DESIGN PREFERENCES OF SITTING ROOM ACCESSORIES USING PLASTIC BEADS IN DELTA STATE, NIGERIA

BY

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ABSTRACT

This study examined the design preferences of sitting room accessories using plastic beads in Delta State, Nigeria. The objectives were to identify the types of sitting room accessories that could be produced with plastic beads, determine the different types of plastic beads suitable for production, and establish the preferred designs for these accessories. The study was anchored on Berlyne's Aesthetic Theory of Design Preference (1971), which explains that human responses to design objects are shaped by sensory perception, novelty, and aesthetic balance. A survey research design was adopted to collect data from a population of 1,418,318 respondents, comprising 1,417,814 family heads, 400 bead designers, and 102 Home Economics lecturers. Using multi-stage sampling, a sample of 400 respondents 300 family heads, 80 bead designers, and 20 lecturers was selected. Data were collected through a validated questionnaire titled Design of Plastic Beads Sitting Room Accessories Questionnaire (DPBSAQ), with a reliability coefficient of 0.74, and analyzed using mean, standard deviation, and ANOVA. Findings revealed that several sitting room accessories such as centre rugs, chair covers, flower vases, wall hangers, and curtains can be effectively produced with plastic beads. Respondents identified transparent, opaque, bugle, CCB, and antique beads as the most suitable types, and preferred multi-coloured, tulip, clay-pot, raindrop, and floral designs. ANOVA results showed no significant difference in design preferences among the respondent groups. The study concluded that plastic beads are cost-effective, durable, and culturally expressive materials for interior décor. It recommended the integration of beadwork into training curricula, artisan empowerment programmes, and local production initiatives to promote sustainable craftsmanship and cultural preservation.

Keywords: *Design preferences, Plastic beads, Sitting room accessories, Bead craftsmanship.*

Introduction

Beads have played a significant role in human civilization for centuries, serving as objects of beauty, cultural identity, and social prestige. Across different cultures, beadwork has evolved as a creative form of expression that communicates status, beliefs, and artistic innovation. In recent years, the use of plastic beads has become increasingly popular in craft and interior decoration due to their affordability, availability, and versatility (Asaolu, 2018; Ibrahim & Olajide, 2020). Plastic beads, made from synthetic polymers, are lightweight, durable, and available in various colors, shapes, and sizes, making them suitable for diverse decorative applications (Taiwo & Adeyemi, 2017). They offer artisans and designers flexibility in experimenting with innovative patterns and styles that were previously difficult to achieve with fragile materials like glass, wood, or metal (Oluwaseun, 2019; Njoku & Obasi, 2018). This transition from natural to synthetic materials has made beadwork more accessible and affordable, allowing individuals and small-scale producers to engage in creative and sustainable craft practices (Afolabi & Adedeji, 2021; Ijeoma & Okeke, 2022).

In Nigeria, beadwork holds deep cultural and aesthetic significance, symbolizing heritage, royalty, and creativity. The introduction of plastic beads has modernized traditional bead crafts, enabling the fusion of indigenous artistry with contemporary design principles (Eze & Akpan, 2019). This innovation has been particularly impactful in Delta State, where the economic demand for affordable and attractive interior decorations continues to grow. Plastic beads provide an economical yet aesthetically pleasing alternative to imported materials such as glass or crystal. As a result, many households and artisans have adopted them in the production of sitting room accessories, including wall frames, flower vases, curtains, table mats, and chandeliers (Ugwu, 2015; Ayodele & Anike, 2019; Okafor & Afolabi, 2022). The growing interest in locally made bead products not only promotes economic empowerment but also strengthens cultural preservation by encouraging the adaptation of traditional motifs in modern home décor (Eze & Onyekachi, 2020; Agwu & Onuoha, 2018).

Delta State, known for its rich cultural diversity and creative craftsmanship, offers a fertile ground for the exploration of bead-based design innovations. With the increasing preference for sustainable and cost-effective home accessories, plastic beads have become a preferred material among local artisans and consumers alike (Onyeka & Uche, 2019; Osuji & Nnamani, 2021). The production of chandeliers using plastic beads represents a creative advancement in interior design that combines functionality with aesthetic appeal. Such chandeliers not only illuminate spaces but also serve as statement pieces that reflect artistic expression and cultural identity (Ifeoma & Onah, 2020). Furthermore, using plastic beads in chandelier production aligns with sustainable design principles by promoting the recycling and reuse of synthetic materials, thereby reducing environmental waste (Adeolu & Ajayi, 2021; Okorie & Ogbonna, 2022). Their

light weight, durability, and resistance to corrosion make them ideal for crafting intricate designs that are long-lasting and easy to maintain (Nnadi & Ifediora, 2021).

Understanding the potentials and limitations of plastic beads in chandelier production is vital for improving craftsmanship, aesthetic standards, and consumer satisfaction. As Ezeh and Okafor (2019) observed, the success of interior decorative products depends largely on how effectively they merge cultural relevance with user preferences. In this regard, exploring the production of chandeliers using plastic beads offers opportunities to enhance creativity, promote sustainable practices, and expand the economic prospects of local artisans. This study therefore aims to explore the production process, assess the quality, and evaluate the functional, expressive, and aesthetic attributes of chandeliers made from plastic beads as sitting room accessories in Delta State. The findings are expected to contribute to knowledge in creative design, stimulate local production, and provide affordable, sustainable solutions for modern interior decoration.

Statement of the Problem

The use of plastic beads in the design of sitting room accessories has gained significant traction due to their affordability, versatility, and the wide range of aesthetic possibilities they offer. However, despite the growing popularity of plastic beads in Delta State, there is a noticeable gap in understanding the specific design preferences of consumers in this region. The lack of targeted research on local tastes and cultural nuances has resulted in a mismatch between available products and consumer expectations, leading to dissatisfaction and underutilization of these affordable resources in home decor.

This problem is further compounded by the economic constraints faced by many households in Delta State. With limited disposable income, residents are often forced to choose between functionality and aesthetic appeal in their home decor, as they may not have access to products that adequately reflect their design preferences while remaining within their budget. The lack of affordable, locally relevant design options exacerbates this issue, leaving a significant portion of the population underserved by the current market offerings. If this problem remains unaddressed, it could lead to a continued disconnect between local artisans and consumers, stifling the potential for a vibrant, culturally resonant market for sitting room accessories in Delta State. The underdevelopment of this sector could also result in missed economic opportunities for local craftsmen, who are unable to capitalize on the demand for affordable and aesthetically pleasing home decor items that align with regional tastes.

This study seeks to bridge this gap by identifying the specific design preferences of sitting room accessories using plastic beads in Delta State. By aligning production with consumer expectations, the study aims to enhance the appeal and marketability of these products, thereby supporting local artisans, boosting economic activity, and ensuring that households in Delta State have access to affordable, culturally relevant home decor options that reflect their unique tastes and identities.

Objectives of the Study

The main purpose of this study was to find out the design and production of sitting room accessories using plastic beads in Delta State. Specifically, the study sought to:

1. Identify sitting room accessories that could be produced with plastic bead in Delta State.
2. Identify the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State.
3. Determine the design preferences of sitting room accessories produced from plastic beads

Research Questions

The study was guided by the following research questions.

1. What are the sitting room accessories that could be produced with plastic bead in Delta State?
2. What are the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State?
3. What are the design preferences of sitting room accessories produced from plastic beads in Delta State?

Hypotheses

The following hypotheses were formulated to guide this study:

Ho 1: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the types of sitting room accessories that can be produced with plastic beads in Delta State

Ho 2: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State

Ho 3: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the design preferences of sitting room accessories produced from plastic beads in Delta State.

Literature Review

Plastic beads have become an increasingly prominent medium in contemporary craft and interior decoration because they combine affordability, availability, and wide aesthetic versatility. Scholars note that plastic beads manufactured from synthetic polymers offer a broad palette of colours, shapes and sizes, and are easily mass-produced, which makes them attractive to artisans and small-scale producers (Asaolu, 2018; Taiwo & Adeyemi, 2017). Their lightweight and durable nature permits the creation of larger and more intricate items (Oluwaseun, 2019; Njoku & Obasi, 2018), while their capacity to mimic more expensive materials expands creative possibilities for cost-sensitive consumers (Afolabi & Adedeji, 2021; Ijeoma & Okeke, 2022).

From a cultural and aesthetic perspective, beadwork in Nigeria carries strong symbolic and decorative functions; plastic beads have been adopted not only for their practicality but also because they enable the adaptation of traditional motifs into contemporary home décor (Eze & Akpan, 2019; Eze & Onyekachi, 2020). Research in Nigerian contexts highlights that consumers value designs that reflect cultural identity while remaining modern and affordable (Agwu & Onuoha, 2018; Amadi & Nwachukwu, 2018). In Delta State specifically, local aesthetics and cultural symbolism inform preferences for certain motifs and colour schemes, suggesting that design appropriateness is a determinant of acceptance (Okafor & Afolabi, 2022; Onyeka & Uche, 2019).

Functionality and durability are recurring concerns in studies on bead-based accessories. Authors report that when properly crafted using suitable bead types and sound joining techniques plastic bead items are durable, easy to maintain, and suitable for daily use (Nnadi & Ifediora, 2021; Taura & Nagai, 2016). The technical choice of bead type (e.g., transparent, faceted, bugle, CCB) and workmanship significantly affects strength, finish and longevity (Eide et al., 2011; Taura & Nagai, 2016). These findings suggest a close relationship between material selection, construction technique, and perceived quality among consumers and experts alike.

Despite this positive outlook, gaps remain. Existing literature documents material benefits and general preferences but provides limited, location-specific empirical data on which exact designs, bead types and construction methods most appeal to Delta State households. Moreover, few studies combine production trials with consumer evaluation of prototypes (i.e., R&D-style validation), leaving practical questions about optimal bead selection, assembly methods, and lighting integration for chandelier-type accessories underexplored (Adeolu & Ajayi, 2021; Okafor & Afolabi, 2022).

In sum, the literature supports the viability of plastic beads for attractive, affordable, and durable sitting room accessories, and points to the importance of culturally informed design and sound craftsmanship. However, there is a clear need for focused empirical research in Delta State that links specific bead types, design motifs and production techniques to measured consumer preferences and performance outcomes precisely the gap this study addresses.

Theoretical Framework

This study is anchored on the Aesthetic Theory of Design Preference proposed by Daniel Berlyne (1971), which emphasizes that human responses to art and design are largely influenced by sensory perception, emotional reaction, and cognitive evaluation. According to Berlyne's theory, aesthetic preference is shaped by variables such as novelty, complexity, coherence, and familiarity. These factors interact to determine an individual's level of pleasure or appreciation for a design object. In the context of interior decoration, this theory suggests that individuals are naturally attracted to designs that strike a

balance between familiarity and innovation those that are neither too simple nor overly complex but aesthetically stimulating and functionally satisfying.

The Aesthetic Theory of Design Preference is relevant to this study because it explains why consumers may prefer certain styles, colors, patterns, and arrangements of plastic bead accessories over others. As Berlyne (1974) explained, aesthetic appeal arises when an object provides visual interest and harmony that align with cultural expectations and personal taste. In the production of sitting room accessories such as chandeliers, flower vases, and wall frames, the choice of bead color, size, pattern, and texture influences how the final product is perceived by users in terms of beauty, expressiveness, and emotional satisfaction.

Furthermore, the theory provides a framework for understanding the relationship between design elements and consumer behavior. In Delta State, where cultural symbolism and modern aesthetic trends coexist, people's design preferences are often guided by both cultural familiarity and sensory appeal. This aligns with Berlyne's assertion that the aesthetic experience is not merely visual but psychological consumers are drawn to objects that trigger curiosity, comfort, and cultural resonance. Thus, when artisans create sitting room accessories with plastic beads, their ability to balance traditional motifs with modern designs can enhance consumers' aesthetic pleasure and design acceptance.

Applying Berlyne's Aesthetic Theory to this study helps to explain how design principles such as balance, harmony, rhythm, color, and proportion influence people's preferences for plastic bead accessories. It also justifies why design evaluation should not only consider the functional and material quality of a product but also the emotional and cognitive responses it evokes. Therefore, this theory provides a strong conceptual foundation for exploring how residents of Delta State perceive and prefer sitting room accessories made from plastic beads, emphasizing the role of sensory satisfaction, cultural connection, and aesthetic balance in shaping their design choices.

Methodology

The study adopted survey research design. A survey is a research method used to gather detailed information from a specific group of respondents to assess their opinions, preferences, and behaviours, providing insights necessary for understanding trends and making informed decisions (Nworgu, 2015 as cited in Nwakile et al, 2023) .The use of a survey in this study is justified as it enables the collection of detailed and diverse perspectives from family heads, bead designers, and home economics lecturers, which is essential for understanding design preferences and producing sitting room accessories that align with the aesthetic and functional needs of different stakeholders in Delta State. This study was conducted in Delta State. Delta State is located in South-South Nigeria. The State has twenty-five (25) Local Government Areas with three senatorial zones. Delta is rich in culture and beads is part of the cultural heritage of the

area recently, the use of plastic beads in sitting rooms and offices has become a common feature of people from the area. The population for the study was 1,418,318 respondents consisting of 1,417,814 Family Heads in Delta State (National Population Commission, 2021), 400 bead designers in Delta State (Association of Bead Designers and Producers, January 2021) and 102 Home Economics Lecturers from Delta State Polytechnic, Ogwashi-Uku, University of Delta, Agbor, Delta State University, Abraka, Delta State Polytechnic, Oghara-Otefe and Southern Delta University, Ozoro (Personnel Offices of the Institutions, 2021. The sample size was 400 respondents: 300 family heads, 80 bead designers, and 20 home economics lecturers using multi-stage sampling was employed. Firstly, to select the individuals that would form the sample, three senatorial zones in Delta State were randomly selected. At the second stage, one Local Government Area was randomly selected in all the three senatorial zones. The selected Local Government Areas are Udu from Delta Central, Oshimili-North from Delta North and Patani from Delta South. At the last stage, the Headquarters of the local governments were selected, In the selected headquarters, 300 head of families, 80 bead designers and 20 home economics lecturers were randomly selected.

The instrument for data collection was the Design of Plastic Beads Sitting Room Accessories Questionnaire (DPBSAQ) developed by the researcher from literature which consisted of two parts—demographic information and design preferences. The instrument was validated by three experts from the University of Nigeria, Nsukka. Reliability was tested using Cronbach Alpha for the DPBSAQ ($\alpha = 0.74$). The questionnaire administered face-to-face by the researcher with the help of three research assistants. The data collected was analyzed using mean, standard deviation and ANOVA. The research questions were analyzed using mean and standard deviation. In interpreting data gotten from research questions 1 and 2, any items with mean of 2.50 or above was interpreted as Agreed (A) while items with mean less than 2.50 were interpreted as Disagreed (D). In interpreting data from research question 3, any items with mean of 2.50 or above was interpreted as Preferred (P) while items with mean less than 2.50 were interpreted as Not Preferred (NP). ANOVA was used to analyze data for hypotheses 1-3 at 0.05 level of significance. The null hypothesis was rejected if the probability value of the item was less than 0.05 while the null hypothesis was accepted if the probability value was greater than or equal to 0.05.

Results

Presentation of Results

Research Question1: What are the sitting room accessories that could be produced with plastic bead in Delta State?

- Data for answering research question one was presented in Table 1.

Table 1: Mean Ratings and Standard Deviations of Respondents on the Sitting Room Accessories that Could be Produced with Plastic Bead

S/N	Sitting Room Accessories	N	$\overline{X}$	SD	Remarks
1	Centre rug	400	3.04	0.99	A
2	Centre table	400	3.22	0.93	A
3	Chair cover	400	3.60	0.75	A
4	flower verses	400	3.34	0.97	A
5	Table cover	400	2.86	0.98	A
6	Plate mat	400	2.81	1.08	A
7	Dining tables mat	400	2.81	1.05	A
8	Foot mat	400	3.45	0.87	A
9	Wall hanger	400	3.49	0.80	A
10	Plant hanger mat	400	3.57	0.76	A
11	Lamp shade	400	3.32	0.91	A
12	Head rest	400	3.74	0.61	A
13	Fruit plate	400	2.92	0.94	A
14	Wall clock	400	3.46	0.80	A
15	Side stole	400	3.60	0.79	A
16	Cup mat	400	3.52	0.75	A
17	Centre piece	400	3.20	0.77	A
18	Picture frame	400	2.82	0.95	A
19	Collage	400	3.62	0.61	A
20	Feet massager	400	3.44	0.74	A
21	Curtain	400	3.63	0.57	A

Key: N = 400 (300 family heads, 80 bead designers & 20 home economics lecturers), A = Agreed; D = Disagreed

Data presented in Table 1 shows the mean and standard deviation ratings of the respondents on sitting room accessories that could be produced with plastic bead in Delta State. All the 21 items in the table had their mean values above the cut-off point of 2.50, thus indicating that the respondents agreed to the items as the sitting room accessories that could be produced with plastic beads. Similarly, the standard deviation ranged from 0.61 – 1.08, indicating that the respondents were close to one another in their opinions.

Hypothesis 1: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the types of sitting room accessories that can be produced with plastic beads in Delta State

Table 2: ANOVA Analysis of the Mean Responses of Family Heads, Bead Designers and Home Economics Lecturers on the Types of Sitting Room Accessories that Can Be Produced with Plastic Beads in Delta State

Source of Variation	Sum of Squares	Df	Mean Square	F-ratio	P-value	Remark
Between Groups	4.821	3	1.568	9.821	0.002	S
Within Groups	97.231	399	.182			
Total		402				

The one-way ANOVA result presented in Table 2 revealed that the statistical mean square, F-ratio, degree of freedom and the P-value of responses of family heads, bead designers and home economics lecturers on the types of sitting room accessories that can be produced with plastic beads in Delta State. The Table showed the cluster F-ratio to be 9.821 at 399 degree of freedom and a p-value of .002 which is less than 0.05, thus, the null hypothesis was rejected as postulated indicating that there was a significant difference in the mean responses of family heads, bead designers and home economics lecturers on the types of sitting room accessories that can be produced with plastic beads in Delta State.

Research Question 2: What are the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State?

- Data for answering research question two is presented in Table 2.

Table 3: Mean Ratings and Standard Deviations of Respondents on the Different Types of Plastic Beads that can be Used for the Production of Sitting Rooms Accessories

S/N	ITEMS	N	$\overline{X}$	SD	Remarks
1	Transparent plastic beads	400	3.70	0.88	A
2	Opaque plastic beads	400	3.44	0.60	A
3	Bugle plastic beads	400	3.27	0.68	A
4	Plastic beads imitation	400	3.15	0.82	A
5	Drawbench plastic beads	400	2.73	1.09	A
6	Plating plastic beads	400	3.06	0.97	A
7	CCB plastic beads	400	3.34	0.83	A
8	Spray painted plastic beads	400	3.42	0.72	A
9	Antique plastic beads	400	3.50	0.69	A
10	Crackle plastic beads	400	3.52	0.67	A
11	Printed plastic beads	400	3.56	0.63	A
12	Plastic cylinder beads	400	3.42	0.72	A
13	Plastic faceted beads	400	3.58	0.60	A
14	Transparent plastic beads	400	3.60	0.66	A

Key: N = 400 (300 family heads, 80 bead designers & 20 home economics lecturers), A = Agreed; D = Disagreed

Data presented in Table 3 shows the mean and standard deviation ratings of the respondents on different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State. All the 14 items in the table had their mean values above the cut-off point of 2.50, thus indicating that the respondents agreed to the items as the different types of plastic beads that can be used for the

production of sitting rooms accessories in Delta State. Similarly, the standard deviation ranged from 0.60 – 1.09, indicating that the respondents were close to one another in their opinions.

Hypothesis 2: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State

Table 4: ANOVA Analysis of the Mean Responses of Family Heads, Bead Designers and Home Economics Lecturers on the Different Types of Plastic Beads that Can Be Used for the Production of Sitting Rooms Accessories in Delta State

Source of Variation	Sum of Squares	Df	Mean Square	F-ratio	P-value	Remark
Between Groups	1.83	3	.609	1.44	0.35	NS
Within Groups	32.35	399	.437			
Total	34.18	402				

The one-way ANOVA result presented in Table 4 revealed that the statistical mean square, F-ratio, degree of freedom and the P-value of responses of family heads, bead designers and home economics lecturers on the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State. The Table showed the cluster F-ratio to be 1.44 at 399 degree of freedom and a p-value of .35 which is greater than 0.05, thus, the null hypothesis was accepted as postulated indicating that there was no significant difference in the mean responses of family heads, bead designers and home economics lecturers on the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State.

Research Question 3: What are the design preferences of sitting room accessories produced from plastic beads in Delta State?

- Data for answering research question three was presented in Table 5.

Table 5: Mean Ratings and Standard Deviations of Respondents on Design Preferences of Sitting Room Accessories Produced from Plastic Beads

S/N	ITEM	Design	N	$\overline{X}$	SD	Remarks
1	**Centre rug**					
A	Multi colour design		400	3.44	0.80	P
B	Harshed design		400	2.07	0.58	NP
C	Hexagon design		400	2.15	0.72	NP
D	Pacted design		400	3.73	1.01	P
2	**Dining table mat**					
A	Tulip design		400	3.68	0.63	P

B	Lily design		400	3.42	0.72	P
C	Natuer beck design		400	2.20	0.69	NP
D	Star design		400	1.52	0.67	P
3	**Flower vase**					
A	Snow ball design		400	2.22	0.72	NP
B	Step design		400	2.42	0.60	NP
C	Clay pot design		400	3.60	0.66	P
D	Wine glass design		400	2.45	0.56	NP
4	**Curtains**					
A	Butterfly design		400	2.46	0.88	NP
B	Cuby design		400	2.24	0.76	NP
C	Rain drop design		400	3.88	0.92	P
D	Fairies design		400	3.21	0.74	P
5	**Wall frame**					
A	Little wonder design		400	2.82	0.70	P
B	Great lion design		400	2.10	0.80	NP
C	Floral design		400	3.76	0.94	P
D	Centre park		400	2.90	0.76	P

Key: N = 400 (300 family heads, 80 bead designers & 20 home economics lecturers), P = Preferred; NP =Not Preferred

Data presented in Table 5 shows the mean and standard deviation ratings of respondents on the design preferences of sitting room accessories produced from plastic beads in Delta State**.** In designing centre rugs, the respondents preferred options A and D which had means above 2.50 while they did not prefer options B and C which had means less than 2.50. However, option D with the highest mean is the most preferred design for centre rugs. In designing dining table mat, the respondents preferred options A and B which had mean value above 2.50 while they did not prefer options C and D which had means less

than 2.50. However, option A with the highest mean was the more preferred design for dining table mat. In designing flower vase, the respondents preferred option C which had means above 2.50 while they did not prefer options A, B and D which had means less than 2.50. Hence, option C with the highest mean is the preferred design for flower vase. In designing curtains, the respondents preferred options C and D which had means above 2.50 while they did not prefer options A and B which had means less than 2.50. However, option C with the highest mean is the preferred design for curtain. In designing wall frames, the respondents preferred options A, C and D which had means above 2.50 while they did not prefer option B which had mean less than 2.50. However, option C with the highest mean is the most preferred design for curtain.

Hypothesis 3: There is no significant differences in the mean responses of family heads, bead designers and home economics lecturers on the design preferences of sitting room accessories produced from plastic beads in Delta State.

Table 6: ANOVA Analysis of the Mean Responses of Respondents Family Heads, Bead Designers and Home Economics Lecturers on the Design Preferences Of Sitting Room Accessories Produced from Plastic Beads in Delta State

Source of Variation	Sum of Squares	Df	Mean Square	F-ratio	P-value	Remark
Between Groups	2.12	3	.707	1.666	0.34	NS
Within Groups	31.22	399	.489			
Total	33.34	402				

The one-way ANOVA result presented in Table 6 revealed that the statistical mean square, F-ratio, degree of freedom and the P-value of responses of family heads, bead designers and home economics lecturers on the design preferences of sitting room accessories produced from plastic beads in Delta State. The Table showed the cluster F-ratio to be 1.666 at 399 degree of freedom and a p-value of .34 which is greater than 0.05, thus, the null hypothesis was accepted as postulated indicating that there was no significant difference in the mean responses of family heads, bead designers and home economics lecturers on the design preferences of sitting room accessories produced from plastic beads in Delta State.

Discussion of the Findings

The findings of the study in table 1 revealed hat the sitting room accessories that could be produced with plastic beads include; Centre rug, chair cover, flower vase, table cover, plate mat, dining tables mat, foot mat, wall hanger, plant hanger mat, lamp shade, head rest, fruit plate, wall clock, cup mat, center piece, picture frame, collage, feet massager and curtain. The findings from table 2 also revealed that there was a significant difference in the mean responses of family heads, bead designers and home economics lecturers on the types of sitting room accessories that can be produced with plastic beads in Delta State. The findings are in line with Attfield (2017) who found that sitting room accessories are those items found in sitting room to make the place more convenient and such accessories such as chair cover, flower vase, table cover, plate mat can be made from beads. The findings are also in cognizance with Barnes (2016) who found out

that every home needs sitting room accessories without which the sitting room may not be attractive nor comfortable and utilizing beads in making accessories such as center rug, set dining table mat, fruit plate, flower veils, room divider amongst others makes the sitting room look more attractive. Hence, it can be deduced that the sitting room accessories revealed in the study are the sitting room accessories that can be produced with plastic beads.

The findings of the study from table 3 revealed that the different types of plastic beads that can be used for the production of sitting rooms accessories include; Transparent plastic beads, opaque plastic beads, bugle plastic beads, plastic beads imitation, plating plastic beads, CCB plastic beads, spray painted plastic beads, antique plastic beads, crackle plastic beads, printed plastic beads, plastic cylinder beads, plastic faceted beads; and transparent plastic beads. The findings from table 4 also revealed that there was no significant difference in the mean responses of family heads, bead designers and home economics lecturers on the different types of plastic beads that can be used for the production of sitting rooms accessories in Delta State. The findings are supported by Taura and Nagai (2016) who found out that some plastic beads ideal for making sitting room accessories include: plating plastic beads, CCB plastic beads, spray painted plastic beads, antique plastic beads and crackle plastic beads. The findings are also in cognizance with Eide, Jenison, Northup, and Mashaw (2011) who found that that not all beads are ideal for making sitting room accessories but some of the common and accessible plastic beads utilized for sitting room accessories include transparent plastic beads and opaque plastic. Hence, it can be deduced that the different types of plastic beads revealed in the work are the plastic beads good for making sitting room accessories.

The findings of the study from table 5 revealed that the design preferences of sitting room accessories produced from plastic beads are as follows; Multi-coloured design and pacted design were accepted as designs for producing centre rugs from plastic beads but pacted design was the preferred design for centre rug; Tulip design and lilly design were accepted as designs for producing dinning mat but Tulip design is the preferred design for dining table mat; Clay pot design was the preferred design for producing flower vase from plastic beads; Rain drop design and fairies design were accepted as designs for producing curtains from plastic beads but raindrop design was the preferred design for producing curtains. Little wonder design, floral design and centre park were accepted as designs for producing wall frames but floral design was the preferred design for wall frame.

Furthermore, the tested null hypothesis on table 6 revealed that designation of the respondents (Family Heads; Bead Designers and Home Economics Lecturers) played no role in design preferences of sitting room accessories produced from plastic beads in Delta State. The findings are in line with Saruwono, Zulkiflin and Mohammad (2012) who found out that the design preferences of people in the area has to be considered before designing sitting room accessories with plastic beads. The findings are also in line with Adiji (2018) who found out that designation does not play any significant role in design preferences. No

difference in design preferences despite differences in designation could be because the respondents live in the same geographical area. Hence, the preferred options of the individuals in the area in terms of how they prefer their sitting room accessories made from beads to look like must be considered to ensure acceptability of the designs and profitability on the part of the bead designers.

Conclusion

The study has revealed that the use of plastic beads in the design and production of sitting room accessories in Delta State is both a practical and creative approach to home decor. The findings indicate that a wide variety of sitting room accessories, such as center rugs, chair covers, flower vases, table covers, and wall hangers, can be effectively produced using plastic beads. The study has shown that plastic beads provide a cost-effective solution without compromising on design quality or durability. The different types of plastic beads, including transparent, opaque, and bugle beads, offer a range of options for artisans to experiment with various textures, colors, and forms, further enhancing the creative possibilities in the design of sitting room accessories. One of the key insights from this research is the importance of understanding local design preferences. The study found that specific designs, such as the pacted design for center rugs and the tulip design for dining mats, are particularly favoured among the respondents. This highlights the need for bead designers and home decor producers to consider these preferences when creating products, ensuring that the final designs resonate with the target audience and meet their aesthetic expectations. The preferred designs not only enhance the visual appeal of the sitting room accessories but also contribute to the cultural relevance and acceptance of these items in the local market. The study concludes that by aligning product designs with local preferences and leveraging the versatility of plastic beads, artisans and producers can create aesthetically pleasing, culturally resonant, and economically sustainable home decor products that meet the needs and desires of the Delta State community.

Recommendations

Based on the findings of the study, the following were recommended.

1. Bead designers in Delta State should incorporate popular local design preferences, such as pacted designs for center rugs, into their products to increase market appeal and customer satisfaction.
2. Institutions offering home economics should integrate beadwork into their curriculum to educate students on sustainable and cost-effective home decor options, thereby fostering innovation in future artisans.
3. Local government authorities should provide training programs for artisans on advanced beadwork techniques to improve the quality and diversity of products available in the market, which will boost local craftsmanship and economic growth.
4. Bead suppliers should ensure a consistent supply of various types of plastic beads to meet the demand of artisans and prevent disruptions in production, leading to a more stable and thriving beadwork industry.

5. Cultural organizations should promote the use of plastic beads in modern home decor through exhibitions and workshops, which will help preserve traditional beadwork techniques while encouraging contemporary design.

6. Artisans and entrepreneurs should collaborate to create marketing strategies that highlight the affordability and customizability of plastic bead accessories, increasing consumer awareness and demand for these products.

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