

# Technology and Art Practices of Thermoplastic Weaving in Nigerian Correctional Centres for Sustainable Development

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**Abstract:** *The general principle of existing society is sustainability and art practices remain the only tool for transforming an individual for sustainable development. This article presents a study of art practices in Nigeria correctional centers, Oyo state. The study was conducted with the aim of providing a preliminary typology of thermoplastic yarns weaving. Based on the field research conducted in the federal correctional center of Oyo state, the study used 180 thermoplastic weaving samples available in the centers. The study revealed that majority of thermoplastic wastes are now used for the practices of weaving in the centers and government should endeavor to give more attention to the art practice in Nigeria correctional centers for sustainability development.*

**Keywords:** art, correctional, centers, sustainable, development.

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## INTRODUCTION

In most parts of the world today, there is a strong agitation for sustainable development in all areas. This cannot occur in a vacuum, often these sustainable developments are universal, dynamic and their challenges cut across all sectors of society. The argument is in line with the United Nation General Assembly (2011), which that said sustainability is an endurance of systems and process often captured in the use of “sustainable development” that meets the needs of the present without compromising the ability of future generations to meet their own needs. The Nigerian society is not an exception: there are changes and challenges that are affecting Nigerians and its various institutions. In Nigeria, like many parts of the world, inmates training for sustainable development programme is among the tools for general constructive changes for sustainability. Yet what is obtained in this sector in Nigeria is despicable, its practices had been interrupted and subverted

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and better still wastes in the correctional institutions in Nigeria has been utilized to create wealth and this wealth creations were ignore.

Imprisonment as an aspect of punishment is seen by people as been commensurate with offences committed by the offenders (Mohammed, 2016). The nature of the punishment should be equally tally with the offenders. It should be geared toward rebranding the mindset of the offenders and prepare inmates for sustainable living. The correctional community with its district culture and way of life epitomize a complete design capable of rebranding the attitude of individual convicts for sustainability after jail services. The way of life in the correctional centers offered the means and ways for the adjustment processes of convicts for sustainability development.

Basically, sustainability development for the convicts in Nigeria through thermoplastic weaving art practices will go a long way toward reducing unemployment in the country and prepare them for better living. It will also help in the improvement of attitude towards arts and building self-reliance in individual convicts in Nigeria for sustainability.

Publication on art training in art centers in Nigeria abound, for examples, Eva (2014) x-rayed polytechnic art training in Nigeria and the article highlighted how the training were been carried out in Nigeria polytechnic institutions. Sulyman and Emmanuel (2012) carried out an in-depth study on all units of arts in orthodox arts schools in Nigeria and their curriculums. Other studies such as: Abodunrin (2018), Azeez (2009) and Azeez (2007) address different art practices in different dimensions. However, none of these studies provide typology of art practices in correctional institutions in Nigeria. Therefore, this study is both timely and significantly because, in part, of dearth of scholarly work on the aspect of art practices in correctional centers, but also because to call attention of societal to the practices of art weaving in correctional services especially with waste items that's non bio-degradable in nature which leads to environmental hazards. Also, when the misdemeanor became rampant and how wastes were turn to wealth in Nigerian correctional centers.

The study investigate art practices in correctional centres for sustainable development. It covers all thermoplastic weaving art works practices in correctional centers in Nigeria. Geographically in scope, the study covers three federals correctional centers in Oyo state Nigeria. Three out of four types of correctional centers were located in Oyo state which this study covered. The study covers thermoplastic waste weaving art practices in the following correctional institution of Oyo state; maximum correctional center, Ibadan, Oyo state, medium correctional center, Abolongo Oyo town and open correctional center, Ogbomosho, Oyo state.

The study aims to give a detailed account of thermoplastic weaving art practices with a view to produce a shape of arts practice with evident in correctional centers in Nigeria. The study employed descriptive research method and the targeted population of the study was convicted inmates. Information from the Nigerian correctional centers Oyo state revealed that there were 1,103

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convicts in federal correctional centers located in Oyo State (that is 40 inmates at Ogbomoso correctional center, 80 inmates at Abolongo and 983 inmates at Agodi correctional centers). 180 prevalence of the art practices works in those centers is therefore represented Nigerian correctional center art works. Thermoplastic yarns were gotten from the wastes packs of rice, beans and other powdered food items (plate 1).The waste bags were loosed to get the yarns for weaving in the Nigeria correctional centers of Oyo state plate 2.

**Conceptual Clarifications:**

Art is the organization and arrangement of chaotic elements into shapes and forms for utility and aesthetic purposes. Nkom, (2007) opine art as a way of creating a new form or shape of a thing which requires a skill- a high standard of doing a thing, back by the knowledge of how that thing is done. In academia, art at times may be referred to visual art. Visual art is a generic singular noun that refers to the composite discipline and field of study that envelope diverse area of specialization (Kalilu, 2013). These are: Fine art (Painting and Sculpture) with aesthetic values and applied art (Textile, Graphics and Ceramics) with industrial values and utilitarian context. No doubt, the practicalities of art today as above beautifications and decorations purpose but are for sustainable development.

**Sustainable Development:**

The Bruntland Commission (1987) defines sustainable development as the development that meets the needs of the present without compromising the ability of the future generations to meet their own needs. In another perspective by Mbajiorgu (2015) sees sustainable development as a process of improving the range of opportunities that will enable individuals and communities to achieve their aspirations and full potential over a sustained period of time while maintaining the resilience of economic, social and environmental systems. All the above conceptual clarifications of sustainable development share a common phenomenon and its prioritizes the development of the inmates for the preparation of new life for sustainable development after jail periods.

**Imprisonment and Correctional centers:**

Imprisonment in its original nature was aimed at isolating the offenders from the wider society in order to unleash vengeance on them through punishment (Aboki 2007) and (Odiga, 2004). However, Ugwoke (2010) and Oladiti (2003) stressed that with the changing social norms, imprisonment process has been modified to accommodate restitution, rehabilitation, reformation and inmates' preparation for sustainability life after jail terms. The modification is as a result of the development of more humanistic, out-looking to life and a new orientation for sustainability development. Uche, *et. al* (2015) emphasizes that to proper rehabilitation of inmates in Nigerian correctional centers to yield sustainable development goals, arts and crafts must be given attentions. This is another justification of this study. Most people are unaware of thermoplastic wastes turn to arts in Nigeria prisons and those with awareness give little or no attention to the art works especially thermoplastic weaving arts from wasters.

### **Weaving Arts**

Shaw (2012) opined that woven arts consists of two yarns which are the warp and weft yarns. Each runs along with the length of the woven work and the weft yarns which lie across the art woven at right angle to the warp and the interlacing of warp and weft at right angles to each other produces a woven arts. These woven arts may be fabrics, cane, raffia, and other materials. The thermoplastic yarns woven in Nigerians correctional institutions which are later constructed into various objects follows the same techniques of woven system. Bernard (1989) affirms that weaving form of arts irrespective of materials adopt is an ancient art and so significant to every culture. Lamb and Holmes (1980) and Kukoyi (2013) reiterated that weaving is the art of interlacing two or more set of twines at right side towards the left side. The set of twines or yarns are warp (ends) which is the yarns that run lengthwise in a woven techniques: they are usually more compact, more twisted than the weft yarns. The second set of yarns is the weft (filling) which is the yarn that runs cross-wise in a woven arts; it runs across the width of the art woven objects. These are the replicates in the thermoplastic weaving arts of the Nigerian correctional institutions of Oyo state.

### **Art practices in Correctional Centers**

Generally, inmates in Nigeria correctional service were seriously restricted to certain things and uses of certain materials in order not to unleash themselves and correctional officers. Weaving arts in Nigeria correctional services were produced from wastes items. In developed countries, wastes recycling and material explorations furtherance arts and technological innovation and sustain art industry in application of scientific knowledge to practical problems. Wastes recycling plays major roles in promoting visual art practices. Solid and non-solid wastes are usually harnessed for industrial development. Wastes are not maximally industrialized in Nigeria but are burnt to pollute the atmospherically condition and the dissolution of these materials are difficult due to non-biodegradable nature of their chemical component after verification (Ajadi 2019 and Kalilu 2013). Materials adopted for weaving art practices in Nigerian correctional services are waste Thermoplastic bags. Inmates took time to loose thermo-plastic bags to form yarns plate 2.



**Plate 1:** Waste Thermo Plastic bag from



**Plate 2:** Waste Thermo Plastic bag loosed bags

### **Techniques and methods**

The inmates adopted warp and weaving in their weaving art practices in Nigerian correctional centers. No specify looms either horizontal or vertical were been adopted by the inmates. The

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inmate improvised looms with use of their beds poles and thermoplastic yarns loosed were adopted for weaving of various items. Belts of various types: Plate 3 were weaved manually. The belt buckles were purchased outside through Registration of Purchase Form (ROP) from the Chief Warder (CW). Usually the men size belt range from 4 feet's (120cm/4cm) while the women belt size is between 3 feet (90/4 cm).



**Plate 3:** Belt produced with thermoplastic yarn.

### **Sandals**

The inmate weaved sandal with thermoplastic yarns with the warp and weft technique. Warp is the art of using two or more yarns together as one while weft is the crosswise art practice of weaving on a warp (Jane 2014). Sandals and Shoe weaved were finished with purchased of shoe accessories depend on the choice of inmates design. The production of Sandals, shoes and slippers depend on the availability of pads, sole and other materials.

**Plate 4:** Sandals produced with thermoplastic yarn



### **Bags and Pouches.**

Pouches and bags were produced from the thermoplastic weaving with the use of other materials to make it a befitting pouches and bags while bags for various utilities were also weaved for students to keep their books and other school items. The pouches produced were used to keep laptops, adaptor of various uses, power banks amongst others. The size are varies and well finished plates 5, 6, 7 and 8.





**Plate 5:** Bags produced by inmates, with thermoplastic



**Plate 6:** Pouch produced by inmate with thermoplastic yarn



**Plate 7:** Bags produced by inmates, with thermoplastic yarns



**Plate 8:** Pouch produced by inmate with thermoplastic yarn:

Art at Nigeria correctional center of thermoplastic weaving bags sizes practices range from 30/20 cm, 40/20cm, and 10/10cm among others and atimes sating fabrics were used as underlay for the bags and pouches.

### **Loofahs and Hand fans**

The production of loofahs with the thermoplastic yarn were done in various sizes. The production of loofahs are done in the form of small purse with a long thermoplastic weaved rope at the edge and button of the loofahs. The sizes were varies and it can be hanged and the reasons for long

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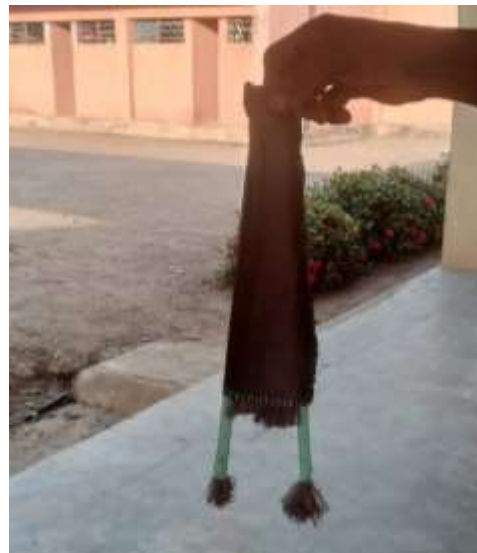
weaved twine at the edges of loofahs was to enable the user to hold it firmly to wash backsides perfectly and to hang it at bath room in order to maintain sanity at cell rooms. The techniques of the production of hand fans from thermoplastic bag were not the same method with the production of other items from the loosed yarn, rather the inmates used the waste thermoplastic directly by cutting it in sizes and decorated it (plate 9 and 10). Sticks and ribbon were used a times to add beauty to the production of the hand fans. However, baskets of various sizes were produced from thermoplastic waste yarns (plate 13) and the baskets base were usually supported with hard boards.



**Plate 9:** Loofahs production with thermoplastic yarns.



**Plate 10:** Asemblage of Loo-fahs production with thermo-nlastic yarns



**Plate 11:** Finished hand fan production with thermo-plastic bag.

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**Plate 12:** Folded hand fan production with thermo-plastic bag.



**Plate 13:** Baskets production with thermoplastic yarn.

Generally, the thermoplastic weaving art in Nigeria correctional centers were born out of passion, innovations, and the idea for the training of inmates for sustainability living. The techniques of correctional center thermoplastic weaving is not far different from outside correctional center weaving where by it involves wrapping the warp over and under the upper and lower improvised beans.

## CONCLUSION

Weaving in contemporary words has gone beyond cotton, weaving art practices is highly regarded and is one of the dominant and domestic arts in Nigeria textile. Major source of the materials for weaving in correctional centers are from the thermoplastic bags wastes, which would have cause environmental havocs. The study has showcased the methods, techniques, and arts practices of weaving with wastes items in Nigeria correctional centers. Further studies may attempt future classification of the types into subtypes. Such a study will enhance our understanding of the entire range of visual categories of weavings art in the correctional centers in Nigeria and facilitate detailed account of the occurrences of art practices in correctional centers in Nigeria. Government should give more attentions to the arts practices in Nigeria correctional centers, so as to control



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misdemeanor attitude and prepared the inmates for sustainable living. Art works produced by inmates need to patronize, this would enhance them to get fund for their future establishment for their sustainability.

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