



ISSN 2278 – 0211 (Online)

Symbolic Significance of Concrete Wall Murals

Fredrick Boakye-Yiadom

Senior Lecturer, Department of Sculpture Technology,
Takoradi Technical University, Takoradi, Ghana

Owusu-Ansah Ankrah

Senior Lecturer, Department of Sculpture Technology,
Takoradi Technical University, Takoradi, Ghana

Victor Kweku Bondzie Micah

Professor, Department of Sculpture Technology,
Takoradi Technical University, Takoradi, Ghana

Abstract:

This article identifies and examines the symbolic significance of two-story concrete wall murals in Takoradi, which currently evidences the need to decode the irreplaceable glimpse into the diversity of Ghanaian culture for future use while maintaining their original meaning and purpose. The qualitative research approach was adopted using unstructured interviews and on-site direct observations for the data collection. The study discussed two-story wall murals in concrete: 'Fear not Osahene, your redeemer lives', and 'love supersedes all gifts'. Eight (8) research participants, namely, artist (1), building owner (1), architect/building engineer (1), art lecturer (2), and resident (3) from Windy ridge-Takoradi, Ghana, were purposively selected for the study. Data were analysed using visual and interpretive analysis tools. It was revealed in the study that the two-story concrete wall murals exemplified intricate patterns through the use of design elements and principles that reflected a geometric representation of human forms and as a symbol of divinity. It is recommended that the incorporation of Ghanaian values such as proverbs, Adinkra motifs, objects, tales, and myths should be developed by artists to produce more of the wall murals in its environmental space.

Keywords: Aesthetic, concrete wall mural, Ghanaian culture, symbolism, Takoradi

1. Introduction

The symbolic significance of murals in the built environment, especially on walls, cannot be overstated. Cement murals add aesthetic value to building walls and streets that would otherwise go unnoticed (Micah, Ankrah & Donkor, 2015; Ankrah, Boakye-Yiadom, & Donkor, 2022). Concrete wall murals, one of the fascinating subfields of sculpture, draw new local companies, help draw patrons to already-existing establishments, and help the artist's financial status. Owners of buildings are fast becoming interested in cement murals in their built environments because they have their own particular ways of telling stories, beliefs, and ideas or conveying the truth, which artists communicate to the public. The concrete wall mural is designed on a wall substrate, both internal and external to architectural buildings. It adds an aesthetic feel to the building with unique and stunning design elements and projections from textured surfaces of shapes, dots, lines, and colour (Dyrness, 2001; Birren, 2006; Del Giudice, 2012; Chwalkowski, 2016). Concrete is a mixture of aggregate (sand and small pieces of stone) bound together by cement. Various stones, such as crushed marble, granite chips, and gravel, are used together with sand and cement, giving a different effect in colour and texture. Concrete wall mural design elements have symbolic values that are meaningful to the owner and society as a whole. Concrete wall murals are one type of artwork that has a symbolic meaning and is usually employed to impart hidden meaning and convey particular concepts. The artist uses particular symbols, forms, colours, or recognisable pictures to convey to the audience a message or claim that is intended (Dillenberger, 1986; Gatto, Porter & Selleck, 1999; Battistini, 2005; Eiseman, 2006; Edith & Reed, 2013).

De Gruchy (2001) expresses that symbolism is incorporated into many forms of art, including sculpture, photography, and painting. The myriad of ways in which meaning can be made are virtually endless; some methods are more conventional in nature or have a source of insignia. Again, Dillenberger (1986) explains that the 'art or practice of using symbols, especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations as an artistic imitation or invention, is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truths or states.' In agreement with Dillenberger, Battistini (2005) asserts that symbolism frequently seems to be concealed or, at first imperceptible to the target audience. Some paintings' symbolism is so ethereal that the observer needs explanation or confirmation to comprehend it fully. Often, the concepts of emotion, mood, or of a certain thought are expressed in the techniques of symbolism. Justice, freedom, kindness, and other emotive

concepts, for instance, can be shown to convey their intended meaning to the audience. These ideas can each be represented by a symbol, such as an open hand, an eagle, or a balance of weights. Frequently, figures possess elements of what they refer to in a more literal way (Brown, 1989; Sarpong, 1974). An example of this would be the use of an apple to represent temptation, as in the story of Adam and Eve, or the insertion of a hammer and sickle to represent the industrial worker and the peasant, the two symbols of freedom and justice in Ghana's coat of arms.

According to Battistini (2005), symbolism includes not only specific shapes, objects, or discernible figures to signify a meaning, but the posture and stance of a work can also give light on a detail of the piece's intended purpose. In sculpture, a figure's standing, sitting, stance, or leaning position can also convey specific ideas that the artist wants to convey. A piece may have symbolism or meaning depending on the materials used or the method of creation. Within the art of symbolism, several offshoots of other styles incorporate symbolism in different ways. Conceptual art focuses on 'getting a concept across' in the image. While not all conceptual artworks contain a specific meaning, they all inspire the viewer to think (Smith, Whitfield & Wiltshire, 1990; Alberro & Stimson, 1999; De Gruchy, 2001). Sometimes there is a clear message, and other times the artist simply wants the viewer to notice space, colour, and line. Conceptualism became somewhat of a movement in the late 1960s and highlighted the technique of abstraction to cause contemplation (Brand & Chaplin, 2001). Usually, these works centre on a thought or wish to express an opinion or make a point.

For all intents and purposes, the artist puts a variety of objects or people into the scene to create the intended meaning by means of symbolism and association. Much conceptual art needs an explanation, and the intended meaning is indiscernible to the viewer in most cases. Artists try to achieve their intended conceptual work using the already existing tangible items on sight in the taking of the picture or producing the work itself. Conceptual art is then considered an imaginative connection of ideas with art forms. While viewing many conceptual pieces, it is clear that the artist puts a lot of thought into creating the work. With conceptual work, the artist precisely uses symbols to represent various ideas, movements, moods, and anything else the artist may wish to include. Typically, these symbols are understood by the viewer and clearly portray a message. The title usually represents what the artist is attempting to convey and aids the audience in comprehending the message (De Gruchy, 2001).

The study acknowledges the views of De Gruchy (2001) and Fontana (2003) that artworks that incorporate symbolism often aim at attracting a viewer that seeks to answer questions. Many subjects deal with concepts like love and hate, war and peace, and death and life. This style is not limited to a certain population of individuals or artistic preferences. Concrete wall murals as artworks projecting building walls and facades with conceptual or abstract ideas have begun to spring up at a fast-growing rate in Takoradi-Ghana. However, observing these concrete wall murals on buildings with simple and complex decorations, there has been little scholarly attention to the symbolic significance of some of these concrete wall murals found within some areas of Takoradi-Ghana. For this reason, the study sought to identify and examine the symbolic significance of two-story concrete wall murals in Takoradi, which currently evidence the need to decode the irreplaceable glimpse into the diversity of Ghanaian culture for future use while also maintaining their original meaning and purpose.

2. Theoretical Basis

2.1. Symbolism

The study used Paul Gauguin and Albert Aurier's 1891 synthesis of symbolism, which they hailed as its founder and presented 'symbolism as an aesthetic, describing it as the subjective vision of an artist communicated through a reduced and non-naturalistic style' (Myers, 2007). Myers went on to say that older painters like Gustave Moreau (1826-1898), Puvis de Chavannes (1824-1898), Odilon Redon (1840-1916), Eugène Carrière (1849-1906), Arnold Böcklin (1827-1901), and Edward Burne-Jones (1833-1898) created the foundation for pictorial symbolism as early as the 1870s. All of them had a significant impact on Gauguin and his peers in the late nineteenth century. In accordance with the literary theory underlying symbolism, it was rapidly linked to the work of a new generation of painters who also rejected Naturalism's traditions. Realism and Impressionism were considered objective, quasi-scientific depictions of the natural world, but Symbolist artists thought art should reflect an emotion or concept (Myers, 2007). The symbolism theory is pertinent to this study since it discusses the superiority of an idea's expression in artwork over a realistic description of the piece of art.

3. Methods

The study used the concept of ontology as a philosophical assumption under the qualitative research paradigm. The ontology activity dealt with interpretivism that was underpinned by a subjective approach used by the researchers. Interpretivism, as it has been noted, seeks to explain social interactions by relying on qualitative research techniques that emphasise people's views, motivations, and logic rather than quantitative evidence. According to interpretivists, social creations like language, consciousness, shared meanings, and tools are how we gain access to reality (Myers, 2008; Nickerson, 2022). In order to recognise individual variations and strive to understand how these differences affect how people discover meaning, it is argued that meanings that exist through the lens of individuals are crucial for the study of meaning (Myers, 2008). Once more, the researchers' choice to concentrate on an in-depth interview, observation, description, and graphic approach to data collection was influenced by this type of research design (Kumekpor, 2002). Unstructured interviews and direct on-site observation were employed for the data collection.

The study purposively selected two concrete wall murals:

- 'Fear not Osahene, your redeemer lives,' and
- 'Love supersedes all gifts'

The study purposefully sampled eight (8) research participants, including an artist (1), a building owner (1), an architect/building engineer (1), an art lecturer (2), and a resident (3) from Windy Ridge-Takoradi, Ghana, whose expertise was sufficient to collect data. Permission was sought from research participants. The unstructured interviews using a face-to-face technique were conducted to help attain symbolic concepts about the two-story concrete wall murals and the extent to which concrete murals add to buildings. Direct observations aided in verifying the artworks' physical characteristics and their reflections and meanings on Takoradi as a site-specificity. The responses were harmonised to constitute the descriptions and positions held in this work. These results were to ensure that satisfactory answers were obtained (Ary, Jacobs, & Razavieh, 2002). The study employed a visual analysis tool where photographs of artworks were used in the discussion of art elements and their symbolic significance found in the artworks.

4. Results and Discussion

The concrete wall murals were analysed based on design elements (elements and principles), aesthetics, materials, method, technique, and colour used in their production. The content and significant meanings of the two concrete wall murals, namely 'Fear not Osahene, your redeemer lives', and 'Love supersedes all gifts', are realised on their determinants that need cohesion. Figure 1 (Length: 210cm x Breadth: 167cm x Height: 11cm) and figure 2 (Length: 198cm x Breadth: 184cm x Height: 10cm) are the dimensions of the artworks.

4.1. Fear Not Osahene, Your Redeemer Lives

The concrete wall mural is a cement artwork with aesthetic and symbolic significance, carrying vital information such as methods, techniques, materials, and tools used in its production. Figure 1 illustrates an abstract three-figure composition in their traditional Ghanaian clothing or apparel. The first figure at the far left has raised two hands with a stone in the right hand, while the left-hand shows the back of the palm. Its cloth is tied around the neck. There is a hand band on his hand. The middle figure, which is the tallest among the three, holds a spare in the right hand, ties the cloth on its right shoulder, and handles a flywhisk in the left hand with a wristband. It has a star-shaped headband on the head. All the three figures have their mouths open, singing victory songs. The third figure, on the far right, is drumming and singing while holding a drum under his armpit.



Figure 1: Fear Not Osahene
Your Redeemer Lives

4.2. Love Supersedes All Gifts

Figure 2, as titled, 'Love Supersedes All Gifts', is designed in geometric and non-geometric shapes in abstract form. There are three (3) circles arranged asymmetrically and overlapping each portion of the leaf-like (love) design. The non-geometric shapes are smooth, pebble-like curves, jaunty petals, waves, and cloud-like splashes. The non-geometric shapes were influenced by typical natural forms. These shapes appeal to our most fundamental instincts. Organic shapes convey movement, playfulness, and generosity in a reassuring, expressive, and occasionally childlike way. As opposed to sharp-angled geometric designs, they are regarded as being more feminine, which has historically made them a popular option for murals.



Figure 2: *Love Supersedes All Gifts*

4.2.1. Symbolic Significance of Design Elements in the Works (Figures 1 and 2)

4.2.1.1. Three Abstract Figures and Three Circles

4.2.1.1.1. Symbolism: Divine Power

The three figures shown in figure 1 are warriors who have emerged victorious in a battle and were singing war songs, drumming, and dancing to signify victory. The arm bands signified amulets, which have the power to protect, attract good tidings, and ward off evil spirits. The stone, the spear, and amulets are all accoutrements for war. The figures were represented in geometric forms, with boldness in the curves and lines suggesting masculinity. The star on the headband of the middle figure symbolises victory and the triangular shape forms of their clothes symbolise the cosmic realm with God at the apex, ancestors and divinities lying side-by-side lesser spirits beneath the triangle, and man at the centre. With this understanding, victory is always theirs. Also, the three circles shown in figure 2 are geometric representations of human figures. These circles are divine perfection and the totality of nature. The geometric shapes used in these two artworks give an energy of openness and extend a sense of togetherness. These compositions are also an indication of the practice of monotheism by the artist. The understanding of universal balance, which states that the number three (3) represents spirituality and, at the same time, physicality, refers to the cardinal directions and universal balance and stability needed as warriors (Chwalkowski, 2016). In Chwalkowski's view, Pythagorean theory associated the number 3 with triangles, as meaningful to many groups. Triangular symbols present concepts as past, present, and future, which is every society's determinant of human existence, which again collaborates with the sculptor's accession of the cosmic world. The statement, 'Fear not, *Osahene*, your redeemer lives,' is a reassuring message for the warriors in the mural. In most traditional African societies, there is a culture of teamwork, be it in professional pursuits or family chores. This creates a sense of ownership and pride in the products made. Even craftsmen working on their own would have closely worked with a master or in a team as an apprentice, sharing experiences and broadening knowledge and skills. The richness of the people is more spiritual than material, and their happiness and prosperity as a people are based more on their belief system, sense of communal unity, and trueness to their natural environment. The artists, such as Pablo Picasso and Georges Braque, who developed a visual language whose geometric planes challenged the conventions of representation in various types of art by reinventing traditional subjects like nudes, landscapes, and still life as increasingly fragmented compositions, served as the artist's inspiration for this artistic movement, which got its start in 1907.

4.2.1.2. Colour (Finishing)

4.2.1.2.1. Symbolism: Diversity

Figures 1 and 2 are finished in a smooth, elegant glossy finish that depicts cleanliness and good health. The figures depict human forms interpreting man's life and interdependence with their natural surroundings. The shapes have religious connotations, showing the deep spirituality of the artist. Rarely do the figures depict specific individuals, genuine animals, or the physical manifestations of spirits, simply the concept. The elaborate symbolical embellishments on the figures have suggested luck, good fortune, mystic, or even healing qualities. In the mural, there are horizontal lines that represent a state of tranquility and immobility. The lofty, regal vertical lines convey majesty. Together, the horizontal and vertical lines in the piece communicate structure and solidity. The diagonal lines draw the attention in a particular direction and convey fluidity and movement. Colour is the quality of an object or substance with respect to light reflected by the object, usually determined visually by measuring the hue, saturation, and brightness of the reflected light (Del Giudice, 2012). Birren (2006) claims that colour symbolism in anthropology and art relates to the way that colours are used as symbols around the world. The way colours are used and the connections they have vary greatly between civilizations and even within the same society over time. In the same society, the same colour might have vastly diverse connotations in any one period. Del Giudice and Birren's statements are also supported by Edith and Reed (2013) that there is diversity in colour symbolism since colour meanings and symbols exist on a personal, cultural, and universal level. Additionally, context-specific and affected by changes over time, colour symbolism. A particular colour with which the idea

or thing is linked may be included in symbolic representations of religious beliefs or objects (Popa, Popescu, Berehoiu & Berehoiu, 2013). The colours found in figures 1 and 2 are pink, gold, brown, grey, and deep wine.

4.2.1.2.1.1. Pink

The artist divulged that pink was used in figure 2 to deepen the effect on the viewer, evoke stronger emotions, or tell a memorable story through the art. The pink colour was immensely helpful in boosting creativity, fuelling imagination, and easily pulling the heartstrings of the audience towards the work. The colour pink in figure 2 gives the mural a longer wavelength that advances to the forefront of the actual design. It gives more visual weight and creates a sensation of warmth. The pink colour again brings intense emotions and passionate feelings, romance and intimacy, joy and comfort, sunshine and fire to the mural. The colours are exciting; they move and draw attention to the sculpture. The artwork is noted to be romantic, charming, and delicate. The murals have a description of youthfulness; they are sweet and gentle, love-filled and soft in the eyes of the respondents (Birren, 2006).

4.2.1.2.1.2. Gold

In both art pieces, gold symbolises prosperity, purity, prestige, and deity. In fact, gold has been used in artwork for various purposes throughout human history, from religious displays to demonstrations of wealth and luxury (Birren, 2006). The mural's use of gold, a valuable mineral, denotes opulence and prosperity. However, it also fits with notions of magic, wisdom, and love. Gold stands for contentment versus ecstasy, intelligence versus education, and value versus esteem. Gold is the hue associated with success and victory. The murals are really appealing; they are also resistant to things like corrosion and rust and are brilliant, shining, and even glowingly incandescent. Gold is symbolic of power, individualism, and prosperity. In the murals, gold is connected to spirituality and knowledge, with the colour symbolic of purity and wisdom. The idea of applying gold to the murals was inspired by Indian beliefs about Buddhism's strong connection to gold. To them, it is symbolic of enlightenment, purity, and happiness (Edith & Reed, 2016). The gold is evocative of the beautiful, rich, and luxurious colour that has been used in the production and is also versatile in the work. It has been used to balance warm and cool tones in the designs of the murals. In the sculptures, they also represent achievement and longevity. Gold is a signifier of superiority and outstanding beauty. This colour helps the murals blend in with their surroundings.

4.2.1.2.1.3. Brown

Brown, as perceived in the artwork's dominating colour, signifies a time when food, beauty products, and other items were all natural and organic. Figuratively speaking, the colour brown in the background of figure 1 denotes a sense of wholesomeness, orderliness, and grounding. The brown colour used for the concrete wall murals was straightforward, solid, long-lasting, and transparent.

4.2.1.2.1.4. Grey

Grey is the colour of intellect and compromise. It is a diplomatic colour, negotiating all the distance between black and white. Typically, grey is considered conservative, elegant, and cool, though it can be a bit mysterious (Edith & Reed, 2016). In colour psychology, grey represents neutrality and balance. Its connotation as a colour is probably derived from its being a shade between white and black. However, Grey does have certain unfavourable associations, particularly with loss and depression. In the artist's quest to provide tranquility in figure 2, grey was applied to ensure foist. He respected the boundaries of the sculpture by making it a peaceful presence. The figure offers an unmatched level of serenity that has turned energy into stillness. Grey can be too calm. In some cases, it is even subdued. Grey is an old soul. It has endured countless life experiences and is thought to be wildly insightful. However, in figure 2, grey has offered its pearls of wisdom to the work. The sculpture was in pain when the work was done. While the splendours of life intrigued him, he sought refuge and guidance from this all-knowing hue. He believes grey is simply sagacious. The work was done for a well-respected personality in a leadership position in a community. Hence, the artist's choice is grey. As a highly respected colour, grey flourishes in leadership roles. The grey is humble, well-meaning, and dynamic, synonymous with the client, making it the ideal authority figure. Grey despises deception and half-truths just as much as the client does. Rather than practising deception, Grey honours honesty, transparency, and integrity. This admirable quality allows grey to stand out as far as all the other colours are concerned.

4.2.1.3. Circle

4.2.1.3.1. Symbolism: Sacred and Divine

The circles in the two images (Figures 1 and 2) are curves that serve as a border between the designs outside and the ones inside the curve. At the tip of each of the love designs is a circle arranged orderly on the border curve. Sieber and Walker (1998) claim that perfect circles are uncommon in the natural world. They have a sacred nature and have taken on the forms of life-giving elements like the sun and moon, which have since come to represent the life cycle. In addition to this, Dyrness (2001) thinks that circles have more positive associations because they resemble wheels, balls, and oranges. The psychology of circles is paradoxical. One can use them to imply mystery and constraint. However, its application in the study implies inclusivity. A hexagram with equally spaced points appears in the love design. They stand out because they require lifting and moving the drawing tool to be drawn uni-cursively. Hexagrams are produced by lining together two triangles instead. The six-pointed star, which represents the ideal equilibrium in meditation, is a Mandala symbol of success. The six-pointed star represents God's rule over the universe and God's reaching toward humans and humans

toward God. This comment from the artist is in tandem with Sarpong (1974), who believes that God is the ruler, maker, and shaker who oversees all things that make the universe balanced. However, the overlapping triangles symbolise togetherness, which leads to a symbiotic relationship.

The curves are rectangular designs of different sizes as the basic building blocks of the images, which are quietly powerful, defining how the mural should be viewed emotionally. The different sizes communicate different psychological and symbolic meanings, such as communicating efficiency, discipline, and solidity. In photography, rectangular shapes frequently appear in images of buildings, which strengthens the feeling of stability and heft (Dillenberger, 1986). Given that rectangles are the shapes that are most frequently found in developed areas, they can be employed to give pictures an urbane and refined vibe. The rectangles in the mural have hard edges and even proportions that imply stability and order, which is supported by this claim. Dillenberger made the same claim. Due to their associations with consistency, sincerity, and logic, the rectangles are peaceful and attractive to look upon. One cannot simply overturn the rectangular shapes. Particularly comforting images are those with rectangles and squares as the main shapes.

4.2.1.4. Lines

4.2.1.4.1. Symbolism: Duality of Energy and Movement

Lines in the concrete wall murals provide emphasis and define shapes. They are used to convey moods and emotions. The mural's predominance of vertical lines has positive implications since it represents power, vitality, growth, life energy, and potency. The vertical lines convey strength and height (Fontana, 2003). There are different kinds of lines, which are a crucial component of the visual vocabulary in the piece's lines. These lines include:

- Object lines—which depict the contour or outline of objects in the mural,
- Hidden lines—which represent features that are currently hidden from view in the murals,
- Centrelines—which also show where the centres of circles and arcs are, and
- Extension lines—which imply the disappearance of dimensions in the piece

Together with forms, colours, values, textures, space, and other visual elements, they create a visual language that conveys information.

4.2.1.5. Texture

4.2.1.5.1. Symbolism: Mystic

Although research has shown that textures affect our moods and perceptions, the texture is typically taken into account after surfaces have been built or redecorated. Texture in design components refers to a surface's appearance or tactile qualities. These two art pieces use various textures that generate various emotions (Stewart, 2006). Once more, the texture is one of the aspects of art that is utilised to convey the appearance or sensation of an object. Sculptors and architects manipulate a piece's surface roughness to provide texture to three-dimensional works of art (Gatto et al., 1999). The murals' textured symbols are manufactured, tactilely conspicuous representations of people, things, and activities that are designed to communicate with viewers in both a receptive and expressive way.

4.2.2. Symbolic Significance of Design Principles in the Work (Figures 1 and 2)

4.2.2.1. Balance

4.2.2.1.1. Symbolism: Justice and Fairness

Balance refers to how objects, colours, textures, and space are distributed visually. These components ought to be balanced as if the design were a scale to give the impression of stability (Stewart, 2006). According to Stewart, the artist structured and organised design components to give each part of the composition an equal amount of visual weight to produce balance in the piece. Both symmetrically and asymmetrically, the balance was attained. The artist used subject matter to communicate a clear statement, relying on repetition and variation to establish unity.

4.2.2.2. Proportion

4.2.2.2.1. Symbolism: Equality of Energy

According to Smith et al. (1990), proportion refers to a composition's dimensions and the interactions between its height, width, and depth. How proportion is applied will determine how realistic or stylized something seems. Smith et al. claim that proportion reflects how the sizes of various components of a work of art or design relate to one another. This statement is also supported by Edith and Reed (2016). Edith and Reed further indicated that there are several types of proportion in art: altered, hierarchical, out-of-proportion, and standard proportion. The murals have good proportions that add harmony and symmetry, or balance, among the parts of the designs in figures 1 and 2. This assertion supports Alberro and Stimson's (1999) observation that the link between sizes is typically where the notion of proportion is applied to a work of art. This is the proportion between the sizes of two related components that make up a composition. It was discovered that uneven links between the design elements employed in the artworks were made by the design principles described in figures 1 and 2, such as proportion. The visual composition was created using the design principles, which include colour, value, shape, form, line, texture, and space, employed in creating the murals. The murals (Figures 1 and 2)

possess standard proportions, meaning that accurate or correct proportions are utilised for the subject matter. This statement applies to facial and body features and the general congruency of proportion between the parts in the mural composition that would suggest normal proportion in work. They again confirm that other proportions, such as altered, hierarchical, and out-of-proportion, are found in figures 1 and 2. Proportion is part of the several principles of art that work alongside the elements of art in the making of murals. Additionally, as one of the principles of art, proportion has different types (standard, altered, hierarchical, and out of proportion) that were used as techniques for producing the murals. The proportions in figures 1 and 2 have significant versatility and have been applied to make mural sculptures appear either out of this world or proportionally precise. The application of the various types of proportions enabled the sculptor to visually portray and convey messages or ideas that emphasised the primary subject matter: wall murals.

4.2.2.3. Movement

4.2.2.3.1. Symbolism: Prevailing Inclination

The study revealed the three movements in the production of the murals: fear not for your redeemer lives (Figure 1), which are implied, illusion, and guiding. The implied movement in figure one looks at an action that is about to occur or the suggestion of a movement. These are seen in all three (3) characters in figures 1 and 2. This also involves the transition between two movements, for instance, the transition between the character with a stone in his hand, the one with the spear ready to throw, and the one drumming. This implied movement has been depicted by focusing on the characters' postures, which are 'off-center' or 'off-balance' to convey a sense of transition in motion. The Op Art movement, which refers to the movement produced through deceptive effects in compositions, was popular in the 1960s, although it actually predates that decade by decades (Gatto et al., 1999). The artist utilises several elements of art, such as colour, lines, patterns, and space, to create illusions in the mural in figure 2. Also, the guiding movement simply means that a composition guides the viewer's gaze, so to speak; it can be towards a singular focal point or a busier composition with various narratives (Gatto et al., 1999).

4.2.2.4. Rhythm

4.2.2.4.1. Symbolism: Prevailing Inclination

The study revealed that rhythm applied in concrete wall murals comes as a movement, fluctuation, or variation marked by the regular recurrence or natural flow of related elements (Gatto et al., 1999). Rhythm is significant in figure 2 as an inherent design principle that creates a repetition or pattern of various elements, which consist of colours, values, lines, shapes, forms, space, and texture in work.

5. Conclusion

The symbolic significance of concrete wall murals titled '*Fear not Osahene, your redeemer lives*' and '*Love supersedes all gifts*' found in Windy Ridge-Takoradi, Ghana, gives a sense of self-expression and potent visual communication that aims to advance public opinion and spread unifying aesthetic and philosophical ideas. The study established that the principles and elements of design, such as lines, dots, textures, asymmetrical balance, lines of symmetry, balance, harmony, proportions, variety, emphasis, repetition, and rhythm, featured prominently in the production of the two-story concrete wall murals. The selected wall murals have symbolic significance (wholesomeness, orderliness, humility, well-meaning, dynamic, honesty, transparency, and integrity, among many others) and aesthetic relevance (rhythm, simplicity, proportion, variety, balance, contrast, emphases, movement, and others as well) to the built space. These design principles and elements brought out the aesthetic value and spatial design of the murals on architectural buildings. These designs portray a sense of Ghanaian culture with artistic wall designs to embellish the building, both externally and internally. It was observed to be not merely ornamental. However, it was imbued with highly significant meanings and symbolism. The two-story concrete wall murals exemplified intricate patterns through the use of design elements and principles that reflected geometric representations of human forms and as a symbol of divinity. It is recommended that the incorporation of Ghanaian values such as proverbs, Adinkra motifs, objects, tales, and myths should be developed by artists to produce more of the wall murals in its environmental space.

6. Reference

- i. Alberro, A. & Stimson, B. (Eds.) (1999). *Conceptual art: A critical anthology*. The MIT Press.
- ii. Ankrah, O., Boakye-Yiadom, F. & Donkor, E. K. (2022). Assessment of 'The Serious Learner' Outdoor Concrete Statue in TTU, Ghana: A Restoration Process (Before and After). *Asian Research Journal of Arts & Social Sciences*, 18(2), 49-62.
- iii. Ary, D., Jacobs, L. C. & Razavieh, A. (2002). *Introduction to research in education*. Sixth Edition. Wadsworth.
- iv. Battistini, M. (2005). *Symbols and allegories in art*. Getty Publications.
- v. Birren, F. (2006). *Color psychology and color therapy: A factual study of the influence of color on human life*. Kessinger Publishing.
- vi. Brand, H. & Chaplin, A. (2001). *Art and soul: Signposts for Christians in the arts*. Piquant.
- vii. Brown, F. B. (1989). *Religious aesthetics: A theological study of making and meaning*. Princeton University Press.

- viii. Chwalkowski, F. (2016). *Symbols in arts, religion, and culture: The soul of nature*. Cambridge Scholars Publishing.
- ix. De Gruchy, J. W. (2001). *Christianity, art, and transformation: Theological aesthetics in the struggle for justice*. Cambridge University Press.
- x. Del Giudice, M. (2012). The twentieth-century reversal of pink-blue gender coding: A scientific urban legend? *Archives of Sexual Behavior*. 41 (6), 1321–1323.
- xi. Dillenberger, J. (1986). *A theology of artistic sensibilities: The visual arts and the church*. Crossroad.
- xii. Dyrness, W. A. (2001). *Visual Faith: Art, theology, and worship in dialogue*. Baker Publishing Group.
- xiii. Edith, A. F. & Reed, R. (2013). *Color studies* (3rd Ed.). Bloomsbury.
- xiv. Eiseman, L. (2006). *Color: Messages and meanings: A Pantone color resource*. Hand Books Press.
- xv. Fontana, D. (2003). *The secret language of symbols: A visual key to symbols and their meanings*. Chronicle Books.
- xvi. Gatto, J. A., Porter, A. W. & Selleck, J. (1999). *Exploring visual design: The elements and principles*. 3rd Ed. Davis Publications, Inc.
- xvii. Kumekpor, T. K. B. (2002). *Research methods and techniques of social research*. SonLife Press & Services.
- xviii. Micah, V. K. B, Ankrah, O. & Donkor, E. K. (2015). *Cement: An artistic medium*. Accra: George Padmore Library.
- xix. Myers, N. (2007). Symbolism. In Heilbrunn Timeline of Art History. New York: The Metropolitan Museum of Art. *The Met*. http://www.metmuseum.org/toah/hd/symb/hd_symb.htm
- xx. Myers, M. D. (2008). *Qualitative research in business & management*. SAGE Publications.
- xxi. Nickerson, C. (2022, April 05). Interpretivism paradigm & research philosophy. *Simply Sociology*. <https://simplysociology.com/interpretivism-paradigm.html>
- xxii. Popa, C. N., Popescu, S., Berehoiu, R. M. T. & Berehoiu, S. M. T. (2013). Considerations regarding the use and role of colour in marketing. *Management, Economic Engineering in Agriculture and Rural Development*. 13 (1), 269–274.
- xxiii. Sarpong, P. (1974). *Ghana in retrospect: Some aspect of Ghanaian culture*. Ghana Publishing Company.
- xxiv. Sieber, R. & Walker, R. A. (1998). *African art in the cycle of life*. Smithsonian.
- xxv. Smith, N. S., Whitfield, T. W. A. & Wiltshire, T. J. (1990). The accuracy of the NCS, DIN, and OSA-UCS colour atlases. *Color Research & Application*. 15 (2), 111–116.
- xxvi. Stewart, M. (2006). *Launching the imagination: A comprehensive guide to basic design*. 2nd Ed. The McGraw-Hill Companies, Inc.