kenyayote (Education Updates, Campus News and General Posts). (A brand of Kyote Internet Group-A limited company registered in Kenya under the Companies Act of 2015). Copyright 2019.

Fifteen sample routes were chosen purposively for the study. The routes are

1. Nairobi to Rongai C.B.D (Route number 125/126).

2. Nairobi to Kikuyu C.B.D (Route number 105).

3. Nairobi to Kibera C.B.D (Route number 8).

4. Nairobi to Kitengela C.B.D (Route number 110).

5. Nairobi to Kiambu C.B.D (Route number 100).

6. Nairobi to C.B.D Embakasi (Route number 33)

7. Nairobi to C.B.D Ngong (Route number 111).

8. Nairobi C.B.D to Buruburu (Route number 58).

9. Nairobi C.B.D to K.U, Ruiru, Thika Road, Kahawa Wendani, Kahawa Baracks, Kahawa Sukari and Ruiru Bypass (Route number146)

10. Nairobi C.B.D Umoja Innercore, Utimo, Umoja I and Umoja II, outer-ring (Matatu Route Number 23/35/60).

11. Nairobi C.B.D to Eastleigh Matatu (Route number 9.)

12. Nairobi C.B.D to Kasarani. (Route Number 17B).

13. Nairobi C.B.D to Dandora. (Route Number 36)

14. Nairobi CBD to Komarock (Route 19c)

15. Nairobi CBD to Mathare. (Route number 29/30)

3.4   Study Population

A population refers to the entire collection of elements about which a researcher desires to generalize study findings (Cooper and Schindler, 2000). They further define a population element as the subject on which the measurement is being taken. The study's target population included travellers/clients, 'matatu' operators and investors (drivers, conductors and vehicle owners) of ninety (90) PSVs vehicles plying fifteen (15) selected routes in Nairobi.

3.5 Sampling Technique

Purposive sampling technique was used to select the 'matatus' studied, to provide information for the study. The operators of 'matatus' selected initially purposively facilitated snowballing technique which was used to pick more respondents until the targeted sample size number of ninety vehicles was achieved.

3.6   Data Collection Instruments

A semi-structured questionnaire helped in gathering in-depth information concerning the study. A semi-structured questionnaire was used because it is easier to administer, analyze and has a high response rate. (Mugenda, 2008).

The questionnaire had two sections. Section one entailed questions for travellers using 'Matatus' while section two entailed questions for Matatu operators or owners and designers.

Section one of the questionnaire was administered on social media sites such as Facebook, telegram, and WhatsApp groups targeting respondents living in Nairobi.

Section two was administered both on social media platforms and in the form face to face interviews. To access the link to the online questionnaire click here or use this link https:ee.kobotoolbox.org/preview/::s8XvklEb.

Observation was used to check the influence of design elements to travelers boarding 'Matatus' .Also, photographs of design and art features found on 'Matatus' were taken. These photographs were categorized according to the designs they contain and visual design elements used therein.

3.7 Data Analysis and Presentation

Data collected will be represented using tables. A table is an arrangement of data in rows and columns (Arlene, 2005).Tables allow for a form of generalisation of information from an unlimited number of different social or scientific contexts. This provides a familiar way to convey information that might otherwise not be obvious or easily understood (Arlene, 2005)

CHAPTER FOUR

DATA ANALYSIS AND RESULTS

4.1 INTRODUCTION

The iconological analysis and discussion of findings from the field study was done between November 2018 and February 2019

4.2 Data Analysis

4.2.1 Results from questionnaire Discussion.

14 'Matatu' users/travellers responded to the questionnaire. They included ten men and four ladies. Three of the respondents are married. One of them is a female, aged between 18-28 years. The other two are a lady and gentleman aged between 39-48 years. The other 11 respondents are single. They included seven male aged 18-28years, three female aged 18-28 years who are single and one single lady aged 29-38 years. Table 4.2.1.1 below describes participants who took part in the online interview.
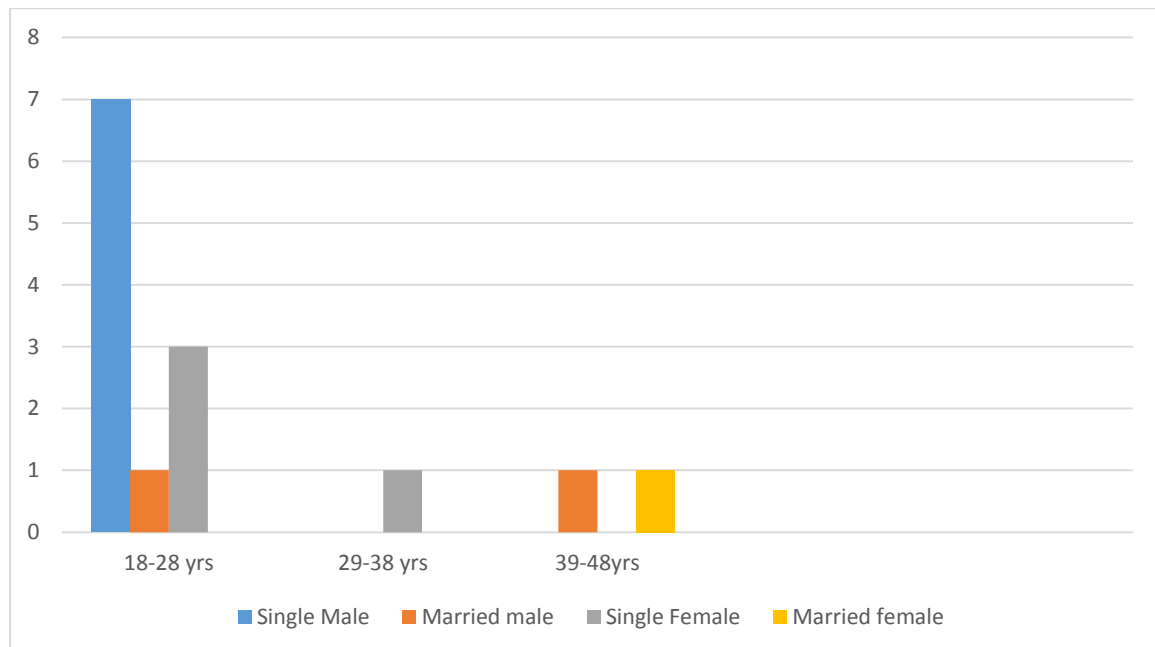
Table 4.2.1.1 'Matatu' travellers who participated in the online survey. Source; Author, study findings

When asked to rate 'Matatu' aesthetics on their routes, below were the responses as shown in table 4.2.1.2

Respondents' details.	Route used	Rating
1 (male aged 18yrs-28yrs.)	Route 146/Nairobi CBD to Kahawa	Not at all fantastic
1 (1 male, aged 18yrs.-28yrs.)	Route 110/Kitengela	Fantastic
2 (1 male 1female aged 38yrs.-48yrs. both married)	Route 110/Kitengela	Not at all fantastic
4 (2 male aged 18yrs.-28yrs.,1 Female aged 18yrs.-28yrs., 1female aged 28yrs.-38yrs.)	Route 35/60 /Umoja	Fantastic, Extremely fantastic.
2 (1Male 1 female aged 18yrs-28yrs.)	Route 111/Nairobi to Ngong town.	Fantastic
1 (Male aged 18yrs.-28yrs.)	Route 100/ Nairobi CBD to Kiambu town	Very fantastic.
1 (Male aged 18yrs.-28yrs.)	Route 8/ Nairobi CBD to Langata/ Kibera town	Fantastic
1 (Male aged 18yrs.-28yrs.)	Route 17B/ Nairobi CBD to Kasarani.	Fantastic
1 (Female aged 29yrs.-38yrs.)	Route 33/ Nairobi CBD to Embakasi	Fantastic

Table 4.2.1.2 Respondents rating of 'Matatu' culture. Source; Author, study findings.

Majority of the respondents were impressed by the 'Matatu' aesthetics i.e. eleven out of the fourteen respondents.

The questionnaire was able to get information from 8 'Matatu routes' out of 12 'Matatus' routes.

One male respondent aged about 18-28years using Nairobi CBD to Kahawa route (Route 146) and two respondents using Nairobi CBD-Kitengela route (route 110) a male and a female aged about 39-48 years said they were dissatisfied with the 'Matatu' aesthetics on their route.

Respondents' details.	Route used	Name a matatu you like on the route you use.	Name a matatu you like or know of that is not on the route you use
1 male aged 18yrs.-28yrs.	Route 146/Nairobi CBD to Kahawa	Blade	Backstage (Route 33/Embakasi)
1 male, aged 18yrs.-28yrs.	Route 110/Kitengela	Rembo Shuttle	ROG
1 male aged 38yrs.-48yrs. married	Route 110/Kitengela	Rembo Shuttle	N/A
1female aged 38yrs.-48 yrs.	Route 110/Kitengela	Rembo Shuttle	N/A
1 male aged 18yrs.-28yrs.	Route 35/60 /Umoja.	Extreme	Catalyst

1 male aged 18yrs.-28yrs.	Route 35/60 /Umoja.	Scooby-Doo	Brain Freeze
1 male aged 18yrs.-28yrs.	Route 35/60 /Umoja.	N/A	West coast (They are two not clear which the respondent was referring to). One is on route 110/ Kitengela the other on Route 17B/Kasarani)
1 Female aged 18-28,	Route 35/60 /Umoja	Ummoiner (Respondent gave a Sacco name not matatu name.)	NA
1female aged 28yrs.-38yrs.	Route 35/60 /Umoja	Utimo Ummoiner (Respondent gave a Sacco name not matatu name.)	
1 female aged 18yrs.-28yrs.	Route 111/Nairobi to Ngong town.	Citihopa. (Respondent gave a Sacco name. Colour is the only visual element used on this matatu).Either	Citihopa

		respondent likes simplistic designs or doesn't, know other 'matatus' with more detailed iconography).	
1Male aged 18-28)	Route 111/Nairobi to Ngong town.	NTVRS (Respondent gave a Sacco name not matatu name.)	NA
1 (Male aged 18-28)	Route 100/ Nairobi CBD to Kiambu town	Lopha Travels (Respondent gave a Sacco name not matatu name.)	Hannover Sacco (Respondent gave a sacco name not matatu name.)
1 (Male aged 18-28)	Route 8/ Nairobi CBD to Langata/ Kibera town	Risasi	Lopha Travellers
1 (Male aged 18-28)	Route 17B/ Nairobi CBD to Kasarani.	Super metro	Catalyst
1 (Female aged 29-38)	Route 33/ Nairobi CBD to Embakasi	Umoiner (Respondent gave a Sacco name not matatu name.)	N/A

Table 4.2.1.3 Respondents favourite 'matatus'. (Source; Author, study findings).

Table 4.2.1.3 also provides information on how well people know 'Matatus' in Nairobi. From the analysis of table 4.2.2, all the four ladies were not able to identify the 'Matatus' by name instead they gave Sacco names. 3 men gave Sacco names while the rest six were able to name

the 'Matatus by name. This shows men are generally more conversant with 'Matatu' cultures' iconography than ladies. Nine 'Matatus' were identified for inclusion in the research's snowballing sampling technique through the questionnaire.

When asked whether 'Matatu' design culture should be done away with, one man and two ladies said it should be done away with. When asked why exactly they thought so they mentioned other aspects of 'Matatu' other than design such as they hate loud music, rogue driving and poor customer service. This shows they believe the question can be answered by analysing the culture as a package and not by picking specific aspects.

The other 11 persons, gave the following reasons why they believe 'Matatu' design culture should be preserved.

i)   It provides jobs, and opportunities for youths to show cases their creativity.

ii)   It has resulted in the growth of towns.

iii)   Defines Kenya and is innovative.

iv)   It allows artists to express themselves.

Section two was administered both on social media sites and in the form face to face interviews to 'Matatu' designers and matatu operators. Information collected was helpful in the iconological analysis of the 'Matatus'. Table 4.2.1.4 below shows the names of some individual designers/artists, design companies and fabrication companies whose works were included in this research.

Names of designers/artists, design companies and fabrication companies.	Names of some 'Matatus' they have worked on.
1.Moha Graffixx	Wedge, All blacks (Rongai Route 125/126).Transformers(Ngong Route 111), Slick, Transformer, General, Tazmania (Ngong Route 111), Fergie(Rongai Route 125/126),
2. Nozy Customs	Batman (Rongai Route 125/126).Game changer (Ngong Route 111), La Casa De Papel AKA Mone Heist (Dandora Route 36), The Raiders (Ngong Route 111), Veteran (Githurai route 45).Viusasa AKA Flip mode 5 (Ngong Route 111).Magna Carta (Rongai Route 125/126), Avatar (
3. Lithiumart Kenya/Lithiumized A.K.A Omuchoro mfalme	Fanatic (Dandora Route 36), Scoffield (Kitengela Route 110), Bosses (Komarock, Route 35/60, Mastermind (Umoja, Route 35/60). Juventus (Kibera Route 8), Intoxicated (Ngong Route 111), Cypher (Umoja, Route 35/60), Ethic (Umoja, Route 35/60).Kamikazi. Pitbull (Ngong Route 111), Sharqmouth (Umoja Route 35/60).EPMD (Juja, Route 237), H20 (South C), Nocturnal (Embakasi, Route 33), Black Mamba (Umoja, Route 35/60).Panda (Ngong Route 111), Osiris (Kitengela Route 110), Pills and Portion (Mwiki-Kasarani Route 17B).Magnum (Komarok, Umoja Route 35/60)

4.	Choda fabricators.	Urban Syndicate (Ngong Route 111), Break out (Rongai Route 125/126), Giovanni (Rongai Route 125/126),
5.	Mbuguz Customs.	VAT Aka Twisted Herb (Ngong Route 111) with Asila Customz. Kratos (Kayole, Route 19/60).
6.	Kim Customs.	Chocolate City (Mathare route 29/30). Cavaliers, Neptunes, Future, Queen Bee Aka Lil Kim, Hot Diva, Blaze, Twist of fate, The weekend, Tyga Aka Last kings (Rongai Route 125/126), Rebirth (Buruburu Route 58)., Arianna Grande (Dandora Route 36), Miles (Ruai Route 37/38).Intelligence (Ngong Road Route 111).Rebel (Buruburu Route 58), Stepping Razor (Kiambu Route 100),Wasafi(Mwiki-Kasarani Route 17B),Actuator Aka Jakadala, Khelani, Baby Phat, Queens (Dandora Route 42), Reagan Aka 21 Savage (Buruburu Route 58),Black Supremacy (Ngong Road Route 111),Kymani Marley, Gee, Asap Rocky, Street Testimony, Rihanna, Seduction Studio,Fanatic, Piranha,NBA Allstars,Injustice, Israel,Influencer,Alsina,XperiAka TelAviv, Faceoff, Delicious, Trill (Ngong town,Route 111).
7.	Kallaz customz.	Buju Banton (Ngong road Route 111), Old School (Ngong Road Route 111), Beef (Ngong Road Route 111). (Jewel Umoja Route 35/60)
8.	Mwiray Auto Aka Watumbuiz designed.	Raiders (Ngong Road Route 111).Jewel (Umoja Route 35/60), Violator Aka Mamba (Umoja Route 35/60)with Mato, Miss Illicit Aka Mamacita (Komarock, Umoja,

	Route 35, 60), Escobar (Ngong Road Route 111), Shiznit, Notorious Aka Coogi (Komarock Umoja, Route 35/60).Iverson (Ngong Road Route 111), Korrect (Buruburu Route 58).
9. Nyash Customs	Turf (Kitengela Route 110)
10. Asila Curtis Asila/ Gorilla family/ Diablo Asila/ Zero	Stunt (Dandora Route 36), Janabi (Kibera Route no 8).Punisher (Ngong Route 111).VAT Aka Twisted Herb (Ngong Route 111)
11. Brayo Customz AKA BC Customz	Christopher Wallace Omega (Mwiki-Kasarani Route 17B).Adidas (Kiambu Route 100).
12: KVM fabricators	Blade (K.U 45).
13. Dvostse customz	Kifaru (Ngong Route 111)
14. G Strock customz.	Break out (Rongai Route 125/126).Back Stage (Embakasi Route 33).
15. Chalo no limit	Scooby doo Matatu (Umoja, Route 35/60).Smoke city 2 (Kitengela Route 111).Nesta (Umoja, Route 35/60). B.G (Mwiki-Kasarani Route 17B). Black Wadada (Mwiki-Kasarani Route 17B).
16. CFG Fabricators.	Carter(K.U Route number146)
17. KCD Fabricators	Kichwa Kibov Aka Floss mode (Dandora Route 36)
18. Mike Obango#OBY	The Godfather (Embakasi Route 33).Kixx Matatu (Ngong Route 111), Deliberate Practice (Umoja, Route 35/60).Fiasco (Umoja, Route 35/60), Hot wheels,

	Contagious Matatu (Kitengela Route110), MackBully Aka HotWheels (Rongai Route 125/126). Swoosh (Mwiki-Kasarani Route 17B), Intoxicated (Rongai Route 125/126).
19. Auto Kevz	Hot Dollar (Komarock Umoja, Route 35/60).Sparks (Rongai Route 125/126).Gin (Rongai Route 125/126).Euro Bond (Rongai Route 125/126). Phanta Manela AKA Ruthless (Umoja, Route 35/60). Brain freeze Aka Winter ride (Rongai Route 125/126).Christiano Ronaldo {Rongai Route 125/126). Ciroc (BuruBuru Route 58).
20.Chieftiency customz	Stung (Komarock, Route 19c), Soul Plane (Kiambu Route 100), Mechanical Soul.
21.Styling Concepts	Vintage (Rongai Route 125/126), Arafat (Rongai Route 125/126), Minnesota (Mwiki-Kasarani Route 17B). Edge (Kiambu Route 100).
22.Vivic customs	Smoke city 1(Kitengela Route110), Gucci (Embakasi, Route 33)
23.Pimp creative	Vendetta (Ngong Route 111), Dog Bound (Umoja, Route 35/60), Lifestyle (Embakasi Route 33).Guardian of the Galaxy Aka Groot(Ngong Route 111), Mossad (Umoja, Route 35/60), Hagannah (Umoja, Route 35/60).
24.JB of New era	Iggy (Kiambu, Route 100), Soul Plane (Kiambu Route 100).

25.Mato	Iggy (Kiambu, Route 100), Violator Aka Mamba (Umoja Route 35/60) with Mwiray, Future (Komarok, Route 35/60).
26.Great Customz	D.U.S.T 911(Umoja, Route 35, 60).Woodini (Buruburu, Route number 58).Rolling Stone (Buruburu, Route number 58), D12 (Komarock, Umoja, Route 35, 60), Rockford Aka. Mr Bombastic (Komarock, Umoja, Route 35, 60),Helter Skelter (Komarock, Umoja, Route 35, 60), Sting (Komarock, Route 19c)
27. Babel Gody.	'Hot Dollar' (Umoja, Route 35, 60). Allez Les Bleus (Eldoret town). Giovanni (Rongai Route 125/126),
28. Mathews K.E	Khaleesi (Embakasi Route 33).
29.Rajah KzMoe Customz	Compton, Liquid, West Coast (West Side), Jordan, Ingwe (Komarock, Route 19c)

Table 4.2.1.3 Names of some 'Matatu' culture designers and commissioned 'Matatus' they have done. (Source; Author, study findings).

Figure 4.2.1.4 below shows 'Matatu culture artists working on commissioned art portraits on a Matatu. They are using airbrushes to create the paintings.

Fig 4.2.1.4 'Matatu' culture designers at work. Source: Matwana Culture facebook page.

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CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.1   INTRODUCTION

Based on the research study, this chapter discusses and concludes the findings with the aid of the research objectives. The chapter is divided into three sections; discussion of the findings, conclusions, and recommendations for further areas of study.

5.2   Discussion of the findings

The first objective of this study was to identify the visual design elements and iconography used in 'Matatu' culture in Nairobi used to create the visual design elements and iconography used .The table 5.2.1 below shows the visual design elements and iconography identified and techniques used while using the visual design elements identified.

Visual design elements and iconography in Matatu design culture.	Techniques used to create visual design elements and iconography
1. Use of text.	i) Intaglio format using stickers. ' 'Hotsteppa Matatu'

ii)   Intaglio format on panels.

'Batman AKA Dark night Matatu'

'Assertive Matatu'

'Juventus Matatu'

'Osiris Matatu'

iii)   Plain text using stickers.

'Catalyst Matatu'   'Hotsteppa, Matatu'
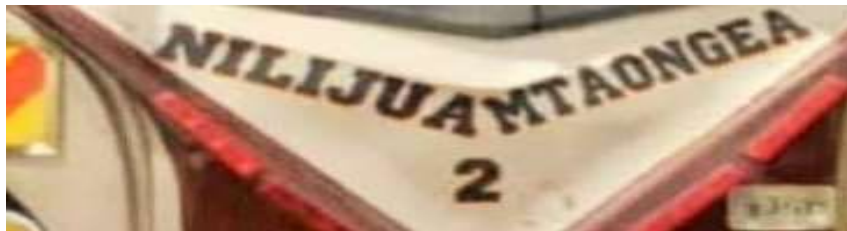
Ferrero Rocher 'Matatu'

iv)   Three dimensional cut-out text/relief

Hot Dollar 'Matatu'.

Soul Plane 'Matatu'

'Edge Matatu'

    v)   Fancy text modifications.

'God father Matatu'   'Vendetta Matatu'

'Khaleesi Matatu'   'Milk Shake Matatu'

'Turf Matatu'

'Breakout Matatu'

vi)   Outline Graffiti text.

'Assertive matatu'

'Osiris Matatu'

vii)   3D Illusion Graffiti.

'Shady Records Matatu'

'Catalyst Matatu'

viii)   Use of outline Calligraphy in text.

'BillaBong Matatu'

'BillaBong Matatu'

'Assertive Matatu'

'West Coast Matatu'

ix)   Use of 3d illusion calligraphy in varied orientations.

x) Text in other languages with a different typeface than English

E.g. the use of Arabic text in figure

'Arafat Matatu'

'Jordan Air Matatu'

xi) Use text to create forms (e.g maps forms,letter form, object foms, image forms etc.

'Smoke City Matatu'

'Vendetta Matatu'

'Billabong Matatu'

xii)   Use of outlines in text.

'Shady Matatu'

'Legacy Matatu'

xiii)   Use of motion illusion in text

'Brain Freeze Matatu'

'Billabong Matatu'

xiv)   Repetition of text.
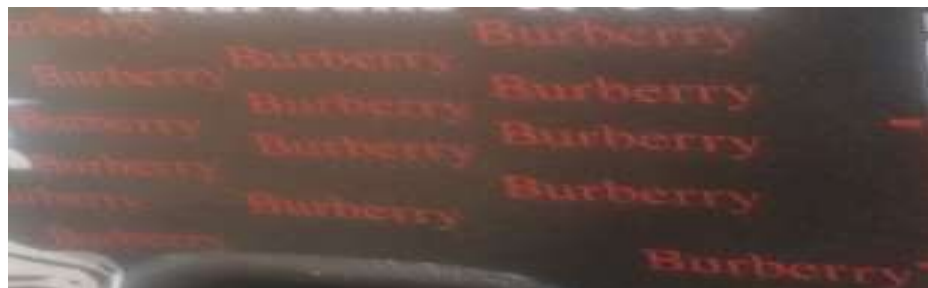
'Burberry Matatu'

'Smoke city Matatu'

xv)   Use of overlapping text in varied forms

'Carter Matatu'

xvi)   Use of text engraved on metal plate
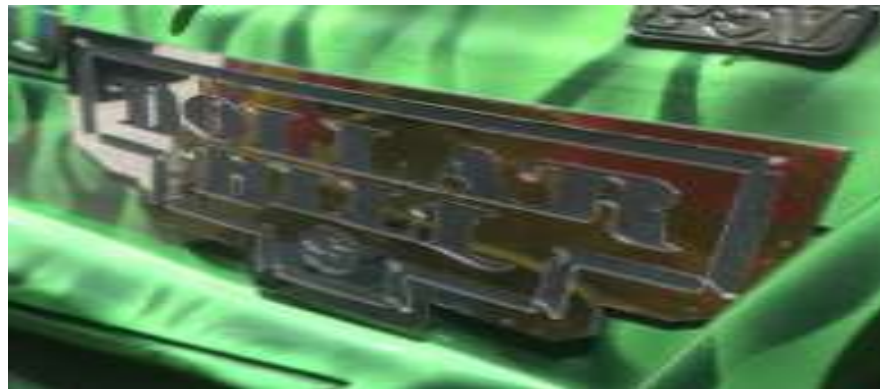
'Hot Dollar Matatu'

xvii)   Use of 3D Illusion text.

'Wedge Matatu'

	xvii) Use of motifs with text. 'Minnesota Matatu' xviii) Use of digital text ' Soul plane'
2.Use of text with portrait images	i) Using images of artists together with text of one of their songs. 'Vintage Matatu' ii) Creatively mixing text with images.

'Catalyst Matatu'

'Vandamn Matatu'

3. Use of text with silhouette images.	i) Use of silhouette images of cartoon characters' with text.
	'Scooby doo Matatu'
	ii) Use of motion silhouette images of 'persons dancing' with text in intaglio and relief sticker.

'Hotsteppa Matatu'

4. **Use of patterns.**	i) 3D form patterns. iii) 2D form patterns.in letter forms. iv) Fabric print pattern such as (African print, geometrical print, military regalia print, fashion prints etcetera) 'Burberry Matatu'
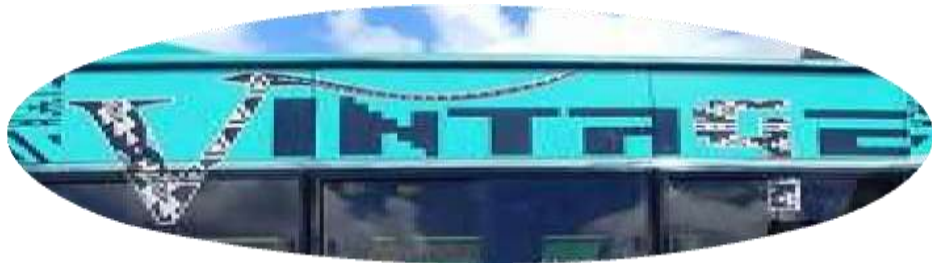
'Assertive'

Call of duty Black Ops 'Matatu'

Vintage 'Matatu'

Slay Queen 'Matatu'

    v)   Repetition of letter forms to create patterns. (Eg.in alternate forms).

'Burberry Matatu'

    vi)   Patterns derived from repetition of logos/symbols forms

'Juventus Matatu'

5. Use of images.	i) Use of air brushed portrait images (coloured or black and white) in realist form
	'Keymani Matatu'and 'Janabi Matatu, with portrait of musician Octopizzo'
	'Weekend ' 'John Legend'
	ii) Framed portrait images.
	'Sting Matatu' 'Billabong Matatu'

	iii) Use of caricature/cartoon impressions in coloured or black and white

'Scooby doo'

'Samurai Matatu'

iv) Use of object images |

'Trill Matatu'

v)   Use of sticker/ printed real images (Coloured/ grey Scaled).

'Street Dancer Matatu'

'Woodini Matatu'

6. Use of silhouettes.	i) Silhouettes of persons portraits (in coloured or black and white). 'Mossad Matatu' 'Slim Shady Matatu' 'Catalyst Matatu' ii) Silhouettes of animal forms. 'Batman Matatu'
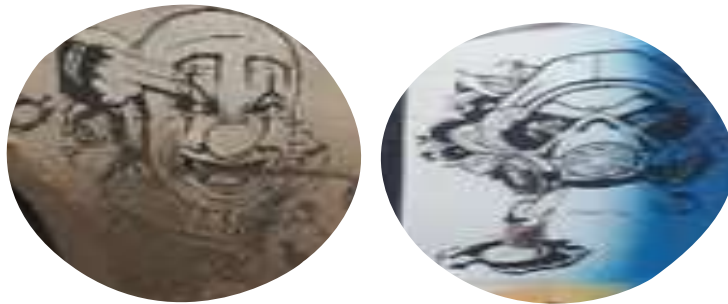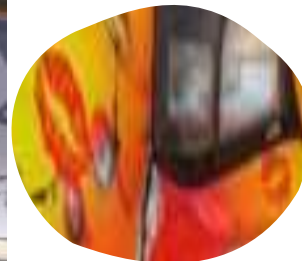
	iii) Silhouettes of objects.
	iv) Silhouettes of Nature.

'Scooby doo' Matatu' |
| **7.   Use   of Silhouettes with   portrait images.** |

'Iverson Allen Matatu' |

8. Use of symbols and logos.	i) Copied from existing logos.
	Flip Mode AKA Viusasa' & Call of Duty Black Ops 'Matatus'
	Vintage 'Matatu'
	ii) Copied from existing logos but creatively modified.
	'Mossad Matatu'

'DUST 911 Matatu'

'D.U.S.T L.A.'

iii)   Artists' own compositions.

v)   'Hot Dollar Matatu'

9. Use of motion in images, objects and silhouettes.	i)Use of object in motion 'Catalyst Matatu' ii)Use of persons full image in motion 'Hotsteppa Matatu'
10. Use of shapes in repetition.	 'Ferror Rocher AKA Malwedhe'

11. Use of outline images, outline cartoons and caricature.	 'Turf Matatu' 'Billabong Matatu'
12. Use of abstract images.	 'Minnesota Matatu

Table 5.2.1 Visual design elements in Matatu culture (Source; Author, study findings)

The second objective of the research was to establish themes communicated from design elements used by matatu culture in Nairobi Kenya. The third objective of the research was to explain the symbolism of visual design elements and iconography used in Matatu culture in Nairobi through iconological analysis. Table 5.2.2 below shows the themes in Matatu design culture and explains the symbolism of the iconography used therein.

1. Cartoon/animations themes. -A cartoon is an image or series of images intended for satire, caricature, or humour; or a motion picture that relies on a sequence of illustrations for its animation.	
a) Scooby doo 'Matatu'. 	i.Nairobi CBD to Umoja inner-core, Umoja 1&2 /route 35/60. ii. Matatu Designer: - Chalo No Limit. iii. **Scoobert Doo** is the main character of the animated television franchise *Scooby-Doo* created in 1969 by the American animation company Hanna-Barbera. Scooby-Doo is a male Great Dane and lifelong companion of amateur detective **Shaggy Rogers,** with whom he shares many personality traits. **The text The Mystery Machine** is the main transportation of Mystery Incorporated., taking them on their adventures all over the world.

b) Dexter 'Matatu' 	i.Nairobi CBD to Umoja inner-core, Umoja 1&2 /route 35/60. ii. Matatu Designer: - Lithiumart iii. Dexter's Laboratory is an American comic science fiction animated television series created by Genndy Tartakovsky for Cartoon Network. It is about Dexter, a boy-genius who has a laboratory hidden in his room. He keeps it as a secret from his parents. His older sister Dee Dee, comes to know about it

and notoriously schemes to foil his experiments. Dexter also engages in a fierce rivalry with a fellow boy-genius named Mandark, who is Dexter's neighbour and classmate.

c) Flintstone AKA Bedrock.

i. Nairobi CBD to Umoja innercore, Umoja 1&2 /route 35/60.

ii. Matatu Designer: - Asila Customz and Mato

The Flintstones is an American animated sitcom produced by Hanna-Barbera for ABC. The series takes place in a romanticized Stone Age setting and follows the activities of the titular family, the Flintstones, and their next-door neighbours, the Rubbles (who are also their best friends)

d) 'Samurai'	i. Kitengela Route. Route 110.
	ii) Samurai were the military nobility and officer caste of medieval and early-modern Japan. Samurai X has the original title Rurouni Kenshin is a manga and anime work of Nobuhiro Watsuki who belongs to the beginning of the Meiji era in Japan. The story of Samurai X is taken from a true story in Japan. The characters are derived from ancient Japanese historical figures. In the 11th year of the Meiji period in Japan (1878) a former assassin from the Bakumatsu, known as Hitokiri

	Battosai, disappears from society to become Himura Kenshin: a wandering swordsman who protects the people of Japan with a vow to never take another life. The manga revolves around themes of atonement, peace, and romance.
e. Alvin 'Matatu' 	i.Matatu Route: Waiyaki Way. ii. Alvin and the Chipmunks, originally David Seville and the Chipmunks or simply The Chipmunks, are an American animated virtual band created by Ross Bagdasarian Sr. for a novelty record in 1958. Three singing animated anthropomorphic chipmunks

form the group: Alvin is a troublemaker, who became the star of the group; Simon is the tall, bespectacled intellectual; while Theodore is the chubby, one. The trio is managed by their human adoptive father, David (Dave) Seville. In reality, "David Seville" was Bagdasarian's stage name, and the Chipmunks themselves are named after the executives of their original record label.

e) Ben 10 'Matatu'

Ben 10 is an American animated television series and a media franchise created by Man of Action Studios and produced by Cartoon Network Studios. The cartoon revolves around a boy named Benjamin Kirby "Ben" Tennyson who acquires a watch-like alien device. The Omnitrix, enables him to transform into ten different alien creatures

2. Prison break Themes.

a) Breakout 'Matatu'.	i.Ongata Rongai Route.

a) Breakout 'Matatu'.

i.Ongata Rongai Route.

Route number 125/126

ii. Designer:-G Strock Customz

iii) The texts used on the Matatu are 'Break out', 'Just have a little faith', Orange is the new black' and Escape artists which are names of various American movies. *Breakout* is a 2013 Canadian action thriller film written and directed by Damian Lee starring Dominic Purcell and Fraser. The movies' plot is about two kids who witness a murder committed by a pair of criminals in a forest. The criminals attempt to track down the kids who witnessed their crime. Images used on this matatu 'Break-out' though are derived actors from the movie series. The **actors** are (Dominic Purcell:-Australian actor, Wentworth Earl miller III:-

America/British actor, Amaury Nolasco Garrido: Puerto Rican actor, and Robert Lyle Knepper: - American actor. **Prison Break.** The movie series is about two brothers, one of whom has been sentenced to death for a crime he did not commit, and the other who devises an elaborate plan to help his brother escape the prison and clear his name. *Orange Is the New Black* is an American comedy-drama web television series created by Jenji Kohan for Netflix.

The series is based on Piper Kerman's memoir, *Orange Is the New Black: My Year in a Women's Prison* (2010), about her experiences at FCI Danbury, a minimum-security federal prison. Produced by Tilted Productions in association with Television. The name escape artist may refer to persons who plan prison escapes in movies. It may also have been inspired by a novel by Neal Bascomb, a *New York Times* best-selling author, who delivers the thrilling story of the downed Allied airmen who masterminded a remarkably courageous breakout from Germany's most lethal POW (Prisoners of war) camp.

The text used 'Just have a little faith' refers to a slogan used by convicts to encourage their colleagues to join their schemes to break out from prison. Michael Scofield (Wentworth

Earl Miller III) the main actor in the movie series prison break uses the statement in one of the scenes.	
b) Scofield	i.Kitengela Route. Route 110. ii. Michael J. Scofield, portrayed by Wentworth Miller, is a fictional character and one of the two protagonists of the American television series *Prison Break*. He intentionally sends himself to prison so as to break out his elder brother, Lincoln Burrows (Dominic Purcell), out before his execution for a crime he did not commit.

c) Tea Bag 'Matatu'

i.Kitengela Route. Route 110.

ii. Theodore "T-Bag" Bagwell, played by Robert Knepper, is a fictional character from the American television series Prison Break. He features among the main characters in the series.

d) **Prison Break**

i) Kangemi Route. Route number 23

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3:-Sports themes :-(Football/Soccer Themes) (Basketball themes).	
a) Juventus 'Matatu' 	i.Matatu Route: Kibera Route Number 8 ii) JUVENTUS (Colloquially known as Juve is an Italian professional football club in Turin, Piedmont, Italy. It was founded in 1897 by a group of Torinese students. The club has worn a black and white striped home kit since 1903 and has played home matches in different grounds around its city, the latest being the 41,507-capacity Allianz Stadium.)

b) Lacazette Matatu 	i. Ngong town Route. Route number 111. ii. Lacazette: A French professional footballer who plays as a forward for Premier League club Arsenal and the France national team.
c) Allen Iverson 'Matatu'. 	i. 'Matatu' Route: Ngong town Route. Route number 111. ii. Designer: - Mwiray Auto. **iii. Allen Ezail Iverson**; born June 7, 1975), nicknamed "**The Answer**", is an American former professional basketball player.

4. Fashion Themes:- Fashion refers to popular aesthetic expression in a certain time and context, especially in clothing, footwear, lifestyle, accessories, makeup, hairstyle and body proportions.

a) Vintage 'Matatu' 	i. Matatu name: - Vintage ii: Matatu Route: - Ongata Rongai Route. Route number 125/126 iii: Fabricated by Choda Fabricators Limited. iv: Artist/ Designer: - Styling concepts limited company.

	v. Vintage clothing is a generic term for garments originating from a previous era. Vintage Matatu is about vintage fashion from the year 1978. A trademark logo of a company called vintage 1978 has also been used.
b) Karl Kani AKA Edge	i. Matatu Name: EDGE. Aka Karl Kani ii. Fabricators: Choda fabricators iii. Designer: Styling concepts.

iv. Use of signature logo, representing **Karl Kani** (/kəˈnaɪ/; born **Carl Williams** on May 23, 1968, in San José, Costa Rica). An American fashion designer, and founder and CEO of the hip hop fashion brand Karl Kani.

An earlier design of edge in 2015 below.

c) Swoosh	i.Kasarani route (Route 17B)
	ii. Designer: Patroba Earlier design by Mike Obango.
	iii. **Swoosh** is the logo of American athletic shoe and apparel designer and retailer company Nike. The logo is one of the most recognisable brand logos in the world and is valued at twenty-six billion dollars.
	iv) Images of legendary retired basketball players Michael Jordan and Kobe Bryant have been used. They were brand ambassadors for Nike during their basketball career.
d) Billabong I and II	The matatus' name Billabong is from an international clothing retail company that also produces accessories such as watches backpacks and skateboards and snowboards

under other brand names. It was founded in 1973 in Australia by Gordon and Rena Merchant. The name 'Billabong' is derived from Wiradujuri word 'bilaban' that refers to a creek that runs only during the rainy season.

e) Arafat 'Matatu'	i. Matatu Route: - Ongata Rongai Route.Route number 125/126.
	ii. Designer: Styling Concepts limited. iv. Arafat 'Matatu' is seen as advertising Arafat fabric as a fashion product especially to the youth who can relate to its use in the hip-hop culture. The Keffiyeh fabric is traditionally a Middle Eastern, headdress worn in the Middle East, with origins from the Fertile Crescent (Iraq and the Levant) fashioned from a square scarf, usually made of cotton. (Bartlet J.R. 2017). The name 'Arafat' is derived from the name of the former late Palestinian Leader Yasser Arafat and the Keffiyeh fabric renamed Arafat due to the use of the fabric by him.

f) Converse 'Matatu'. 	i.Matatu Route: Embakasi. Route 33 ii.Designer:- Babel Gody iii. **Converse** is an American shoe company that mainly produces skating shoes and lifestyle brand footwear and apparel. It was founded in 1908. It has been a subsidiary of Nike, Inc. since 2003. During World War II, the company stopped manufacturing for the public and instead made footwear for the military. Converse shoes are distinguished by several features, including the company's star insignia, the All Star's rubber sole, smooth rounded toe, and wrap-around strip.
5.Superhero Themes:- A superhero is a heroic stock character, possessing supernatural or superhuman powers and is dedicated to fighting the evil of their universe, protecting the public, and battling super-villains.	
a) Batman 'Matatu'.	i.Ongata Rongai Route. Route number 125/126

ii. Designer: - Nozy Customz.

iii. Batman also is known as the dark knight, the caped crusader and the world's greatest detective is a fictional superhero appearing in American comic books published by DC Comics. Batman's' secret identity is Bruce Wayne, a wealthy American playboy and philanthropist and owner of Wayne Enterprises that operates in the fictional Gotham City. After witnessing the murder of his parents as a child, Bruce Wayne swore to fight crime. He intellectually and physically trains himself crafting a bat-inspired persona. (Wright (2001). The image and symbol of Batman's' Nemesis Joker, also called the clown prince of crime, Mr.J, Puddin, Harlequin of Hate, Jack Naiper,

Mephistopheles of Mirth etc. has also been used. He has complete disregard for any kind of life and enjoys himself in making chaos. He and Batman are however long-life friends and their lives are more than tied together. Batman cannot kill him and ends up blaming Himself for deaths and harms caused by the Joker. (Hughes M.2012).

b) Black Panther 'Matatu'

i. Several 'Matatus' in Nairobi have used the Black Panther Theme. **Black Panther** is a 2018 American superhero film based on the Marvel Comics character of the same name. Produced by Marvel Studios and distributed by Walt Disney Studios Motion Pictures, it is the eighteenth film in the Marvel Cinematic Universe (MCU). The film is directed by Ryan Coogler, who co-wrote

the screenplay with Joe Robert Cole, and stars Chadwick Boseman as T'Challa / Black Panther, alongside Michael B. Jordan, Lupita Nyong'o, Danai Gurira, Martin Freeman, Daniel Kaluuya, Letitia Wright, Winston Duke, Angela Bassett, Forest Whitaker, and Andy Serkis. In Black Panther, T'Challa is crowned king of Wakanda following his father's death, but his sovereignty is challenged by an adversary who plans to abandon the country's isolationist policies and begin a global revolution.

c) Deadpool 'Matatu'.

i.Matatu Route:-Umoja.Route number 35/60

ii.Designer: Lithiumart Limited.

iii. Deadpool (**Wade Winston Wilson**) is a fictional character appearing in American comic

	books published by Marvel Comics.
Created by writer Fabian Nicieza and artist/writer Rob Liefeld, the 'Deadpool' character first appeared in The New Mutants #98 (cover-dated February 1991). Initially, Deadpool was depicted as a supervillain when he made his first appearance in The New Mutants and later in issues of X-Force but later evolved into his more recognizable antiheroic persona. Deadpool, is a disfigured mercenary with the superhuman ability of an accelerated healing factor and physical prowess. The character is known as the "Merc with a Mouth" because of his tendency to talk and joke constantly, including breaking the fourth wall for humorous effect and running gags.	
d) SuperMan 'Matatu' 	i.Ongata Rongai Route.Route 125/126 **ii. Superman** is a fictional character, a superhero appearing in American comic books published by DC Comics. The character was created by writer Jerry Siegel and artist Joe Shuster and first appeared in *Action Comics* #1, published on April 18, 1938. Superman originated from the planet Krypton and was given the name **Kal-El** at birth. As a baby, he was sent to Earth in a

	small spaceship by his biological family, Jor-El and Lara, the moment before Krypton was destroyed in a natural cataclysm. His ship landed in the American countryside; he was found and adopted by farmers Jonathan and Martha Kent near the small town of Small Ville, who named him **Clark Kent**. Clark was discovered to have incredible strength and impervious skin. His foster parents advised him to use his abilities for the benefit of humanity, and he decided to fight crime as a vigilante.
e) The Flash 	i. Umoja Route. Route number 35/60. ii. The Flash (or simply Flash) is the name of several superheroes appearing in American comic books published by DC Comics.

Created by writer Gardner Fox and artist Harry Lampert, the original Flash first appeared in Flash Comics (cover date January 1940/release month November 1939). Nicknamed the "Scarlet Speedster", all incarnations of the Flash possess "super-speed", which includes the ability to run, move, and think extremely fast, use superhuman reflexes, and seemingly violate certain laws of physics.

6. Sci-Fi Themes:- deals with imaginative and futuristic concepts such as advanced science and technology, time travel, parallel universes, fictional worlds, space exploration, and extra-terrestrial life. It often explores the potential consequences of scientific innovations.

a) Avatar Matatu.

i. Outering route. Route number 35.

ii. Designer: Nozy Customz.

iii. **Avatar** is a 2009 American science fiction film directed, written, produced, and co-edited by James Cameron, and stars Sam Worthington, Zoe

  	Saldana, Stephen Lang, Michelle Rodriguez, and Sigourney Weaver. The film is set in the mid-22nd century when humans are colonizing Pandora, a lush habitable moon of a gas giant in the Alpha Centauri star system, to mine the mineral Unobtanium, a room-temperature superconductor. The expansion of the mining colony threatens the continued existence of a local tribe of Na'vi – a humanoid species indigenous to Pandora.
b) 'Mechanical Soul' 	i. Kayole Route.Route 19/60 ii. Designer:-Chieftency iii. Mechanical soul is a film based on an anticipation universe in the near future with humanoid androids. The film has two co-writers, L.P. Lee, short story author and Gaëlle Mourre, director. The story

explores the themes of arranged marriage and traditional Chinese society.

7.Video Gaming Themes:- A video game is an electronic game that involves interaction with a user interface to generate visual feedback on a two- or three-dimensional video display devices such as a TV screen, virtual reality headset or computer monitor.

a) Call of Duty Black Ops 'Matatu'	i. Umoja Route. Route number 35/60.
	ii. Call of Duty Black Ops 2 is the second release of a first shooter video game. It was developed by Trevarch and published by Activision. The game is based on World War II. Doctor Ludvig Maxis forms Group 935, a group of scientists aiming to improve human conditions. Due to lack of funds, they resort to creating superweapons to aid the Nazis

b) Kratos 'Matatu'	i. Kayole Route.Route 19/60
	ii.Designer:-Mbuguz Customz.
	iii. **Kratos** is a video game character from SIE Santa Monica Studio's *God of War* series, which was based on Greek mythology, before shifting to Norse mythology. Kratos also known as the "Ghost of Sparta first appeared in a 2005 video game *God of War*, which led to the development of seven additional games featuring the character as the protagonist. Kratos also appears as the protagonist of the 2010 and 2018 comic series, as well as the franchise's three novels that retell the events of three of the games.
	In this design, however, the designer has used images of Hip-hop musicians which alters the main theme.

8. Military Themes

a) Revolt, Assertive AKA Sankara 'Matatu.	i. Matatu Route: Kasarani .Route number 17B.
	ii. Designer:-Lithium art Kenya.
	iii. The matatu name **Revolt** also means Rebellion, uprising, or insurrection which is a refusal of obedience or order. It refers to the open resistance against the orders of established authority. Che-Guevara whose image appears on the 'matatu' led a successful revolt in Cuba. The matatu is also called Assertive. **Assertiveness** is the quality of being self-assured and confident without being aggressive. Revolutions that were led by leaders like Mahatma Gandhi, Malcom X, Nelson Mandela and Martin Luther led assertive movements. Sankara Thomas Isidore Noel was a

 	revolutionary, Marxist and Pan Africanist and president of Burkina Faso from 1983-1987.
b) 'Kifaru 96' 	i. Matatu Route: - Ongata Rongai.Route number 125/126. ii. Designer: Dvoste customz iii. Kifaru is Swahili for a military armoured tank. Text has also been used (Delta force,). Delta Force is an elite special mission unit of the United States Army, under the operational control of the Joint Special Operations Command. Logo of Raid wild also used. (A dance group in a Japanese

	television series called Kamen Rider Gaim).Logo of dark riders'has been used which is a team of fictional supervillains appearing in American comic books published by Marvel Comics. Use of chevron insignia usually used on class A Military uniforms. A stamp/logo with the words, top-secret, confidential, Restricted zone.
c) Giovanni 'Matatu' 	i. Matatu Route: - Ongata Rongai Route.Route number 125/126. ii. Designer: Babel Gody iii. 300 is a 2006 American period film based on a 1998 comic series having the same name by Frank Miller and Lynn Varley. It was filmed mostly with a super-imposition chroma key technique, to help replicate

the imagery of the original comic book.

The plot revolves around King Leonidas, who leads 300 Spartans into a battle against the Persian 'God-King) Xerxes who has an army of 300,000 people.

iv. Giovanni is an Italian male name meaning gracious. This may have influenced the use of the Italian flag on the 'Matatu'.

v. The text 'fade to black' is a song and the first power ballad by American heavy metal band 'Metallica'. In urban slang, fade to black means to die especially by suicide. The words have influenced the colour scheme on the 'Matatu' which is faded grey and black.

d) 'Haganah' 'Matatu'.	i. Umoja Route. Route number 35/60.
	ii. Designer:-Pimp Creative. iii. Haganah' used to be a Jewish paramilitary organisation between 1921 to 1948AD. It carried its activities in the British colony of Palestine region. It later became the core of Israel Defence Forces (IDF). Haganah is remembered for successfully winning a two weeks war against allied Arab forces. This makes 'Haganah' fighting techniques to be highly valued globally. 'Mike Lee Kanarek' is a martial arts trainer who was trained by the Israeli army. He carries out classes globally on martial art techniques that were used by 'Haganah' at a fee to interested individuals or disciplined forces. The

	'Haganah' logo used on 'Haganah Matatu' is by his consultancy firm called 'Integrated defensive fighting systems'. Another word appearing on 'Haganah' 'matatu' is Krav Maga. KravMaga is a military self-defence and fighting system that was developed for the Israeli forces (IDF) and Israeli security forces.
e) Mossad AKA Hashtag	i. Umoja Route. Route number 35/60. ii. Designer:-Pimp Creative. iii. Mossad is the National intelligence agency of Israel. Hashtag is a form of user-generated tagging which makes it possible for others to easily find messages with a specific

theme or content. A portrait image of a popular Hip Hop musician 'Young Buck' has been used on the Matatu. Young Buck whose real name is David Darnell Brown is a former member of the hip hop group UTP Playas. As a music executive, he heads his record label, and is currently a member of the hip hop group G-Unit.

9. **Criminal investigative institutions Themes: -** the main duty of these institutions is to maintain law and order in a society.

a) D.U.S.T NYPD 911

i. Umoja Route. Route number 35/60.

ii. Designed by Great Customz.

iii. D.U.S.T 911, b) N.Y.P.D corrections department. (Name 'DUST' means the police can't catch it, it's too fast throws dust at them as it speeds on the roads). 911 is associated with the emergency number people

use when they need the police to attend to a situation.

Use of symbols or badges/logos of :-(New York corrections department and the City of New York Police Badge).

Design adjustments have however been made to insert "Dust affiliate" in place of the city of New York police and an eagle sign introduced in place of the centre image.

Colour palette of Navy blue and gold used, which is similar to NYPD'S Colours.

Texts used are about the police with words like 'C (see) A Cop Warn A bratha (brother), (Tip a Cop).

b) D.U.S.T HD	i. Umoja Route. Route number 35/60.
	ii. Designed by Great Customz and Zero.
	iii. There is the use of symbols derived from badges of New York corrections department, city of New York and NYR (New York Rangers). New York Rangers is an ice hockey club based in New York City. The designer has creatively modified the iconography used. Design adjustments have been made to insert "The greatest in the world", in place of the city of New York police. NYPD'S (New York Police Department) logo has been retained though. In the interior, has the text 'NYPD 'Nairobi Yetu Police Department.'(Our Nairobi city Police department). Here the artist has creatively altered what real meaning of the

	initials 'NYPD'. The words '2 words 1 finger' is part of the censored language used by matatu culture artists. In this instance, it has been used to communicate defiance to the police.
c) '24 Legacy' 	i. Matatu' route: - (Embakasi Route 33). ii. 24: Legacy is an American film that" follows Sgt. Eric Carter as he joins forces with former National Director of CTU (Counter-terrorism unit), Rebecca Ingram in a race to prevent a major terrorist attack on U.S. soil. After leading an elite squad of Army Rangers in a mission to kill terrorist leader Ibrahim Bin-Khalid, a fatwa declared against the team members and their families by the Shiekh's followers forces Carter into federal witness protection. An attack on

	Carter's life makes it clear that their cover has been exposed, leading him to enlist Ingram's help. The two uncover a terrorist network that leaves them questioning who they can trust.
d) 'FBI' Matatu. 	i.Matatu' route: - (Embakasi Route 33). ii.Designer:- Lithiumart iii. The Federal Bureau of Investigation is the domestic intelligence and security service of the United States, and its principal federal law enforcement agency

10.	**Hip-Hop Music Themes**.	
a) D.U.S.T LA 'Matatu'	i. Umoja Route. Route number 35/60. ii. Designed by Great Customz. iii. Tupac Shakur, whose portrait has been used was born in New York in 1971 but relocated to Los Angeles in 1988 where his career thrived until his death in 1996. L.A is initials for Los Angeles city. The city is the centre of the Americas' film and television industry. The text used on the 'Matatu' '16-bars', is the amount of time that rappers are given to perform a guest verse on another artist's song; one bar is equal to four beats of music. A silhouette image of President George Washington wearing a 'bandana' communicates that the hip-hop music culture has gained acceptance and popularity by the political class.	

b) Shady Records 'Matatu'	i. Umoja Route. Route number 35/60.
	ii. Designed by Lithiumized art.
	iii. Shady Records is an American New-York based record label founded in 1999 by rapper Eminem and his manager Paul Rosenburg, after the highly successful release of Eminem's The Slim Shady LP Studio album. Both Eminem and Paul Rosenburg are however based in Detroit city in the State of Michigan. The alias name of shady records 'matatu' is Detroit. The text used on a white plate background 'Dirty Dozen' is from an American Hip hop group from Detriot, Michigan that was active between1996-2006 and again from 2008-2018. They were signed under Eminem's' label Slim Shady records. There is the use of realist portrait images of Paul Rosenburg at the

	front and Eminem at the Matatu sides.
c) Catalyst 'Matatu' 	i. Matatu Route: - Ongata Rongai Route.Route number 125/126. ii. Designer: Mike Obago. iii. Dj Catalyst whose name appears also on the matatu is an American Dj based in Las Vegas city. The 'Matatu has been named after him thus promoting his work. A catalyst is a substance that increases the

rate of a chemical reaction. The colour scheme of warm colours of red, yellow and orange gives visual imagery of a chemical reaction The 3D illusion text used MMM… DROP is a famous line from the song 'The new style' sang by the Beastie Boys recorded in 1986. Text in calligraphy text used'Wiz Khalifa' refers to an American rapper musician whose real name is Cameron Jibril Thomas. The text in calligraphy 'shine your own light' is an inspirational/motivational quote by Ralph Waldo Emerson 1803-1882 an American poet. 'To be a star you must shine your own light', follow your path and don't worry about the darkness for that is where your star shines brightest.' There is also text 'Maybach' which is a defunct German car

	manufacturer founded in 1909 that today exists as a sub-branch of Mercedes Benz Company. The name is also used by an American music record label founded by American rap musician Rick Ross in 2009. To date, the label has failed to sign any female artist. There is also text in local slang, catalyst 'ya mavisu' meaning knife catalyst. The text 'The ox is back' used was added after an accident left the matatu grounded for repairs and now it back. There is the use of symbols 'hot wheels' company logo. Hot Wheels is a brand of die cast toy cars introduced by American toy maker Mattel in 1968. Use of images of mainly female American Hip-Hop Musicians.
d) King Pin AKA Nipsey Hussle 'Matatu'	i) Matatu route. Kasarani route (Route 17B). ii) Designer: Lithium art Kenya.

  	iii) Ermias Joseph Asghedom (August 15, 1985 – March 31, 2019), known professionally as Nipsey Hussle (often stylized as Nipsey Hu$$le), was an American rapper from Los Angeles, California. His debut album 'Victory Lap' was released in February 2018 received much commercial success and earned a Grammy award at the 61st Grammy awards in 2019. 'Kingpin' is the name of a music beat produced by Nipsey Hustle with fellow rapper Payroll Giovanni and music producers Mike Dexclusive & Dee Hamm.
e) Vaccine AKA Pillz and Portion 'Matatu'	i. Matatu route. Kasarani route (Route 17B). ii. Designer: Lithium art Kenya. iii. **'Pills N Potions**' is a song by American rapper and singer Nicki Minaj from her

third studio album, *The Pink print* (2014). The song debuted at number 47 on release and within four days reached its peak at number 24 on the Billboard hot 100 and also won an award in 2015 at the Billboards awards for the best music video. The iconography on Vaccine 'matatu' is seen as celebrating the success of 'Pills and portion' song at the billboard awards. XOXO and Vaccine text has been used. (XOXO is 'slang' for hugs and kisses). Vaccine in this context signifies the perceived strength/immunity of the 'Matatu' from the competition by (other 'matatus'). The portrait images of American Artist Nicki Minaj in 'caricature and realism form' has been used.

f) 'Woodini' Matatu	The secondary iconological analysis of the fourth example is
	Woodini is the name of a musician and music producer based in Paris France
	Use of faces of several Musicians. At the vehicles back is the late E-Sir a local Kenyan hip hop and rap musician. Other international hip-hop and rap musicians on the vehicles' side are 'Dr. Dre', 'P. Diddy', 'Tupac' and 'Snoop dog.'

g) Iggy 'Matatu'	i. Matatu Route:- Kiambu Route. Route number 100 ii. Designer:- **Designer:** JB of new era and Mato. iii. **Amethyst Amelia Kelly** (born 7 June 1990), known professionally as **Iggy Azalea** is an Australian rapper, singer, songwriter, model and television personality. Azalea moved to the United States at the age of 16 to pursue a career in music and has since resided in Los Angeles. Her stage name, from the masculine *Egnatius,* comes from the name of her dog and the street she lived on. In 2012 Azalea signed a recording contract with Grand Hustle Records, which is owned by American rapper T.I., after gaining attention from her first full-length project, a mixtape titled *Ignorant Art*.

h) Panda 'Matatu'	i. Matatu Route: - Ongata Rongai Route.Route number 125/126.
	ii. Designer: Lithium art Kenya.
	iii. Panda ("**Panda**" is the debut single by American rapper Designer released in 2015). **Use of Image** (Face image of a rapper designer who sang the song panda).Use of logo of the animal Panda.

11. Dance Themes	
a) Hot-steppa 'Matatu' 	i. Matatu Route: - Ongata Rongai Route. Route number 125/126. ii) Designed by Styling concepts. iii) The Hotstepper UK is a dance event held yearly since 2014. The event aims to bring together dancers across all cultures and ages to participate

12. Confectionery Themes: - Confectionery is the art of making confections, which are food items that are rich in sugar and carbohydrates.	
a) Chocolate City AKA Minnesota 	i. Matatu route. Kasarani route (Route 17B). ii. Designer: Styling Concepts. iii. The text Chocolate city also appears. The dominant colour on the 'Matatu' is chocolate brown. The designer (Styling Concepts limited) is creative with the words 'piece love and chocolate'. These words are derived from the words of Kenya's' National anthem 'Peace, Love and Unity'. Minnesota is the 32nd state of the United States of America. It was unveiled on May 11th 1858. The name Minnesota is derived from the Dakhota (Dakota) Language 'Mini' 'Sota' which means clear blue water. Minnesota has many lakes. The slogan of the state is 'Land of 10,000 lakes'.

b) Ferrero Rocher	i.Kitengela Route. Route 110.
	ii. Designer: Auto Kevz. iii. Use of shape (Of a Ferrero Rocher chocolate bar) to the 'matatu' sides. Use of the text 'Nilijua mtaongea 2'. The translation is 'I knew you would just talk' and Ladies choice perhaps to insinuate lady's' love chocolate. Use of Monochromatic colour scheme of chocolate brown.

c) Chocolate city AKA Candy Rain	i.Mathare route.Route number 29/30
	ii.Designer: KIM Customs/ Graffix Earlier design by Lithium art Kenya iii. **Use of images (**Of face images of American hiphop artists, Rihanna,Drake,Tyga and Rick Ross.).Use **of logo** with the New York statue of liberty tower image. Another logo with a camera image and the type My city my town, selfie Use of **type** i.e. Beet street down (used to refer to New York City). .

13. Drinks Themes.

a) Black Label AKA Ndogogio AKA Drunken master	i. Matatu route. Kasarani route (Route 17B). ii. Design by Lithium art Kenya iii. Ndogogio is Swahili slang for being drunk. The Black label is a whisky of Scottish origin. Use of creative drugs warning signs. **Drunken Master** ('drunken fist') is a 1978 Hong Kong action comedy martial arts film directed by Yuen Woo-ping, and starring Jackie Chan, Yuen Siu-Tien, and

	Hwang Jang-lee. It is an early example of the comedic kung Fu genre for which Jackie Chan became famous. The film popularised the Zui Quan ("drunken fist") fighting style.
b) Milkshake 	i. Ongata Rongai Route. Route number 125/126 ii. Designer:- AutoKevz iii. The 'matatus' name is derived from milkshake which is a sweet, cold beverage that is usually made from milk, ice cream, or iced milk, and flavourings or sweeteners. The design concept as seen from colours used borrows from the appearance of milkshake.

c) Gin and Juice	i. Ongata Rongai Route. Route number 125/126
	ii. Designer:- AutoKevz **iii. Gin and Juice**" is the second single by American rapper Snoop Doggy Dogg from his debut album *Doggystyle* recorded in 1993. "Gin and Juice" was produced by Dr Dre and contains an interpolation from Slave's "Watching You" in its chorus and a sample from George McCrae's "I Get Lifted" as its bassline. The song made it to the top ten on the *Billboard* Hot 100 in the United States, peaking at number eight. It earned a gold certification from the RIAA. 700,000 copies were sold. "Gin and Juice" was nominated for the 1995 Grammy Award for Best Rap Solo Performance.

14. Money Themes.

a) Hot Dollar

i. i. Umoja Route. Route number 35/60.

ii. Designer, 'Babel Gody'.

iii. The images used of money burning has a symbolic meaning. During public protests, money is burnt. Usually against heavy tax protests by the government. Hot Dollar is the name of an American musician, Hot Dollars' real name is Leon Gray, a rapper musician born in Chicago, Illinois, raised in Hattiesburg, Mississippi and is now based in Compton California. There is however no image of the artist used on Hot dollars 'Matatu'. The artists' (Babel Gody) focus was on the Dollar money concept.

The reverse of of the United States one-dollar bill is green since 1861. From this, it gets its

popular name green back. This explains the use of colour green on this matatu. Use of a logo of the United States federal reserves which is the central banking system of the United States of America. There is also a logo with the text Bengies. Bengies is the short form of Benjamin Franklins or 100$ bills/notes.The3d cut out text used 'series 2019' on the matatu refers to a generation of currency produced and is changed every year to match the year.

15. Political Themes: - Politics refers to a set of activities associated with the governance of a country or an area. It involves making decisions that apply to members of a group.

a) Mugabe	i. 'Matatu Route: - Dandora. Route 32
	ii. Designer: Mato iii. Robert Gabriel Mugabe born 21 February 1924) is a Zimbabwean revolutionary and politician who served as Prime

Minister of Zimbabwe from 1980 to 1987 and then as President from 1987 to 2017.

b) Magna Carta 'Matatu'.

.Ongata Rongai Route. Route number 125/126

ii.Designer:- Nozy Customz.

Magna Carta Libertatum (Medieval Latin for "the Great Charter of the Liberties"), commonly called *Magna Carta* (also *Magna Charta*; "Great Charter"), is a charter of rights agreed to by King John of England at Runnymede, near Windsor, on 15 June 1215. It was first drafted by the Archbishop of Canterbury to

make peace between the unpopular King and a group of rebel barons. Protection of church rights, protection for the barons from illegal imprisonment, access to swift justice, and limitations on feudal payments to the Crown, to be implemented through a council of 25 barons was promised. Neither side, however, kept their word. The charter was annulled by Pope Innocent III, leading to the First Barons' War.

c) Khaleesi / Daenerys Targaryen/ Mother of dragons AKA Game of Thrones 'Matatu.

i. 'Matatu' route: - (Embakasi Route 33).

ii. Designer: Mathews K.E

iii. Queen Daenerys I Targaryen, also known as Dany and Daenerys Stormborn, is a character in the Game of Thrones film series. She was the younger sister of Rhaegar Targaryen and Viserys

Targaryen and only daughter of King Aerys II Targaryen and Queen Rhaella Targaryen, who were both ousted from the Iron Throne during Robert Baratheon's rebellion. She served briefly as the *de facto* Queen of the Andals and the First Men and the twenty-first ruler of the Seven Kingdoms, after claiming the throne from her predecessor Cersei I Lannister, who was killed in the Battle of King's Landing. However, Daenerys was never formally crowned, nor did she sit upon the Iron Throne. She destroyed King's Landing that had already surrendered in anger. Jon Snow assassinated her to prevent further carnage. She was eventually succeeded several weeks later by Bran Stark (an elective monarch chosen by the Great Council).

16. Religious Themes: - Religion is a cultural system of designated behaviors and practices, morals, worldviews, texts, sanctified places, prophecies, ethics, or organizations that relates humanity to supernatural, or spiritual elements.	
a) Osiris	.i. 'Matatu' Route:- Kitengela Route. Route 110. ii.Designer**:-**Lithiumart iii. **Osiris** is the Egyptian Lord of the Underworld and Judge of the Dead, brother-husband to Isis, and one of the most important gods of ancient Egypt.

b) Joyce Meyer 'Matatu' 	i. Matatu route. Kasarani route (Route 17B). ii. Designer :-Moha Graffix. iii. Joyce Meyer is an American charismatic christian author and speaker and president of Joyce Meyer Ministries. Her ministry is headquartered near the St. Louis suburb of Fenton, Missouri.
c) Turf 'Matatu' 	i. 'Matatu' Route:-Kitengela (Route number 110). ii. Designer:-Nyash Customz ii. TURF (Total Unduplicated Reach and Frequency) is a methodology of statistical analysis, providing estimates of market potential and devises optimal communication and placement strategies given limited resource .Turf matatu was however inspired by Christian Evangelist John Van Gelderen who referred to

	spread of the gospel as revival TURF.
17. **Jamaican Music Themes: -** Jamaican music includes Jamaican folk music and genres, such as mento, ska, rock steady, reggae, dub music, dancehall and reggae fusion. Reggae is especially popular through the international fame of Bob Marley	
a) Buju Banton 'Matatu' 	i. MatatuRoute: - Ngong town. (Route no. 111) ii. Buju Banton: A Jamaican dancehall,ragga, and reggae musician. Images of cannabis leaves and smoke synonymous of Jamaican Rastafari movement Buju Banton belongs to have been used by the designer. Colour palette of green, yellow and gold borrowed from the Rastafari movement flag used on a black background. **Buju Banton** (born **Mark Anthony Myrie**; 15 July 1973) is a Jamaican dancehall and reggae musician. He is a highly rated and well-regarded artists in Jamaican music.

b) Kanambo 1,2,3,4 and Kanambo 33 AKA His Majesty 	i. 'Matatu' route: - (Embakasi Route 33).for Kanambo 1,2,3,4. Kanambo 33 AKA His Majesty is on route 23:-Outering Road (Route number 35). **ii.Rambo Kanambo** translation 'Making money' is a song by Jamaican Dancehall artist 'Vybez Kartel'(Adidja Azim Palmer) released in 2014 as part of the 'Selfie Ridim' releases. **Adidja Azim Palmer** (born 7 January 1976) better known as **Vybz Kartel**, is a Jamaican musical artist, record producer, and entrepreneur and dancehall performer. Among his various nicknames, he is

referred to as "**Worl' Boss**"and has been recognized as one of the genre's most prolific and skilled lyricists credited with further popularizing dancehall music. Iconography on Kanambo 1,2,3,4 is based on Vybz Kartel. Iconography on Kanambo 33 however is based on His Majesty the late Emperor Haile Selassie.

Haile Selassie I English trans.: "Power of the Trinity," born Lij Tafari Makonnen Woldemikael; 23 July 1892 – 27 August 1975) was an Ethiopian regent from 1916 to 1930 and emperor from 1930 to 1974. He is a defining figure in contemporary Ethiopian history.

He was a member of the Solomonic dynasty who traced his lineage to Emperor Menelik

	I via his Shewan royal ancestors as a great-grandson of king Sahle Selassie daughter of Sahle Selase was mother of Woldemikael. Among the Rastafari movement, whose followers are estimated to number between 700,000 and one million, Haile Selassie is revered as the returned messiah of the Bible, God incarnate.
c) Nesta 'Matatu'.	i. 'Matatu' Route:-Umoja, Route 35/60. ii.Designer:- Chalo No Limit. iii. **Nesta Robert Marley**, OM (6 February 1945 – 11 May 1981) was a Jamaican singer,

songwriter and musician. He is regarded as one of the pioneers of reggae music. During his career, Marley became known as a Rastafari icon.He sought to create his music with spirituality aspects. He is considered a global symbol of Jamaican culture and identity.

d) Vendetta 'Matatu'	i. Ongata Rongai Route. Route number 125/126.
	ii. Designer: Pimp creative. iii. **Earlan Bartley** (born December 19, 1993), better known as **Alkaline** is a Jamaican dancehall musician. Followers of his music refer to

themselves as the 'Vendetta clan'. The iconography also includes text such as, **Champion boy** (a song by alkaline), **Problem child** (A mixtape by alkaline).

i.   Animal Themes.

a) Stung 'Matatu'	i. Matatu Route. Komarock, Route 19c.
	ii.The theme is based on the Scorpion insect. Scorpions are predatory arachnids of the order Scorpiones. They have eight legs and are easily recognized by the pair of grasping pedipalps and the narrow, segmented tail, often carried in a characteristic forward curve over the back, ending with a venomous stinger.

b) Ingwe 'Matatu'	i. Matatu Route .Komarock, Route 19c. ii. Designer:-Rajah KzMoe Customz. iii. Ingwe translated as (The Leopards is a Kenyan football club playing in the top tier of the Kenyan Premier League. Its' full name is Abaluhya Football Club Leopards Sports Club, Abbreviated as A.F.C Leopards.
c) Mad Cow AKA Fresian 'Matatu'	i. Matatu Route: - Dandora Route 32. ii. **Holstein Friesians** are a breed of dairy cattle originating from the Dutch provinces of North Holland and Friesland, and Schleswig-Holstein in

  	Northern Germany and Jutland. They are the world's highest-production dairy animals. They are a black-and-white dairy cow.

ii.   Activities and terms used in the music industry.

a) Sound-check 'Matatu'. 	A **sound-check** is the process of sound reinforcement system or public address systems before a concert, speech, or similar performance. The performer and the sound crew run through a small portion of the upcoming show to make sure that the sound in the venue's front of house and stage monitor sound systems are

	producing clear sound, at the right volume and has the correct mix and tonal balance (a process done using the mixing console).
b) Mixtape 'Matatu'	i. Matatu Route: - Ongata Rongai Route.Route number 125/126. ii. Designer:- Styling Concepts A **mixtape** (alternatively **mix-tape** or **mix tape**) is a compilation of music, typically from multiple sources, recorded onto a medium.

iii.   Places themes.

a) Tel Aviv 'Matatu'

i. Tel Aviv officially known as Tel Aviv-Yafo is the second-most populous city in Israel—after Jerusalem—and the most populous city in the conurbation of Gush Dan, Israel's largest metropolitan area. It is located on the country's Mediterranean coastline and with a population

	of 443,939. It is the economic and technological centre of Israel.
b) Backstage 'Matatu'. 	.i. 'Matatu' route: - (Embakasi Route 33). ii. Designer: Kevz Auto and Babel Gody. iii. Backstage was a popular punk music venue in Kingston, Pennsylvania until around 2008. Backstage hosted bands such as Agnostic Front, Cold As Life, Goat whore, High On Fire, Madball, Regurgitate, Unearth as well as other nationally known metal, hard-core, punk, and pop-punk acts.

iv. **Movies themes**: - A movie is a recording of moving images that tells a story and that people watch on a screen or television.	
a) Van Damn 'Matatu'	i. 'Matatu' Route:-Kiambu Road. Route number 100. ii. Jean-Claude Camille François van Varenberg (born 18 October 1960), professionally known as **Jean-Claude van Damme** is a retired Belgian martial art actor. This 'Matatu' is famous for been used in the Netflix international movie series Sense8. Capheus, who lives in Nairobi and is one of the main characters, drives the matatu.
b) Soul Plane 'Matatu'	i.Matatu Route:- Kiambu Route. Route number 100 ii. *Soul Plane* is a 2004 American comedy film. It was directed by Jessy Terrero, written by Bo Zenga and starred Tom Arnold, Kevin Hart, Method Man and Snoop Dogg.

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v. Magazines, Novels, Books Themes.	
c) Playboy AKA Mamacita 'Matatu'. 	i. 'Matatu' Route:-Umoja, Route 35/60. ii. Designers:-Mwiray and Mato iii. Playboy is an American men's lifestyle and entertainment magazine. Playboy was founded in by Hugh Hefner 1953 in Chicago. His mother funded it in part by a $1,000 loan and associates also helped.

22. Some Design Concepts used on Matatu are not based on themes. They use nouns, adjectives and verbs. **Nouns** are words used to identify a class of people, places, or things (common *noun*), or to name a particular one of these (proper noun). **Adjectives** are describing words. **Verbs** are words that convey an action..

Nouns

a) Jewel 'Matatu'

i. Matatu route: - Umoja. Route 35/60.

ii. Designer:-Mwiray Auto

iii. A jewel is a precious stone. Images of Diamonds have been used on Jewel's Matatu.

Nouns. b) Confetti 'Matatu'. 	i. 'Matatu' Route: - Ongata Rongai Route.Route number 125/126. ii. Designer: - Auto Kevz. iii. Confetti's are small pieces or streamers of paper, mylar, or metallic material which are usually thrown at celebrations, especially parades and weddings.
Noun c) Blade 'Matatu' 	i. 'Matatu' Route: -K.U/ Kahawa Route number146

Noun d) Sherrie 'Matatu' 	i.Matatu Route:- Route number 9. ii. Designer:-G-Strock Customz. iii. Sherrie is an English female given name. It might come from the French Cherie, meaning darling.
e) 'Mack Bully 'Matatu'Aka Hot wheels 	i. 'Matatu' Route: - Ongata Rongai Route.Route number 125/126. ii. Designer:-Mike Obango AKA OBY iii. Mack can be a person who is smooth, slick, the Best of the Best, a Ladies Man, and the guy who runs everything. A bully is

somebody who hurts others either physically, mentally or emotionally. They can ruin a person's life, just to make themselves feel better. **Hot Wheels** is a brand name of toy cars introduced by an a American toymaker Mattel in 1968. The company was a key competitor of Matchbox until 1997 when Mattel bought Tyco Toys, then-owner of Matchbox.

Adjectives

    f) Delicious 'Matatu'.

i. Matatu Route: - Dandora Route 32.

ii. Delicious means something that is appealing to one of the bodily senses especially of taste or smell.

Adjectives g) Fanatic 'Matatu'. 	i. Matatu Route: - Dandora Route 32. ii. Fanatic means excessive enthusiasm and often intense uncritical devotion.

Verbs h) Intoxicated 'Matatu'. 	.i. 'Matatu' Route: - Ongata Rongai Route.Route number 125/126. ii. Designer:-Mike Obango Aka OBY iii. Intoxicate is a verb meaning to cause (someone) to lose control of their faculties or behaviour.

23. Trending subjects Themes: - Themes based on popular trending topics   such as on social avenues e.g.   Social media and politics.

Eurobond 'Matatu'. 	Political discussions with allegations of graft were trending on political and social media circles when the Kenyan government sought the 'Eurobond' loan to fund its, budget.

Table 5.2.2 Themes and symbolism found in Matatu and culture**.** Source; Author, study findings. Source of images: Matwana culture facebook page and photographs by Ian Slade Ashivende.

5.3 Conclusion

The iconological methodology was effective in achieving the objectives of this study. 'Matatu' culture iconography so far has been based on many visual design elements and themes.

Fourteen visual design elements as used in a variety of ways by 'Matatu designers' were uncovered from the research as illustrated in table 5.1.1. Twenty-three themes were identified from the sampled 'Matatus' as illustrated in table 5.2.2.

Understanding themes used in 'Matatu' culture in Nairobi will probably help inspire more creativity in the industry. It was also discovered from the sampled 'Matatus' that not all design concepts used in 'Matwana' culture are based on specific themes. Some design concepts are based on random English verbs, adjectives or nouns.

5.3.1 Summary of visual design elements in 'Matwana' design culture.

Below is a summary list of visual design elements with a breakdown of how exactly they have been used by designers in Nairobi 'Matatu' culture. The pictorial illustration is found in table 5.2.1

1. Use of text:-Text has been used in forms such as intaglio format using stickers, intaglio format on panels, plain text stickers' format, three-dimensional cut-out text/relief, fancy text modifications, outline Graffiti text, three dimensional illusion Graffiti, plain calligraphy, outline calligraphy text, 3d illusion calligraphy, text in various languages typefaces globally, use text to create forms (letter form, object forms, image forms), use of outlines in text, use of motion illusion in text, repetition of text, use of overlapping text in varied forms, use of text engraved on metal plate, use of three dimensional Illusion text, use of motifs with text and use digital text.

2. Use of text with portrait images:-Using images of artists together with the text of one of their songs and creatively mixing text with images.

5. **Use of text with silhouette images:-**Use of silhouette images of cartoon characters' with text and use of moving silhouette images e.g. of 'persons dancing' with text in intaglio or relief sticker text.

6. **Use of patterns:-**Use of three-dimensional form patterns, two-dimensional form patterns, fabric print pattern such as (African print, geometrical print, military regalia print, fashion prints etcetera), repetition of letterforms to create patterns (for example alternating forms) and patterns derived from the repetition of logos/symbols forms

7. **Use of images:-**Use of portrait images (coloured or black and white) in realist form, framed portrait images, use of caricature/cartoon impressions in coloured or black and white, use of object images and use of sticker/printed real images (Coloured/ grey Scaled).

8. **Use of silhouettes:-**Use of silhouettes of persons' portraits (in coloured or black and white), silhouettes of objects, silhouettes of nature and silhouettes of animal forms.

9. **Use of silhouettes together with portrait images.**

10. **Use of symbols and logos**:-Use of symbols and logos copied from existing logos, copied from existing logos but creatively modified and symbols that are artists' compositions.

11. **Use of motion in images, objects and silhouettes:-**Use of objects in motion and use of persons full images in motion

12. **Use of shapes in repetition.**

13. **Use of outline images and outline cartoons or caricature.**

14. **Use of abstract images.**

5.3.2 Summary of themes as used in 'Matwana' design culture.

Below is a summary list of themes and subthemes used by designers in Nairobi's' 'Matatu' design culture. The pictorial illustration is found in table 5.2.2 using ninety 'Matatus' that were purposively sampled.

1. Cartoon Themes:-Use of cartoon characters in films, names of cartoon films and cartoon magazines.

2. Prison Break themes:-Use of films with prison break storylines, novels with prison break storylines or based on characters i.e. actors and actresses featured in the movies or books.

3. Sports themes :-(Football/Soccer Themes, Basketball themes, car rally/formula 1/ cycling races etcetera).Use of themes based on names of sports clubs and sports athletes

4.Fashion themes:-Use themes based on popular fashion trending the past and in the present, popular fashion retail companies, fashion companies logos and symbols and fashion products synonymous with politicians or celebrities such as musicians.

5. Super Hero themes: - Use of themes based on super-hero characters' found in magazines, novels and film movies.

6.Sci-fi Themes:- Use of themes based on sci-fi work/storylines found in magazines, novels and film movies with sci-fi plots and themes based on the anticipated future world of robotics and advanced knowledge.

7. Video game themes:-Use of themes based on storyline content from popular video games and characters' featured in the video games.

8. Military themes:-Themes based on military camouflage uniforms, famous military revolutions in various countries, movies with military-themed plots, and use of popular military units known worldwide for their training and successful missions they have carried out.

9. Criminal investigative institutions Themes:-Themes based on criminal investigative bodies, film movies and books written about a variety of crime investigative bodies and characters' involved therein.

10. Hip-Hop Music themes:-Themes based on popular hip-hop artists, music done by the hip-hop artists, popular hip-hop recording studios, producers ,DJs' or events and towns or cities renowned for their thriving hip-hop music culture.

11. Dance themes:-Themes based on popular dance competition television shows, popular dance groups and popular dancing styles.

12. Confectionary themes:-Themes based on characteristics of various confectionaries existing in the market.

13. Drinks themes:-Themes based on popular alcoholic drinks, state of being drunk as known locally or internationally, popular movies e.g. those based on drunken fighting techniques and music done artists talking about drinking.

14. Money Themes: - Based on government policies done about money, music done by various artists about money and currencies of various countries around the world.

15. Political themes:-Themes based on political leaders all over the world and various significant political occurrences or policies made in the past or historically and in recent times.

16. Religious themes:-Themes based on historical deities from various cultures in the world, religious leaders and concepts various religions.

17. Jamaican Music themes: - Themes based on the rich Jamaican culture, musicians and songs that have contributed to the culture.

18. Animal themes: - Themes based on animal print, variety of animals including insects and groups e.g. sports clubs named after animals.

19. Activities and terms used in the music industry.

20. Names of places and cities: - Names of places where popular music events are held and names of popular cities in the world with distinctive cultures.

21. Movies Themes: - Themes based on popular movie genres and characters involved therein.

22. Magazines, Novels, Books Themes: - Themes created by popular magazines and Books' and characters' therein.

23. Trending subjects Themes: - Themes based on popular trending topics such as on social avenues e.g.   Social media and politics.

5.4 Recommendations

This research has not looked at the entire design process from ideation to delivery of the final art piece. Some of the subjects that should be tackled in the above study should include

    i)   Materials used in the design process of 'Matwana culture'.

    ii)   Innovative design elements and themes development approaches that can help improve Matatu design culture and aesthetics, building on what exists as revealed in this study should be studied.

    iii)   The influence of Matatu Design culture on the social, economic and cultural aspects can also be analysed. This can help clear misconceptions about the culture.

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APPENDICES

Appendix I: Consumers Questionnaires

Dear respondent. My name is Ian Slade Ashivende, a researcher from the University of Nairobi, College of Architecture and Engineering, in the school of arts and design, studying how Visual design elements can assist in promoting the matatu culture in Nairobi, Kenya. The purpose of this survey is to collect information about the various designs used in matatu culture, the elements used in creating these designs and how these designs influence the preferences of the travellers using 'matatus' in Nairobi. This information will be used to write an arts and design project paper which is a requirement for the fulfilment for the masters of Arts in design degree. Participation in this survey is voluntary, answering questions will be taken as an indication that you have agreed to participate in this study. All information provided will be confidential to the research.

Tick where applicable.

VISUAL DESIGN ELEMENTS IN MATATU CULTURE IN NAIROBI, KENYA

SECTION A: GENERAL INFORMATION

1. Please select your gender.

☐ Male

☐ Female

☐ Non-gender conforming

2. Please select your age.

☐ 18-28 years.

☐ 29-38 years.

☐ 39-48 years

☐ Above 48 years.

3. Please state the place where you live or stay.

……………………………………………………………………………………………………

15. Select your marital status.

☐ Single

☐ Married

☐ Divorced/separated

☐ Others

16. Select your highest level of education.

☐ Primary Level

☐ Secondary Level

☐ Tertiary/University level

☐ Others

17. Which category BEST represents you?

☐ Matatu travellers/customer

☐ Matatu owner /Operator

☐ Matatu Designer/ Fabricator

SECTION B: MATATU TRAVELLERS/ CUSTOMERS

1. Which Route do you use MOSTLY from Nairobi CBD to your place of Residence?

☐ Nairobi C.B.D. to Ngong town.

☐ Nairobi C.B.D to Ongata Rongai

☐ Nairobi C.B.D. to Kitengela

☐ Nairobi C.B.D to Umoja/ Komarock / Outer-ring areas.

☐ Nairobi C.B.D to Embakasi route, through joggo road, donholm, City Stadium, Tumaini

Estate and Fedha Estate, Avenue Estate.

☐ . Nairobi to Kikuyu (Route number 105).

☐ Nairobi C.B.D to Kibera.

☐ Nairobi C.B.D to Kasarani / Githurai/ Mwiki.

☐ Nairobi C.B.D to K.U,Kahawa Barracks.

☐ Nairobi C.B.D to Kiambu.

☐ Nairobi C.B.D to Eastleigh.

☐ Nairobi C.B.D to Ruaka, Mucatha, Village market

☐ Others

2. Which of the following responses best describes your opinion on use of visual design

    elements on matatus operating along your route?

☐ Extremely fantastic

☐ Very fantastic

☐ Fantastic

☐ Not fantastic

☐ Not at all fantastic.

3. Kindly name your favourite matatu operating along the route you commonly use.

…………………………………………………………………

4. Give another of your favourite matatu name you know but does not operate on the route you commonly use.

………………………………………………………………….

5. In your opinion, do you think matatu culture should be preserved?

☐ Yes

☐ No

6. If yes please give your reason(s).

…………………………………………………………………..

SECTION C: MATATU OWNERS/ OPERATORS

1. Which Route does your 'Matatu, use / operate?

☐ Nairobi C.B.D. to Ngong town.

☐ Nairobi C.B.D to Ongata Rongai

☐ Nairobi C.B.D. to Kitengela

☐ Nairobi C.B.D to Umoja/ Komarock / Outer-ring areas.

☐ Nairobi C.B.D to Embakasi route, through joggo road, donholm, City Stadium, Tumaini Estate and Fedha Estate, Avenue Estate.

☐ . Nairobi to Kikuyu (Route number 105).

☐ Nairobi C.B.D to Kibera.

☐ Nairobi C.B.D to Kasarani / Githurai/ Mwiki.

☐ Nairobi C.B.D to K.U,Kahawa Barrack

☐ Nairobi C.B.D to Kiambu.

☐ Nairobi C.B.D to Eastleigh.

☐ Nairobi C.B.D to Ruaka, Mucatha, Village market

☐ Others

2. For how many year have you been operating on this route?

☐ Less than 2 years.

☐ 2-5 Years.

☐ 5-10 Years.

☐ More than 10 Years

3. Kindly name all the companies/designers that you have engaged with while designing your vehicle/matatu.

……………………………………………………………………………………………….

4. How many design changes has your vehicle undergone since it started operating?

☐ 0-2

☐ 3-5.

☐ 6-10

☐ More than 10

5. Does your matatu have a name?

☐ Yes

☐ No

6. If yes please state the name.

……………...

7. What does the name mean?

……………...

8. Are there any other 'matatus' in Nairobi which share same name as your matatu?

☐ Yes

☐ No

SECTION C: MATATU designers and fabricators

1. Select the response that describes the work you do.

☐ Body Fabrication only.

☐ Matatu Graffiti only.

☐ Both Body Fabrication and Matatu Graffiti.

2. Select the techniques you use in your artwork.

Pencil sketches ☐   Computer aided sketches. ☐   Spray Painting ☐   Computer generated

stickers ☐   Others

3. Name some Matatus designs you have worked on.

The end. Thank you for taking your time.

Online digital questionnaire prepared by unified research network. (unifiedresearch.net@gmail.com).

Appendix II   : Work Plan

NO	ACTIVITY	2018					2019										
		A	S	O	N	D	J	F	M	A	M	J	J	A	S	O	N
1.	Literature review	███	███	███	███	███	███										
2.	Proposal writing	▓▓(yellow)	▓▓(yellow)	▓▓(yellow)	▓▓(yellow)												
3.	Proposal presentation				███												
4	Data collection				▓▓(green)	▓▓(green)											
5.	Data analysis						▓▓(orange)	▓▓(orange)									
6.	Thesis writing						███	███									
7.	Thesis submission									▓▓(orange)							
8.	Thesis defence									▓▓(red)							

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Appendix III: Budget

ITEMS	UNIT COST	TOTAL
Stationary		
10 pens.	10 @ 20	200
Plain paper reams	3 @ 250	750
Flash disc	1800	1800
SUB-TOTAL		**2,750**
Reference Materials		
Surfing and printing	20,000	20,000
Transport	30 trips @ 400	12,000
SUB-TOTAL		**32,000**
Proposal and report writing		
Typing and printing	15,000	15,000
Binding	3000	3000
Lunch	40 days @100	4,000
SUB-TOTAL		**22,000**
SUB-TOTALS		**56,750**
10% Contingency		5,675
GRAND-TOTAL		**62,425**

Appendix IV: Logical frame

RESEARCH QUESTIONS	RESEARCH OBJECTIVES	DATA COLLECTION TOOLS	DATA SOURCES	DATA COLLECTED	OUT-PUTS
1. What visual design elements are been used on 'matatus' in Nairobi?	1. To identify the visual design elements used in Matatu culture in Nairobi.	**Observation** 1.Photography 2.Note taking	Various bustops/ Stages in Nairobi 1. Matwana culture social media platforms e.g. Instagram and facebook	Visual design elements used in Matatu Culture.	**List of all visual design elements used in Matwana culture.**
2. Which are themes found on the visual design elements and iconography been used on Nairobi 'matatus'?	2. To categorise the iconography in Matatu culture in Nairobi into cultural, social, economic and historical themes.	1.Questionnaires 2.Interviews	**1.Matatu artists/designers** 2.**Matatu owners/operators**	Identifying themes in Matatu culture	**A thematic framework for the 'matatu' design culture.**

3. What is the symbolism in the various visual design elements and themes used in Matatu? culture in Nairobi?	2. To explain the symbolism of visual design elements and themes used in Matatu culture in Nairobi.	1.Questionnaires 2.Interviews	1.Online search 2.Reviews of particular matatus from Matwan a culture social media platforms i.e Instagram and facebook 3.Interviews of vehicle owners	Information on various sources designers use to or can use to get ideas for their design work.	Identify and list popular idea sources of matatu culture designs.