THE SIGNIFICANCE, MEANINGS AND AESTHETIC VALUES OF SOME NIGERIAN ARMY BADGES

BY

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D E C L A R A T I O N

I hereby declare that this thesis is purely a record of my own research work and design practicals which has neither been previously presented wholly or partly for any higher degree anywhere, nor has it been concurrently submitted for any other degree.

All information derived from materials either published or unpublished by others, have been fully acknowledged.

Signed: _____ 31-10-90

OLANIRAN-AYEDAYIN FRANCIS

CERTIFICATION

This thesis entitled "The Significance Meanings and Aesthetic Values of Some Nigerian Army Badges" by Olaniran-Ayedayir Francis, meets the regulations governing the award of the degree of M.A. Industrial Design of Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

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D E D I C A T I O N

To the evergreen and loving memory of
my late grand mother
Madam ONI GHANYO (NAYO) OBANII
(A.K.A.) IYE L'AEGUNLE
who lived between about 1863 and
29th December 1988
(about 125 years).
May her soul rest in peace.

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31-10-90

OLANIRAN-AYEDAYIN F.

ABSTRACT

Olaniran—Ayedayin Francis. The Significance, Meanings and Aesthetic values of some Nigerian Army badges. Master of Arts degree in Industrial Design, January 1330, 82 pp., 52 Plates, 13 Reference Titles.

The problem this study is concerned with, is the fact that in the Nigerian Army of today, there are so many badges and insignia in existence which are poorly designed, some have no enough basic aesthetic values which are inherent in good designs some even have inscriptions in foreign languages on them! Furthermore, the quick and very effective communication which these badges are supposed to accomplish in the Army, is either totally missing or in low key, in some of them.

The purpose of the study is to evaluate some badges in existence in the Nigerian Army, with the view of finding out how the aims for which they are made, are met and in what degree.

The summative evaluation method was used in this study. The yardstick with which the badges under consideration were measured, is the basic, universally accepted principles and elements of design.

The presence and the proportion in which the elements are combined In the design of the badges, were also considered in the evaluation.

The researcher did not take the badges under consideration out for public evaluation, because the basic principles of design can be well perceived by only highly trained or artistic eyes. Being a 'born-artist. and also a highly trained graphic artist, the researcher used the basic principles and elements as considerations in the evaluation of the badges.

From the analysis of data, it was found out that many badges existing in the Nigerian Army, need to be changed - thus the researcher made an alternative well designed badge, for each of the badly designed ones in existence.

It is however hoped that the suggested alternatives, designed by the researcher, are accepted and put into use by the Army - for it is one thing to make a good suggestion and recommendation and it is quite another thing, for it to be accepted and implemented.

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CHAPTER 1

1.1 INTRODUCTION

Schramm (1974) says: "Communication comes from the Latin Communis, common. When we communicate we are trying to establish a 'commonness' with someone. That is, we are trying to share information, an idea, or an attitude .... the essence of communication is getting the receiver and the sender 'tuned' together for a particular message". Mortensen (1974) feels that:

> The attempts to evolve a universally acceptable definition of communication have resulted only in a proliferation of conflicting notions. Over ninety-five have appeared in print according to one account (Dance, 1970). The most fruitful alternative to an exhaustive and exclusive definition is one that specifies the conditions deemed necessary for an act of communication to be said to occur.

Mortensen's submissions above therefore is concerned with the fundamental attributes of communication rather than the definitive description that is all embracing and exhaustive. Communication is one of the busiest cross-roads in the study of human behaviour. Without communication (effective or otherwise) life would have been chaotic and hopeless. The desire to communicate ideas seems to have impelled man from the earliest time and it lies at the root of all art.

One can hardly make any theory or design research in any field of human behaviour without making some assumptions about human communication. Crane (1988) feels that communication "... Symbolic and emblematic, endeavours to express thought to find a succinct language in which to express some sense of the great powers of nature, and their influence upon the daily life of man". Palmer (1972) says:

> All our life we make marks ... in whatever way we make them, marks communicate .... The marks we make will convey some feeling or thought, or identify some aspect of ourselves, probably the most individual marks we can make without much effort are finger prints. Throughout history people have made marks by which they are identified, flags represent countries and in many parts of the world crests and badges indicate not only countries but regions, cities, families and individuals.
>
> In the Middle Ages, the signs of heraldry made it possible to identify armies on the battlefield. The guilds and mediaeval craftsmen used marks which, were the fore runners of today's trademarks.

In graphic communication, the best means is looked for to making contact (visual) easiest, shortest, most effective and with minimum cost without missing any taste of its aesthetic values. The Army in general and Nigerian Army in particular is not left out in the use of graphic communication.

The badges and insignia worn by soldiers are graphic pieces of information which connote or denote symbolically, some meanings and at the same time they send some messages. To send a message is one thing and the message to reach its destination and without any distortion (subtractions or additions) is yet another. Palmer (1972) opines that:

> The language of road signs, for instance, is virtually international. These signs which do not use words at all but rely on images are usually the best designed. They are also the most functional, being understood by more people. Is there a better directional sign than the arrow? To any person, whatever his language, it points the way. It has been used through the ages and means as such to the modern motorist as it did to the early hunter.

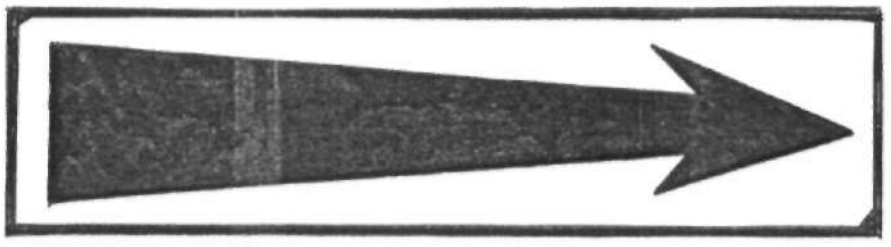


Plate 1: ARROW: Designed by the researcher to illustrate the above opinion of Palmer (1972).

1.2 BACKGROUND OF THE STUDY

In 1982, the researcher was travelling to Lagos from Kaduna in a Boeing 737 aircraft, as soon as he was checked on board he settled in his seat, observed and noticed that the motifs on the wallpapers used for the interior decoration of the aircraft were of animals of diversified species and sizes.

They were all in varied tones and tints of brown colour. The elephant was depicted as the most enormous of all the animals. The researcher was wondering about the relationship there was between an air-craft and the animal kingdom. No sooner had his wondering started than he changed his attention from the wall decorations and motifs to the air ticket booklet in his hands. He saw that at the back was the symbol of an elephant - only then was he was able, to associate the motifs he hitherto could not fix, with the symbol of Nigeria Airways. Even then, the researcher could not see any reason why an elephant should be the symbol of a flying company - Why not a fast bird? The researcher asked himself.

The story is that - In 1958, the boss of West African Airways Corporation bequeathed the "Flying Elephant" symbol to the airline. The airline was the projenitor of Nigeria Airways of today - the latter having broken away from the former at independence in 1960.



Plate 2: FLYING ELEPHANT: The Symbol of Nigeria Airways then,(1958).

The symbol was meant to depict an airline with enormous growth potentials. The "Elephant" in the symbol as it were, converted its large ears to wings and thus used them to fly! Igboaka (1988) contends that: "... the concept of a fat elephant attempting to fly has repeatedly been lampooned by disappointed customers and commentators who see the emblem as an epitome of the airline's unimpressive performance and sluggishness of its ground staff". It is evident that there was a general criticism by the public, of the choice of the symbol of a fat elephant for the airline. One of the critics was the Sole Administrator of the Company himself. An evidence of his view is seen when Fagge (1989) says:

> I was even happier when Major General Olu Bajowa (rtd) was appointed the Sole Administrator of the Company .... He blamed all the ills of the Airways i.e. indiscipline, inefficiency and wastages on the "wrong" choice of the elephant as the symbol of the company. His contention was that the elephant is a big for nothing animal and was not fast and therefore causes all the delays by the Airways.
>
> Psychologically speaking, the choice of the right symbol or Logo could influence the effectiveness of advertisement of the company.

After much agitations by the public, customers and even the staff of the company, at last on Thursday, 10 November, 1988 the President of Nigeria approved a new emblem for Nigeria Airways.



Plate 3: FLYING EAGLE: The new Symbol of Nigeria airways.

The Eagle symbol, super-imposed on letter "N" in national colours (green and white) started to add more beauty to all the airline's aircraft with effect from 15 December, 1988. According to Igboaka (1988),

> A"FLYING Eagle" has replaced the "Flying Elephant" on the emblem of Nigeria Airways.
>
> The airline's new "Eagle" is poised to soar away with its two wings spread out in flight. It replaces the old elephant, object of ridicule in newspaper and magazine cartons (sic).
>
> Speaking after receiving the presidential approval to change the airline's emblem on Thursday, the sole Administrator of Nigeria Airways, Major General Bajowa (sic) said: "I shall not relent in my efforts until Nigeria has a national airline of pride that she deserves".
>
> Mr. Femi Ogunleye, the airline's Assistant Director of Corporate Information said that the initiative to change the airline's logo was one of the pre-occupations of the Sole Administrator since assuming leadership of the airline early this year. ... According to Mr. Ogunleye "... any cost the change may warrant is worthwhile ..."

When in November 1988, the researcher read of the change of the airline's symbol, he was inspired to take up the challenge of a search into the existing badges and symbols in the Nigerian Army with a veiw to making changes where need be.

He feels that if the negative psychological effect of the emblem of Nigeria Airways could be responsible for the lookwarm attitude and the inefficiency of the company's workers such could be extended to the Ngierian Army as well if the bad symbols therein are not jettisoned.

1.3 STATEMENT OF THE PROBLEM

Researches in the Nigerian Army all along have been focused on Military Science; professionalism; Economic potentialities; the role of the Army in land operations; vulnerability of the Army and its like. No formal literature or report has yet been published concerning the significance (connotative and otherwise) and the aethetic values of the badges of the Nigerian Army and its departments.

It has been observed that some of the badges were designed without the application of the basic principles of design. The graphic elements of design were also not well applied.

Some inscriptions on some of these badges are in foreign languages ranging from Arabic, Latin, French to German!

It will be inimical to effective communication if a common language (lingua Franca) is not used. It also seems that the aesthetic values of these badges were neglected during their design. Some of the symbols are arranged in a crowded and clumsy manner. Also, it is very sad to note that most Nigerian soldiers (both officers and other ranks), who wear these badges on their uniforms, do not know the significance and meanings of the smybols and inscriptions on some of the badges!

The above therefore, are some problems existing in the Nigerian Army in graphic domain.

1.4 PURPOSE OF THE STUDY

The purpose of this study is to evaluate the existing badges of the Nigerian Army with the view of finding out how appropriate the symbols in them are and how well the principles of design were followed in their design.

Furthermore, the study is to find out the significance and meanings of the badges. Also the aesthetic values of the badges is to be evaluated.

The general evaluation is with a view of pointing out the anomalies therein (where there are) and to suggest possible better alternatives.

1.5 OBJECTIVES OF THE STUDY

The general objective of the study is to evaluate the significance and the aesthetic values of some Nigerian Army badges.

The specific objectives of the study are to:

(a) find out the meanings and social significance of some selected Nigerian Army badges;

(b) determine the appropriateness of the visuals (symbols) vis-a-vis the messages they are supposedly conveying;

(c) evaluate the badges, based on the generally accepted standard principles and elements of design;

(d) design alternative badges to replace the defaulting ones;

(e) suggest better ways of better badge design and production in Nigerian Army.

1.6 JUSTIFICATION FOR THE STUDY

Crane (1988) says: "The distinguishing badges would be carved or painted over the porch, and borne upon the shield of the chief and the banner in battle". He further went on to say; "Distinctness and definite characterization of form were highly necessary, since in battle it was important to distinguish your enemies from your friends, and the banner of the chieftain, the knight, or king, would be the rallying point for their followers and retainers."

From the above, it is noted that badges are very useful during battles to distinguish one section of the war from the other. It can be seen here that the need for the badge to be meaningful and easily recognisable by its people cannot be over emphasized. It serves as a means of quick and easy identification, thus its design has to be well attended to.

Also the study is very important in that if a badge is designed in a simple but effective way, it will enhance quick communication and training as attested to by Akolo (1987) as he says "... graphic communication forms part of skill training in the military because performance is supposed to be precise". In battles, signs which are clumsy, complex, vague and ugly will not attract attention and will waste a lot of time before communication takes place - if it takes place at all! This can lead to a very heavy casualty rate, in battle. The significance, meanings and aesthetic values of the badges therefore, require a significant period of study to avert loss of men at the war-front.

Furthermore, fitness to function which is one of the justifications for anything to exist, is a justification for this study. If a badge or symbol is to exist at all, it has to fit its function. It should serve as a short introduction of he who wears it. This is further commended by Teague (1949) when he says:

> This is inevitably true, that as a thing becomes perfectly adapted to the purpose for which it is made, and so approaches its ultimate form, it advances in the power to please us which we call beauty ....

> The function of a thing is its reason for existence, its justification and its end, by which all its possible variations may be tested and accepted or rejected.

Another justification (significance) for this study is the fact that the relics of the emblems, shields, badges, insignia and symbols of today will in generations to come, be useful historical documents. The relics will be used for comparison between the art of today and that of the future - just as we compare our weaponry, marks and heraldry with that of the peoples who lived some thousands of years before our time. We should therefore be conscious of the way we make our designs for they wil tell of our personality and characteristics. This view is supported by Crane (1988) when he contends that:

> These typical racial characteristics in art - these preferences in colour, form, pattern, treatment, sentiment, and idea, have left their marks upon the history of art, which indeed becomes finally, the <u>only</u> history of races - the only record left of peoples to tell us of their intimate life, their hopes and fears, their struggles and their aspirations, so that a scrap of wall-painting, a fragment of an incised slab, a piece of broken pottery, a weapon of bronze, or a jewel become in course of time full of significance .... The desire to record and to perpetuate seems to have stimulated the primitive artistic instinct in all race; and, indeed, it may still be said to be a living factor and motive in art production.

1.7 SCOPE AND DELIMITATION OF THE STUDY

The researcher has delimited the scope of this study to cover only the signficance, meanings and aesthetic values of some Nigerian Army badges, because of the following reasons:

(a) Time Constraints

To cover more grounds on the Nigerian Army, would mean biting more piece than can be churn at a time on one hand and spending more time for the study on the other hand!

(b) The Proliferation of Nigerian Army Badges

The researcher would have evaluated all the badges in the Nigerian Army were it not for the fact that they are just too numerous. Thus only the badly designed ones are under consideration.

After all, "he who is hale an hearty needs no physician but he who is sick" - the good badges do not require amendments. In view of the above, only the undermentioned badges are considered for evaluation and recommended for changes.

(a) Nigerian Army (NA) badge

(b) Nigerian Army (NA) cap badge

(c) Nigerian Army Museum badge

(d) Nigerian Army Directorate of Infantry (DOI) badge

(e) Nigerian Army Amoured Corps (NAAC) badge

(f) Nigerian Army Corps of Artillery (NACA) badge

(g) Nigerian Army Ordnance Corps (NAOC) badge

(h) Nigerian Army Electrical, Mechanical Engineers (NAEME) badge

(i) Nigerian Army HQ Supply & Transport Battalion (HQ S & T BN) badge

(j) Nigerian Army Imam Directorate (NAID) badge

(k) Nigerian Army Medical Corps (NAMC) badge

1.8 LIMITATIONS OF THE STUDY

Financial constraints beyond the researcher's control, enhanced the limitation of the study to a manageable one. The researcher was to go to all units and locations of the corps under consideration for data collection - the data was eventually centrally collected from Lagos.

Furthermore, scanty historical information about the origins of the existing badges in use in the Nigerian Army halted a detailed historical search into some of the badges' background. Some of the people contacted for information, usually replied with "I came to meet the badge in the Army, and there is no record about its history". Syndrome.

1.9 DEFINITION OF TERMS

For a better and clear understanding of certain terms used in this study which are generally mixed up and misconstrued, the following are explained:

(a) SYMBOL: This is a mark without type (alphabet) used to identify a corporation, agency, institution, Army and Corps in the Army. Same as emblem.

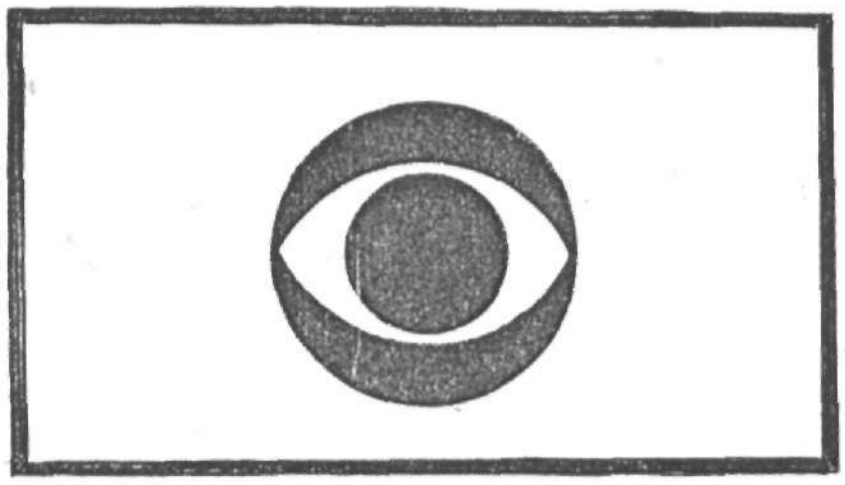


Plate 4: Designed by the researcher to illustrate a symbol of an eye clinic.

(b) PICTOGRAPH: Is a Public symbol, used to cross language barriers for direction, safety, transportation, Army Signals and others.



Plate 5: A universally accepted pictograph prohibiting smoking - used here as an illustration.

(c) LETTER-MARK: Is a group of letters used to form name in type. It is used to identify company, often to shorten a long name. It is not always pronounceable.



Plate 6: Designed by the researcher to illustrate a Letter-Mark

(d) LOGO: This is a word or words in Type, used to identify company, brand, project, group, department or Corps.



Plate 7: Designed by the researcher to illustrate a Logo.

(e) COMBINATION MARK: Is the use of both symbol and Logo together. It is also called signature.



Plate 8: Designed by the researcher to give an illustration of a combination mark.

(f) BADGE: This is a mark worn (usually a design on cloth or on metal) to show a person's occupation, department or Corps.



Plate 9: An existing badge in the Nigerian Army - used here as an illustration.

(g) <u>INSIGNIA</u>: Mark of authority, dignity, or honour, for example, the crown and sceptre of a king; in the military - it is an identifying badge of a regiment, corps, unit, department or division. Insignia and badge therefore, could be used interchangeably since they are synonymous.



Plate 10: Some existing designs in the Nigerian Army used in this study to illustrate Insignia.

(h) <u>AESTHETIC VALUES</u>: In this study aesthetic values shall mean the extent to which each badge under consideration combines the principles and elements of design to fulfil the aim for which it is made. The principles and elements are standards which have been tested and validated - which reliability has passed the test of time. Graves (1951) says of the principles: "... these principles are not artificial, arbitrary rules, but are natural forces that are as real as one's sense of balance and as potent as gravity".

1.10 ASSUMPTIONS

All the information collected from the Nigerian Army Headquarters as well as the ones supplied by other staff officers (of the corps under evaluation) rather than from the corps directors themselves, about the meanings and significance of their various badges, are assumed to be correct.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1 ORIGIN OF BADGES

> These heraldic bearings and badges had their origin in very remote times, and we must go back to earliest forms of human society, to the gens, and the tribe, who named themselves after some animal or plant, and adapted it as the distinguishing mark and ensign of the family to which they belonged, or to such primitive times as we read of in Mr. William Morris's (sic)"Roots of the mountains" and "House of the Wolfings, where he speaks of "The house of the steer" and "The house of the Raven". The distinguishing badges would be carved or painted over the porch, and borne upon the shield of the chief and the banner in battle.

The above is a submission by Crane (1898), which throws some rays of light into the origin of badges, insignia, emblems and symbols. The shield itself varied considerably in form, following the development of weapons, and the changes in armour and mode of fighting in different periods.

Crane (ibid) says: "... the love of symbol and emblem did not expire with the vigour of heraldic design. Indeed, a certain impetus was given to it by the "invention of printing".

2.2 BADGES IN NIGERIAN ARMY

Nigerian Army as it is today started as protectorates and constabularies respectively, after the abolition of slave trade and the

subsequent introduction of legitimate trade. Between 1861 and 1863, indigenous constabularies consisting of mostly Hausa and Yoruba people (as the initial ones were made up of West Indians) were formed.

As there were much aggressions and the fate of the trade was shaking, according to Ifeajuna (1965), "in 1897, a local force was raised and financed by Imperial Government officered from the British Army to project the Frontiers of the British protectorate. Thus in 1897, the West African Frontier Force (WAFF) was formed". And this is how the first all embracing badge of the Army was made.

Eventually the British Crown was included in all the designs of badges for the Army - since the British was in control of the Army's affairs.

In 1914 after the amalgamation of Northern and Southern Nigeria, the name WAFF changed to Royal West African Frontier Force (RWAFF).



Plate 11: RWAFF badge in use in the Army by 1914.

It was only at independence that Nigeria droped the use of the crown in its badges - but still the other components and concepts remained unchanged. The only prominent change is the removal of the crown and replacement with the Eagle - as it is clearly shown in the badges and symbols of Nigerian Army signals and the Royal signals, shown in plate 12 below.



Plate 12: Royal S badge and Nigerian Army Sig r badge compared.

After Independence, there was a great proliferation of badges which eventually led to the design of bad ones as well, the hangover of which is still being suffered today.

Independence should mean a total emancipation from all forms of colonial identities, mentality, and inclinations.



Plate 13: Some Nigerian Army badges that sprang up after independence.

2.3 DESIGN

DESIGN is finding the best solution to a problem within the limitations of the problem. It differs from mathematics in that more than a single solution exists for each problem in the former (Design) while only one solution exists for the latter (Mathematics). These solutions are called alternate solutions in Design. Designers attempt to find the optimum or 'best' of the alternative solutions and bring it into use. Thus there can always be a better solution to particular design problem.

Graphic design is NOT art. The fine artist has an audience of only one (himself or herself), whereas the graphic designer deals with a mass audience of sometimes millions. The intent of both are different. Often, graphic design looks like art (and vise versa) - in that materials and techniques are similar, both artist and designer solve visual problems. The great difference however, is that while the artist satisfies self, the designer must satisfy and move groups of people to attend an event, follow a sign, understand a map, or buy a product. The design must be attractive, capable of holding attention long enough for a message to be communicated.

The gestalt theory has to be put into consideration when designing. It says on one hand that "the parts of a visual image may be considered, analyzed, and evaluated as distinct components". On the other hand it says "the whole of visual image is different from and greater than the sum of its parts. The parts as well as the whole of a design therefore, are both very important.

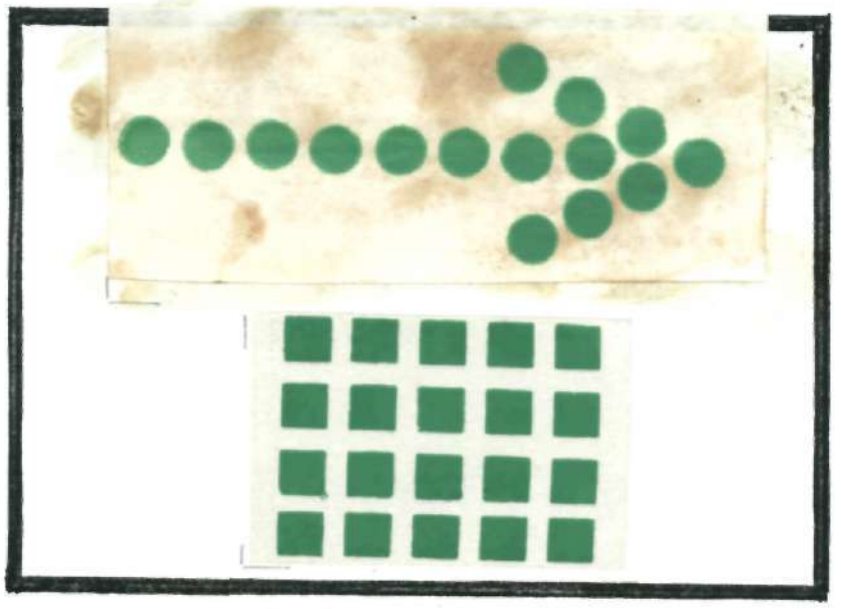


Plate 14: A design to illustrate the gestalt theories mentioned above.

2.4 COLOUR

Colour is the most direct path to the emotions of an audience. Thus a designer must not select colours just because "He likes it" but because "it is functional".

Also note that hues with short wave lengths (like blue, violet and green) tend to move back from the eye. "Those with long wave lengths (like red, yellow and orange) tend to advance towards the eye". Says Itten (1961), Graves (1951) also has the same opinion.

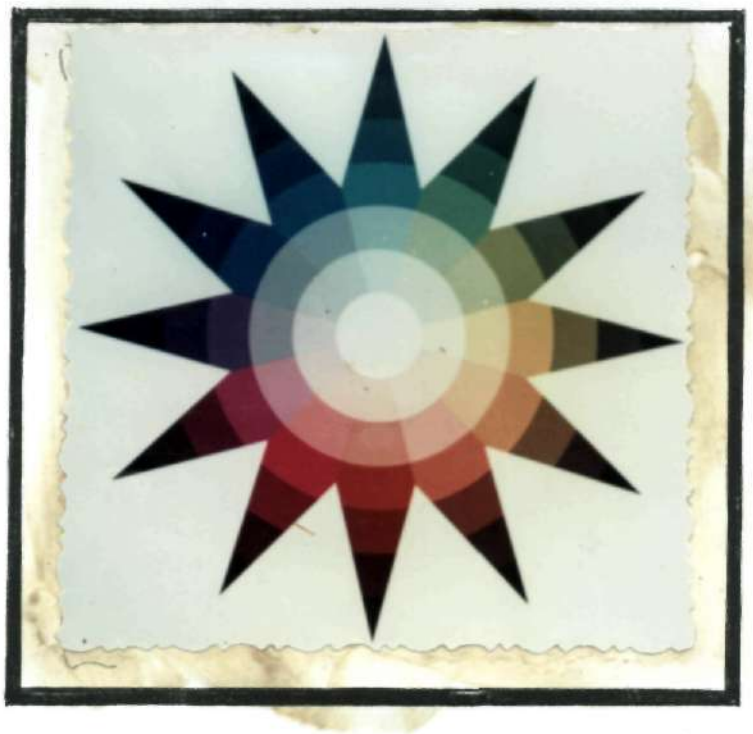


Plate 15: A colour star adapted from a page in Itten (1961) to show varieties of colour from which a designer can sellect.

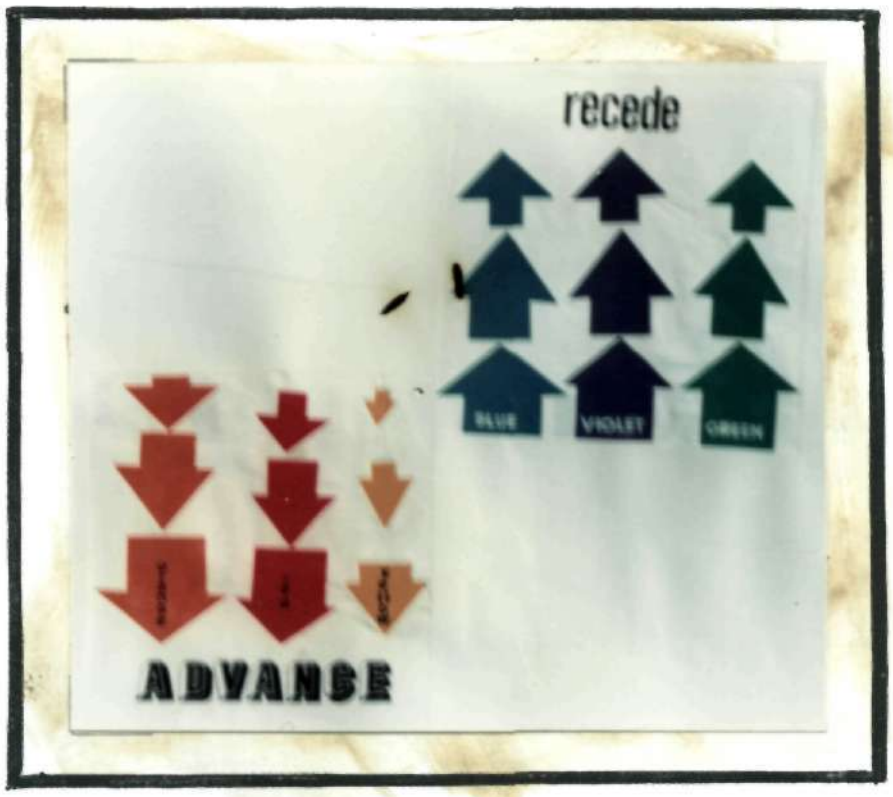


Plate 16: A design by the researcher illustrating the movement of some colours.

The temperature of colours also affect the way the audience responses to works of art and design. Yellow, orange and red tend to be warm while violet, blue and green tend to be cool. One feels cool in a room painted blue, while the one painted red creates seemingly a warmth. Aboderin (1978) says "Colour can be warm or cool, light or heavy and active or passive. The blue side of the spectrum is cool while the red and yellow are warm. The artist can use red as an aggressive foreground". He further says "yellow and white tend to reflect and can seem larger than normal when applied", in support of the above notion.

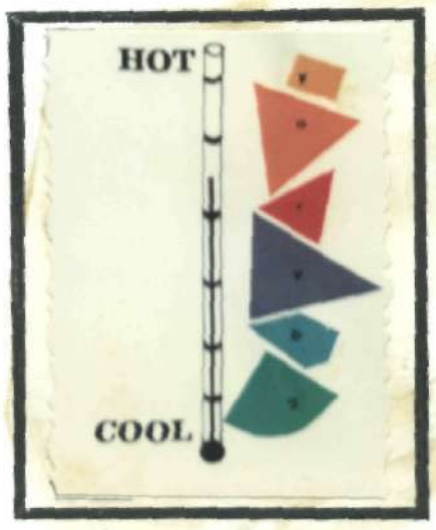


Plate 17: A design by the researcher illustrating colour temperature.

Itten (1961), says:

> Colors are forces, radiant energies that affect us positively or negatively, whether we are aware of it or not.

> The artists in stained glass used color to create a *supramundane*, mystical atmosphere which would transport the meditations of the worshiper to a spiritual plane. The effects of color should be experienced and understood, not only visually, but also psychologically and symbolically.

Observing a yellow square on white and on black - backgrounds, on white, yellow looks darker, with an effect of fine, delicate warmth. On black, yellow looks very brilliant and cold with an aggressive quality of expression. Also a red square on white and on black if observed, red looks very dark on white, and its briliance scarcely asserts itself. On black, however, red radiates luminous warmth. Furthermore, a blue square on white, if observed, the effect of blue is one of darkness and depth. While on black, the blues takes on a brilliant character, with deep luminescence of hue.

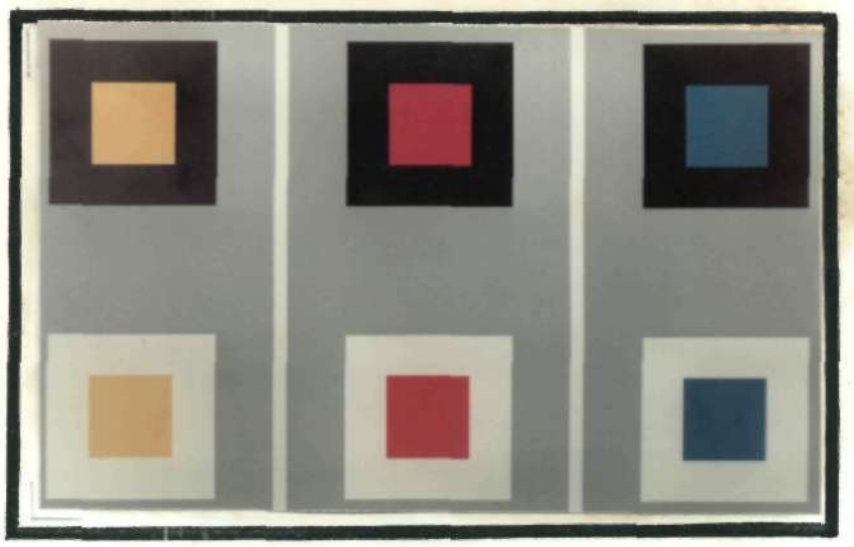


Plate 18: An illustration to show the effect the background colour has on the foreground colour and vise versa.

In view of the above, the designer should be knowledgeable enough in colour properties so that effects will not be accidental but intentional.

2.5 WHAT IS AESTHETICS?

There are many defnitions of aesthetics. Those who attempted to define it include Osborn, (1970), Feldman, (1970), Edward, (1972), Smets, (1973), and Dufrence, (1979), to mention but a few. The idea of restricting the concept of aesthetics to preferential judgement alone, was objected to by Feldman (1970). He agreed that aesthetics is not complete if it has not passed through description, formal analysis, interpretation and evaluation. On the other hand, Dufrence, (1979), has a contrary opinion to that of the aforementioned Osborn et-al. He feels that works of art only exist when they are viewed, apprehended, constituted and reconstituted by observers. He further says that there must be a consensus evaluation by people and if the work has pass mark, then and only then could it be said that it is good, beautiful, nice, well done and so on.

The researcher does not buy this idea of Dufrence (1979), in that untrained eyes which know little next to nothing about aesthetics may give consensus of bad to an otherwise good work.

2.6 SOME CONSIDERATIONS WHILE EVALUATING A DESIGN

There are seven elements of design which are - Direction, Line, Size, Texture, Value, Colour and Shape. In evaluating and describing any design or work of art, one or more of the above elements must be present. Graves (1951), says: "These elements are the building blocks of art structure. They are the alphabets or scale of graphic expression. When an artist organizes these elements, he creates form which is design or composition".

There are also three principles which guide the way in which these elements are combined when a designer designs. These are repetition, harmony and discord. The proportion at which the above elements are combined is what makes either a good or a bad design.

> The thing which sharply distinguishes useful design from such arts as painting and sculpture is that the practitioner of design has limits set upon his freedom of choice. A painter can choose any imaginable shape.

> A designer if designing a bread knife it must have a cutting edge and a handle, if he is designing a car it must have wheels and a floor.

Hans (1976) who made the above statement confirms the limitation of the designer. "It must be functional", he says.

Also simplicity of the design is of a great importance, as well as performance and jointing. Alexander (1964) says: "Simplicity, performance, and jointing are at odds with our desire to minimize the cost of the materials. For if we choose the cheapest material for each separate task, we shall not necessarily have simplicity, nor optimum performance nor materials which can be clearly jointed".

From the above, it can be seen that the designer has a real task ahead of him, if he is to conform with the requirement ideally.

CHAPTER 3

3.1 METHODOLOGY

Adetoro (1986) says " ... methodology aspect of the study is very important .... Everything needs to be spelt out in detail: Where? When? How? and Who?"

The design and methodology used in this study is Evaluation Research. This method of research according to Adetoro (1986) " ... is to collect data in order to make decisions about the value of a product or technique". He further says that:

> This is very crucial in environmental studies. There are two types of evaluation: formative and summative. The function of formative evaluation is to collect data about programmes while they are still being developed or to modify such programmes. The summative function of evaluation occurs after the programme has been fully developed. It determines the worth of the final programme in relation to similar types.

The summative evaluation method is more suitable for this study, therefore it was used for effectiveness.

3.2 PROCEDURE FOR DATA COLLECTION

The researcher went to Nigerian Army Headquarters Lagos to request that letters be written to various corps/departmental commanders so that they could send samples of their respective badges as well as written explanations about the significance, and meanings of those badges.

The replies were put together in Army Headquarters, and sent to the researcher collectively. The method enhanced quick and easy accessibility to the data.

3.3 DATA ANALYSIS

After the collection of data, the researcher organized and broke them into manageable fragments.

The badges that were designed well and those that were not well designed based on design analysis, method used by 'Graves Mäiland' were separated. It should be noted that based on the principles of design and their elements which "are not artificial, arbitrary rules, but are natural forces that are as real as one's sense of balance and potent as gravity," Says Graves (1951), the researcher evaluated the badges collected to differentiate between the good and the badly designed ones. This method of evaluation was used following the assertion by Graves (ibid), as he says: "The reliability coefficients are consistently high, indicating that the test is reliable in a variety of applications. Several of the coefficients are over .90; the median is at .86.

Even the lowest are high enough to indicate that the test is reliable with highly selected as well as unselected groups".

3.3.1 SIGNIFICANCE AND MEANINGS OF BADGES UNDER EVALUATION

The followings are the badly designed badges and the explanations of their significance and meanings:

3.3.1.1 NIGERIAN ARMY (NA) BADGE



Plate 19: Existing badge for Nigerian Army

(a) The Eagle: The eagle in Plate 19 above, is the symbol of graceful power of the Nigerian Army (NA). The NA maintains keen surveillance in peace and strikes swiftly and decidedly, only when provoked beyond tolerance.

(b) Pointed Star: The two inter-laced triangles, like a six-pointed-star, is the first symbol of Nigerian Unity. It was struck by Lord Lugard in 1914, when Northern and Southern Nigeria, were amalgamated into one united country. The Nigerian Army is to maintain therefore that unity and peace.

(c)

نصر من الله

The arabic inscriptions above mean

= Nasri Minal-Lah (Arabic)

= Victory is from God only.

This motto was inscribed on the banner under which the Nigerian indegenous forces defended their fatherland against the colonial forces. The NA stands to defend the country at all times.

(d) Red Colour: Signifies the sacrifice of the NA for the unity of the Nation and her protection at all times.

(e) The Scroll: The Arabic Script is inscribed on a scroll. The Scroll is adopted from Egyptian Civilization.

3.3.1.2 NIGERIAN ARMY CAP BADGE



Plate 20: Existing Cap badge for the NA.

The above Plate, is the existing Cap badge in use in the Nigerian Army. It is culled from the NA badge and thus has the same meanings, significance and connotations for the corresponding symbols.

3.3.1.3 NIGERIAN ARMY MUSEUM BADGE



Plate 21: Existing badge for the NA Museum.

(a) Background History: When the war against Japan began during the second world war, Nigerian troops were sent to India and they fought in the Burma campaign as part of the 81st and 82nd (West African) Divisons. The most important battle in which both Divisions were engaged, was the capture of MYOHAUNG on 24 January 1945. This date has since then been commemorated by an annual ceremony. The symbols of both Divisions (81 and 82) are now used as co-symbols for the NA Museum.

(b) The Emblem of the NA Museum consists of GIZZO (Anase) the spider (the sign of 81 West African Division). This connotes wisdom in war tactics.

(c) The spider is touching two crossed spears, passing through an African headpad, symbolizing 'through our carriers we fight' - this was the sign of 82 West African Divsion.

(d) The emblem of the NA Museum therefore represents the meeting of both 81st and 82nd West African Divisions at MYOHAUNG, the battle and capture of MYOHAUNG on 24th January 1945 during the second world war.

(e) The Scroll is the background on which the name 'NA Museum' is inscribed.

(f) The background colours of black and red, are adopted from the Nigerian Army.

3.3.1.4 NIGERIAN ARMY DIRECTORATE OF INFANTRY (DOI) BADGE



Plate 22: Existing badge for NA Directorate of Infantry (DOI).

The badge has two crossed rifles on red, white and green background.

(a) Rifles: The crossed rifles are the basic fighting weapons of the infantry. The rifle, in fact, is referred to as the soldier's wife. It is obvious how important the wife is to a husband. Therefore, the importance of the rifle to a soldier needs no overemphasis. The effetiveness of the rifle could make the difference between life and death of a fighting soldier in war.

(b) Red: Danger is often depicted with red. The Human blood is red. The spilling of blood is a dangerous enterprise. Thus the red on the infantry badge symbolizes the supreme sacrifice the infantry soldier is called upon to make in times of war or during civil disorder.

(c) White: The white in the middle of the badge stands for peace. Soldiers fight wars to make peace and make peace to fight wars if, when and where necessary. When a white flag or handkerchief is raised in periods of war, it indicates "let's talk peace" or "let there be lull".

While blood is being shed, there is always room to negotiate for peace. No war is a fight to finish affair, there is always a window jar for peace talks. There is no permanent friend and no permanent enemy in the military.

(d) Green: The green represents the vegetation. The infantry soldier often camouflages to merge with the ground on which he trains and fights. The uniform, berret, belt and steel helmet are all green. Thus it is easier to blend with the 'ground' - environment.

(e) Inscription: The MOTTO of the Infantry is courage, dedication and sacrifice. It takes courage to choose the army as a career and more than just physical courage to be an Infantry soldier. Though there is hardly any profession that has no atom of risk involved in it, but it is the degree of risk involved in each profession that makes the difference.

So as an Infantry soldier, one needs a lot of courage, unalloyed loayalty, dedication preparedness at all times to lay down one's life in order that others might live. There can be no greater sacrifice than to die for the sake of other people and the Nation in general.

The infantry badge therefore, has been carefully designed to bring out the inner feelings of the Infantry soldier, alongside with his operational environment.

3.3.1.5 NIGERIAN ARMY ARMOURED CORPS (NAAC) BADGE



Plate 23: Existing badge for NAAC

Armour, in a general concept signifies mobility, shock action, firepower, protection and destruction.

In most armies the world over, all or some of these characteristics are embodied in the corps badges or colours. The NAAC therefore, adopted the universal approach in selecting its colours and badge.

(a) Colours: yellow - signifies the yellowish sands of the desert where cavalry forces operate best. It also stands for firepower. Red - symbolizes the blood that is always spilled during battles. It also stands for destruction.

(b) The Eagle: This is the symbol of Nigeria and her strength as is depicted on the coat of arms of Nigeria.

(c) The Encircled 'Mailed Fist': is indicating the firepower also known as 'punch' - a characteristic of the Main Battle Tank (MBT).

(d) Two Streaks (Flashes) of Lightning: These symbolize the shock - effect of the armour in battle.

(e) The MBT: This represents the type of equipment in the corps' inventory. The Eagle MBT is one of the tanks in the Corps - thus it is there to represent its mobility potentials.

The capability of the MBT during the First World War added shock effect and this represented by the 'Mailed Fist', was adopted by both the Germans and the British and is still retained by some other armies - Nigerian Army is not left out in the adoption.

3.3.1.6 NIGERIAN ARMY CORPS OF ARTILLERY (NACA) BADGE



Plate 24: Existing badge for NA Corps of Artillery (NACA)

(a) Colours - The Red, Yellow and Blue colours at the background of the badge jointly represent the firepower of the artillery gun.

The Artillery is known for its unique long-ranged fire power effect. The green stands for the vegetation on which the artillery operates. The logical reason behind these colours is the representaton of external and muzzle effects of the ballistics. The red represents the flame at the muzzle when the weapon is fired. The yellow represents the yellow flame released between the red flame and smoke at the gun's muzzle. The blue is the last bluish flame seen at the muzzle before the white smoke is released.

(b) The Cannon denotes the ancient (14th century) gun from where the modern day artilleries in the world evolved. It is in a tacit (resting) position.

(c) The Eagle perching on a Scroll, symbolises the strength of the Corps as also used by the NA.

(d) 'The Vulcans' written on a Scroll on which the Eagle perches, is a nickname of the artillery which was derived from the goddess of thunder.

It also relates the eruption of a Volcano with the eruption of the cannon gun when fired.

(e) <u>The motto</u> is written in Latin "FIDELITAS CELERITAS ET DELIGENTIA" meaning - Accuracy, Speed and Deligence. It can be seen very clearly that the motto is an adoption (in Latin).

3.3.1.7 <u>NIGERIAN ARMY ORDNANCE CORPS (NAOC) BADGE</u>



Plate 25: Existing badge for NAOC.

(a) <u>Background</u>: The background of the badge is in green - white - green colours, which is adopted from national colours of Nigeria.

(b) Eagle Perching on the two Interlaced Triangles: Is adopted from the NA, thus it symbolizes the same thing as in the NA badge.

(c) Colours:

Blue stands for stores

Red stands for Ammunition

Yellow stands for vehicles

(d) Shield: The shield represents the protection potentials of NAOC to stores, ammunition and vehicles of the Nigerian Army.

(e) The motto: "Service and Loyalty" shows the commitment of the Corps to the service of the nation.

3.3.1.8 NIGERIAN ARMY ELECTRICAL AND MECHANICAL ENGINEERS (NAEME) BADGE



Plate 26: Existing badge for NAEME.

(a) The Eagle is an adoption from the Nigerian Army badge. It stands for strength and vigilance.

(b) The Scroll on which the Eagle perches bears the name of the Corps (NAEME).

(c) Horse: This symbolizes the Mechanical horse power of the Engineers.

(d) The Chain: It runs from the neck of the horse to the globe - which represents the power of the horse that it uses to recover the whole world at difficulty. Recovery is one of the major roles of the NAEME.

(e) Flash at the background:: The flash symbolizes the electrical section of NAEME. The Corps provides electricity at all times to the Nigerian Army.

(f) Colours: yellow and Red depict the fire power of its heavy machines.

3.3.1.9 NIGERIAN ARMY HQ SUPPLY AND TRANSPORT (ST) BATTALION BADGE



Plate 27: Exising badge for HQ S & T BN

(a) Colours: Blue symbolizes sea and air transportation which the ST takes care of. It depicts night operation as well.

Yellow depicts all forms of combat supplies including catering, domestic/industrial gases, petrol oil and lubricant (POL) and provision of fire services. It also stands for day time.

(b) 60 A: This is an identification number of he Battalion.

(c) The Eagle standing in the air by the right of the badge symbolizes the strength of the Nigerian Army.

(d) Motto: Below the rectangle is a large Scroll with ends pointing downwards, and on the yellow part it is written "Service day & night". This shows the dedication of the battalion - it is a job of twenty-four hours (a non-stop service).

3.3.1.10 NIGERIAN ARMY IMAM DIRECTORATE (NAID) BADGE.



Plate 28: Existing badge for NAID.

(a) The Eagle denotes strength as indicated by the Nigerian Army. The Eagle folds its wings over the crescent moon, signifying its protection of Islam in the Nigerian Army.

(b) The Crescent stands for Islam. It is a universally accepted symbol.

(c) The Colours: Navy blue, sky blue and leaf green stand for the Nigerian Navy, Air Force and Army respectively.

(d) The Star with five points which is almost enclosed by the crescent represents the five pillars of Islam. Each point, stands for a pillar.

(e)

الله أكبر

The arabic inscriptions above mean
= "Allahu-Akubar" (Arabic)
= "God is great".

3.3.1.11 NIGERIAN ARMY MEDICAL CORPS (NAMC) BADGE



Plate 29: Existing badge for NAMC.

(a) <u>The Motto</u>: "Vita Cumsque Maxima Aestimanda" is in Latin language which means "All lives are precious", is written on a Scroll adopted from the Egyptian Civilization.

(b) <u>The Staff and the Serpent</u> is known in Greek word as "AESCILAPIUS" which was the god of medicine. The staff and serpent are the signs of Greek patron. Nigerian Army Medical Corps thus adopted the symbol from the Greeks.

(c) <u>The Wreath</u>: is a representation of the mat used in preparing wreath for the dead.

(d) <u>The Colours</u>:

<u>Maroon Red</u> - symbolizes the danger and delicacy involved in handling the sick.

<u>Yellow</u>: represents drugs dispensed in the hospitals.

<u>Green</u>: is the agricultural riches of Nigeria.

One can see that almost all the symbols and inscriptions on this badge, are adopted from one foreign civilization or the other.

CHAPTER 4

4.1 DESIGN PRACTICALS

The badges collected were intensely criticised by the researcher, both positively and otherwise, based on the principles and elements of design. Eventually, the good badges were removed as they were non-essentials as far as this study is concerned.

Another huddle crossed by the researcher, was the design and production of alternative badges to replace the bad ones. For, it is not enough to criticise the existing badges without providing better alternatives. Based on the basic and universally accepted principles of design and putting all the elements into consideration and proper use therefore, each of the existing bad badges is hereby provided with a better alternative.

Before one can accept that the alternative badges are better in each case, however, the researcher placed the existing and the alternative side by side in each case for evaluation based on the basic principles and elements of design, earlier mentioned.

4.2 EVALUATION

In evaluating the badges under consideration, the plates having the existing and the alternative badges are not labelled with explanations but only with letters (like ZW, PT, NH and so on), so as not to bias the minds of the readers. The judgement would thereby be done objectively. The explanations/descriptions of the plates are available on the list of Plates - (Page xvi).

4.2.1



Plate 30:

ZW is a better design than RC. There is a dominance of red background in ZW unlike in RC, where there is a contrast - which does not give room for unification of the badge. There is appropriateness of colour of the Eagle in ZW, whereas the colour of the Eagle is not realistic in RC. In Nigeria, the "Green Eagle" has been adopted as a national symbol.

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Unfortunately RC represents the Eagle with "Yellow" colour! Furthermore ZW is very simple and not clumsy unlike RC which is complex and clusmy. the outlines of the star on which the Eagle perches are not distinct in RC, on the other hand, they are quite clear in ZW.

On the social aspect of it as well as communication, it is found out that ZW gives meaning to more people (audience) than RC. The motto is written in Arabic in RC, (which not many Nigerians in general and soldiers in particular understand), whereas it is written in English (Nigeria's lingua franca), in ZW. the eagle in ZW, is more poised and aggressive (which fulfills its purpose) than the bird which looks more of a "dove" in RC than an Eagle. From the above points ZW is a better design.

4.2.2

UM LT



Plate 31:

UM is not as good as LT. For visual attraction, LT is larger and attention will be drawn more to it than to UM - The larger a visual is, the clearer and more visible it will be. (in most cases). LT is more realistic with the green colour on the Eagle as against yellow. The Eagle in UM seems to be 'cold' while that of LT is very agile and ready for action. LT is simple and yet to the point (functional). It communicates faster and to more audience than UM. LT is a more unified design, more beautiful and more harmonious.

From the above evaluation, it can be seen clearly that LT is a better design than UM.

4.2.3



Plate 32:

PI is better designed than NH. PI is more directional - vertical, while NH is not - it is vague as to its direction. There is unity in PI - all the visuals in it are bound together in one entity, but there is separation and disunity in NH. The yellow is far away from the black and red (the latter being the main badge). There is a dominance of black colour in PI whereas there is none in NH. The spider is too simplified to a fault in NH whereas in PI, it is more realistic.

It can be seen clearly from the above evaluation, that PI is very much better than NH.

4.2.4

WK TV



Plate 33:

TV is a better design. The idea of a conventional hangover of the Scroll from old Egypt is removed from TV. There is dominance of red colour in TV as against WK where all the three clours red, white and green, have equality. Such equality gives room for laxity as against the ideal unity prompted by dominance in TV. In TV the outlines of the crossed rifles are very clear, but in WK, it is not so.

A very vital aspect of the infantry is missing in WK - that is the "bayonet". It is the singular and unique weapon that distinguishes the infantry from all other departments and corps of any army. "No bayonet no infantry" goes a saying.

4.2.5

JQ HG



Plate 34:

HG is better designed than JQ in many ways. HG is more distinct in its direction. The Nigerian Army symbol (in white background) attracts attention to HG while JQ is neglected. The representation of lightning flashes is not obvious in JQ whereas its total removal in HG, creates more room and "fresh air" for the other visuals. HF is plain and beautiful as in the words of Lawrence Sterne as quoted by Teague (1949) "Beauty, like truth, is never so glorious as when it goes the plainest" but JQ with aesthetic considerations is clumsy and ugly.

4.2.6

HB

MF



Plate 35:

MF is a better design. It is more directional. Attention is directed straight to the top right corner of the badge - where the action really is.

In HB on the other hand, there is no particular visual that attracts more attention than the other - one has to be lost in wondering. It puts the viewer into a confused state.

Structurally, the wheel of the cannon at the far end in HB is not complete at the top - it is as if it is cut off. In MF, it is complete. The badge is too busy and clumsy in HB, whereas in MF, it is simple and to the point. There is no unity in HB despite the busy aspect of the visuals, but MF is unified and also there is peace and harmony therein. The infinite range of the artillery gun is depicted in the flashes (blue, red and yellow) vanishing into the edge of the badge in MF but in HB, the muzzle of the gun is tacit and resting in a horizontal posture. In MF, the muzzle is standing at action position and really engaging a target. Also as against the motto in HB,written in Latin in MF, the motto is written in English for the purpose of better communication. The use of scroll is jettisoned in MF but it is used in HB. In all, it is seen that MF is simpler, more beautiful, unified and harmonious than HB.

MF is more realistic - the sky is blue and the field is green as against HB, where everything is in a shamble.

Considering the aesthetic aspects of design therefore, it is concluded that MF is better designed than HB in so many ways as enumerated above.

4.2.7

EY



QV

Plate 36:

QV is not as beautifully made as EY, it is also not as good as EY. There is too much adoption in QV - the background (green white and green colours) is that of Nigeria. Also the Eagle and the star on which it perches are symbols of Nigeria. That is monotony. The badge is borrowing too much symbols from Nigeria! Also, the badge is too busy unlike EY which is simple and to the point.

It is the colours that really matter in this very design. EY is specific as regards its direction. There is unity in EY, prompted by the Nigerian Army crest and the motto. There is a contrast of direction in EY, created by the "service and loyalty" with its white background - but the contrast is being balanced up by the dominance of the vertical directions of the remaining colours. EY is very simple and does not waste space, but QV is clumsy, confusing and does not convey the message directly. Therefore EY is more preferable. EY is a better proportioned and more unified shape than QV because the sides are related by a repeated ratio or continued proportion. The Golden mean ratio is therefore fulfiled here as recommended by Graves (1951):

$$\left(\frac{\text{width}}{\text{length}} = \frac{\text{length}}{\text{width + length}} = \frac{1}{1.618} = \text{Golden Mean}\right)$$

Also one can easily describe EY by saying it is a rectangle. But QV requires numerous words to describe.

From the above evaluation and submissions therefore, it can be seen clearly that EY is a better design than QV.

4.2.8

ON



VR

Plate 37:

ON is a better design than VR in that, among other things, the former is not floating while VR, is a floating design because it has no background - it therefore, has lost all its unity by that. In VR, the head of the horse covers the letter 'E' in (NAEME) showing (NA(?)ME)! It therein misinforms the audience. The letters therein are also too tiny and legibility of them is poor.

But in ON, the (N.A.E.M.E) is very bold and not confusing. The background colours of ON, also create unity that is lost in VR.

The replacement of the globe at the lower end of the chain in ON, with the Nigerian Army emblem, makes ON a more meaningful message to the Nigerian Army as against VR, where the horse has the whole world as its problem. The horse in ON, has less area of jurisdiction and as such will do a better job, since effort is concerted - the horse pulls only Nigerian Army in ON, as against pulling the whole world in VR. In all aspects, ON dominates VR, and so it (the former) is better.

4.2.9

TE WO



Plate 38:

TE ,is not good, but WO is good. WO is decisive in its direction, but TE is not - WO is emphatically a horizontal rectangle, the horizontal length definitely dominates the vertical width, while on the other hand TE is vague as to its direction. TE is structurally very weak and there is no unity and harmony, but WO is wholesome and unified into a single entity. It can be seen that in TE, 60A is separated from the centre twin triangles. Also the Eagle and the scroll on which the motto is written are disjointed whereas in WO, there is balance and unity. WO can be seen as a single entity while TE, has six (6) different distinct designs being disjointed: (1. the blue triangle; 2. the yellow triangle; 3. the '60A'; 4. the Eagle; 5. the blue part of the scroll and 6. the yellow part of the scroll on which the motto is written). Furthermore, the yellow colour dominates the blue and white in WO but there is no such dominance in TE, which makes the struggle (between the colours on one hand and the shapes on the other) an inifinite one without solution. Design WO is fenced round with blue, which is a type of security and unity, but TE is divided among itself and has fallen short of expectation.

From the above enumerations therefore, it is obvious that design WO is far better than design TE.

4.2.10

DZ



IJ

Plate 39:

DZ is more interesting than IJ. There is a lot of wasted area in IJ whereas in DZ, all the spaces available are judiciously utilized. The main message which is the visual in IJ, is too small in size comparatively with the background, on the other hand in DZ all the sizes are in good proportion.

Thus structurally, DZ is better than IJ. There is more unity in DZ and the crest is the largest symbol being the major and center of attraction. In IJ, the bird which is expected to protect the other visuals is over-shadowing them all. The bird which is expected to be an Eagle, looks more like a dove than an Eagle in IJ, but on the other hand, in DZ one would not look twice before recognizing the Eagle there. The motto "God is great" in DZ will reach more audience in Nigeria than the Arabic words in IJ - which makes the former more successful in outreach. The green background in DZ, is more appropriate to the Nigerian Army than the deep blue, sky blue and the leaf green (the Nigerian Armed Forces' colours) background in IJ. On the whole, DZ is more beautiful, unified and harmonious than the design in IJ.

4.2.11



Plate 40:

SO is better than XD in many ramifications. SO is more portable, economical in space usage and in the usage of visuals. It is also more harmonious than XD, which has most of its visuals scattered all about the space. In SO, there is conflict of direction but there is the dominance of the direction of the background colours, thus harmonizing the whole design. There is a wastage of space and words in XD where the motto is written in two languages (Latin and English) - thus creating monotony. SO has chosen one and a better language - English (in terms of outreach percentage in Nigeria) for the motto. There is unnecessary embellishments and inclusions of non-essentials in XD while in SO, it is not like that. Therefore SO agrees with Teague (1949) who says: "Unnecessary embellishments, avoidable complexities, obscure the significance of forms and confuse the binding rhythms of any scheme". If 'All lives are precious', what use is the wreath which is only needed after a person is dead? In SO, it is felt that such irrelevant symbol is not fit since it negates the idea of the motto. SO, is conclusively more unified and right.

CHAPTER 5

C O N C L U S I O N

5.1 FINDINGS

5.1.1

During the evaluation of the various badges, it was discovered that the usage of alien languages (rather than the lingua franca of Nigeria), is still a syndrome that is very much in vogue. It is evident also that this factor hinders free flow of communication.

5.1.2

Inclusion of all the aims, objectives, qualities and hopes of the various corps in their badges is the order of the day. Much so, that the end products of the badges are choked up, clumsy, too busy and communicate less as a result.

5.1.3

It is discovered also that non-professional/non-military personnel (graphic designers and artists) are normally given the contracts of designing these badges - while there are competent, trained graphic designers (within the military set up), whose on-the-job services have been neglected.

An example of poor art pieces done by non-military personnel, can be seen in plate 41 below.



Plate 41:
A Sculpture piece in NA Depot.

The Sculpture Piece in Plate 41 above, represents an officer (Lieutenant) who is battle dressed and dashing down to take cover as it were. The piece has so many confusing messages. In the first place, an officer does not normally carry a rifle - he has his Pistol as his personal weapon.

Also, before the 'bayonet' is fixed on a rifle, the soldier must be ready to charge (attack a surprised, wounded, or helpless enemy within his close-up reach) and not to dash for cover.

It is discovered that if a military personnel had done the piece of art work in plate 41 above, apart from saving cost, such professional mistakes mentioned above would have been avoided.

5.1.4

All the existing badges under consideration and evaluation, are found wanting in one way or the other. The elements that are naturally intertwined with good designed works, are not present in them.

5.1.5

The use of colour, is arbitrary in the design of the badges.

5.1.6

The finishing of some of the works, are very poor, and this overshadows and beclouds jobs that would have been better executed.

5.1.7

The significance of some of the symbols to their respective corps, which should form the bedrock on which other elements are built were discarded in the design stages, as well, as in the finishing.

5.1.8

It seems as if some corps do not get their priority right when it comes to the design of their badges. An example is the Infantry which accepted a badge that does not show the "bayonet"!

5.1.9

The general negligence of the aesthetic domain in the design of the badges, is very apparent in the various badges considered.

5.2 RECOMMENDATIONS

The under mentioned are suggested and recommended as a result of this study:

5.2.1

Alien languages (like Arabic, French, Latin, German, Greek and so on) rather than the lingua franca, should be removed from the design of badges of Nigerian Army for easy flow of communication.

5.2.2

While designing badges/emblems, it should be noted that the inclusion of every detail will only make the final work uninteresting, clumsy, too busy, ugly and make communication more difficult. Therefore, unnecessary embellishments, avoidable complexities in designs should be removed. Also it should be noted that it is not all the attributes of a coprs/department that are important. The most important, should be included in representational form (symbolically) in the badge.

5.2.3

It is advisable that the services of the professional (well trained) graphic designers, - preferably those in the military, be made use of in graphic design in future. This will take care of the arbitrary use of colours, bad finishing of graphic products and the neglect of aesthetic values. The elements and princples of good design will be taken into consideration if a trained artist does the art works and production.

5.2.4

Where there are no military personnel to do the art works required, the artist who comes from outside the military, should be properly educated on the subject he is to work on. All relevant data, should be made available to him for a better job to be accomplished. Better still, if a job has to be done by civilian contractors, the military personnel who should also be a professional (Artist) should give expertise advice.

5.2.5

The under mentioned badges which were found more suitable, after rigorous evaluation, are suggested as alternatives to the existing ones.

5.2.5.1

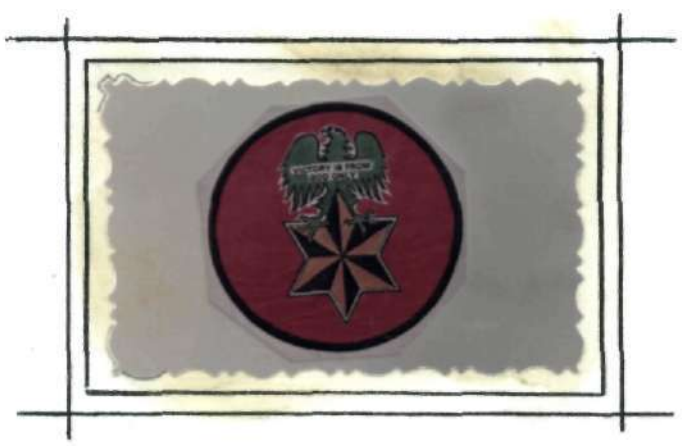


Plate 42:
Recommended badge for the NA

5.2.5.2

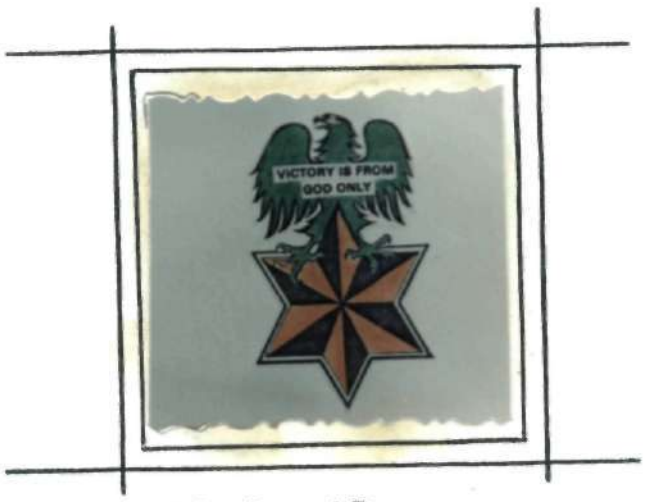


Plate 43:
Recommended cap badge for the NA

5.2.5.3



Plate 44:
Recommended badge for the NA Museum

5.2.5.4

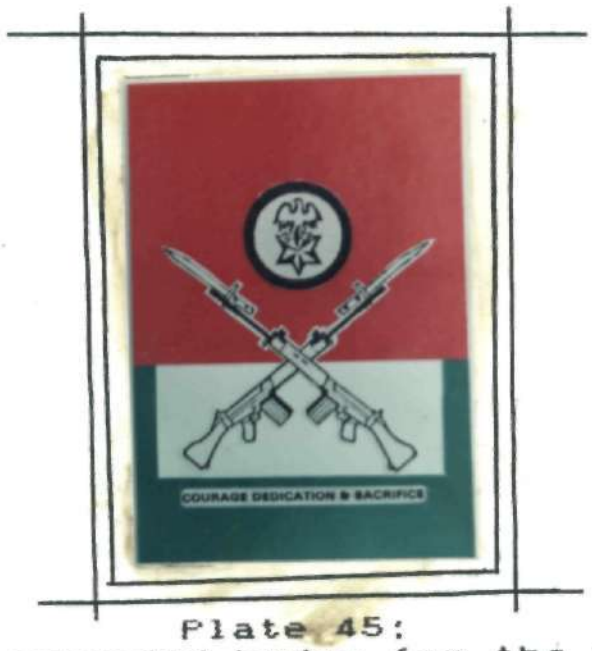


Plate 45:
Recommended badge for the NADOI

5.2.5.5



Plate 46:
Recommended badge for NAAC

5.2.5.6

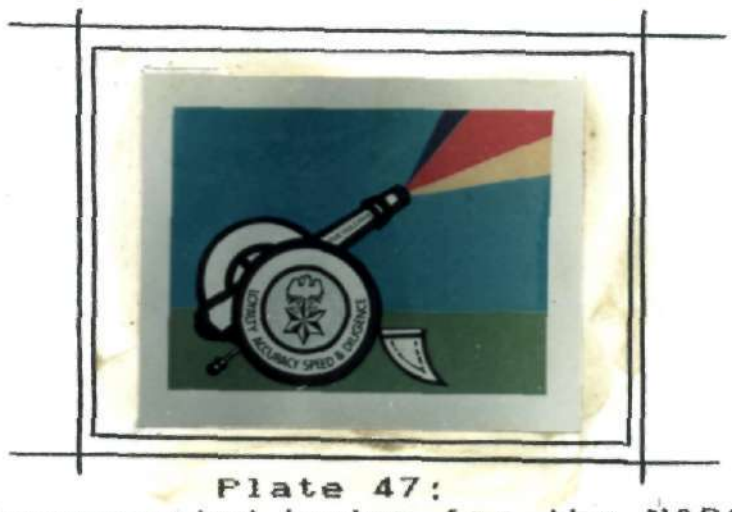


Plate 47:
Recommended badge for the NACA

5.2.5.7

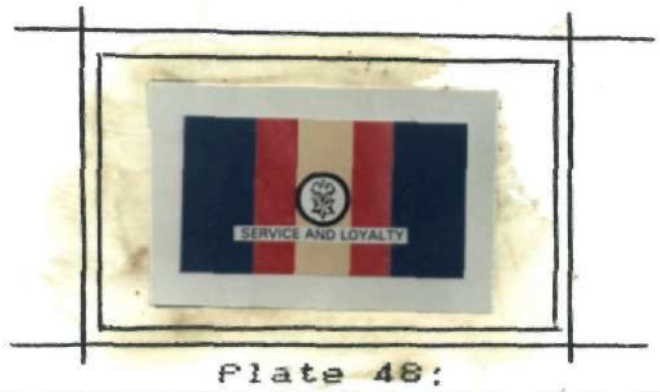


Plate 48:
Recommended badge for the NAOC.

5.2.5.8



Plate 49:
Recommended badge for NAEME.

5.2.5.9



Plate 50:
Recommended badge for the NA HQ S&T BN

5.2.5.10



Plate 51:
Recommended badge for NAID

5.2.5.11



Plate 52:
Recommended badge for the NAMC

5.3 RECOMMENDATION FOR FUTURE RESEARCH

5.3.1

Future researches should be focused on the meanings, significance and the aesthetic values of all the Nigerian Army, Nigerian Navy and Nigerian Air force (The Nigerian ARMED FORCES) badges.

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