

# Chapter 21

## Computer Graphics Reflection in African Digital Age Visual Designs: An Alternative to Paint Box Design in 21<sup>st</sup> Century

**Bankole E. Oladumiye**  
*Federal University of Technology, Nigeria*

### ABSTRACT

*African concept of visual design was derived from the concept of creation which has been noted to be the exclusive preserved of the gods. Design and art as it were, are created with intrinsic value such as inventions, innovations technical prowess and deep imagination. To create design in Africa content is unique therefore; design forms which keep on occurring in African arts obviously have significance in the life of those who created them for the purpose of aesthetics and beauty in African digital designs This paper is not mere description or just an historical narration of African digital design and visuals but centers on the deviation of African people from their original system of design and imbibing computer graphic digital application as an alternative to pen and paint box creative designs The paper concluded that the conventional African visual designs should be guided against because African design is center on values and experience which is concern with the essence of African personality and existence of transmission of design legacy from parents to children which leads to physical or merit pattern, which later becomes the object of perception, admiration, and utilization. Computer graphics and visual design reflection in African design is therefore cognitive reaction scientifically which implies conceptualization and, inspiration in 21st century.*

DOI: 10.4018/978-1-4666-8679-3.ch021

## **INTRODUCTION**

African Visual designers have been engaged since time immemorial putting together designs and motifs that express African desires and aspirations which have now been shrouded in mystery to the present generation, since Africa is imperialistic in creation and with characterized cultural heterogeneity. This cultural diversity in design creation distinguishes the myriad of ethnic groups within this geopolitical entity from each other and daily finds expression in various artistic designs and motifs among which are textile, ceramic, graphic design, painting and printmaking. For instance, the designs found on the walls of traditional shrines provide a store-house of traditional religion's motifs and design like the icons of the gods and the motifs and designs on the costume of masquerades, they illustrate the power of the gods and motifs on it are employed to document visually some aspect of the African race.

African visual designs and arts are classified by Trowell (1970a) into three categories, textual, representation and geometrical design forms. However, there are no hard and fast boundaries to these groups and one slide imperceptibly into the other, and some of the African designs which are replaced by computer graphic designs are representational and they originally have symbolic or allegorical meaning. The original intention of an African designer when he depicts a motif or designs his work is not to decorate, but to unleash the idea at the back of his mind. Those motifs and visual designs employed to document visually some aspect of oral literature which was an essential educational vehicle for youths in the past and still, to some extent today consists of fables, folk tales, legends, myths and proverbs. Some of these are pedagogical devices rather than literary pieces, and are visually represented with designs and motifs. (Lloyd 1953).

Visual design and motifs are employed in African, architectural building, textile, ceramics and graphic designs including printmaking, to elevate African culture and standard of art and designs. As a result, contemporary African designer should guide against the loss of creativity hegemonies in African designs and not replace it with computer graphics rigid designs and they should be seriously interested in synthesizing genuine designs and motifs from their culture. (Oladumiye 2001). This study is on the deviation from creativity and originality to digital designs which fall shorts of creative phenomenon and the paper review literatures on the reflections of African digital visual, digital design classifications and conceptualization of digital designs in 21<sup>st</sup> century. Pictures were used as means of explanatory in the study.

## **REFLECTIONS IN AFRICAN DIGITAL VISUAL DESIGNS**

Over the years, new designs and motifs based on cultural, economic and political scenes have emerged. The emerging design exhibits a high degree of technical skills, regularity of forms, and symmetrical arrangement of designs in motifs and rhythmic movements which give the patrons aesthetic pleasures which are not present in the alternative digital computer graphics.<sup>1</sup> The above statement attracted interested researchers to document various aspects of designs and motifs in African grand style. It was believed that designs like symbols have mythological impact and are often on the history and culture of the environment. Reports from studies and researchers, consulted among others, indicate that African designs and motifs have protective powers in the past because the early motifs and design which were adopted from the body tattoos and geometric shapes, used to embellish the village shrines were to attract the divinity of immortality longevity and increase. These cannot be obtained from the digital computer graphic designs.

10 more pages are available in the full version of this document, which may be purchased using the "Add to Cart" button on the publisher's webpage:

[www.igi-global.com/chapter/computer-graphics-reflection-in-african-digital-age-visual-designs/138548](http://www.igi-global.com/chapter/computer-graphics-reflection-in-african-digital-age-visual-designs/138548)

## Related Content

---

### To Have and to Hold: Touch and the Objects of the Dead

Carol Hudson (2023). *Handbook of Research on the Relationship Between Autobiographical Memory and Photography* (pp. 307-325).

[www.irma-international.org/chapter/to-have-and-to-hold/318924](http://www.irma-international.org/chapter/to-have-and-to-hold/318924)

### On Exhibition Graphics Understood as a Space-Related Interface

Aurelia Bertron (2017). *Design Innovations for Contemporary Interiors and Civic Art* (pp. 348-367).

[www.irma-international.org/chapter/on-exhibition-graphics-understood-as-a-space-related-interface/165270](http://www.irma-international.org/chapter/on-exhibition-graphics-understood-as-a-space-related-interface/165270)

### Cortical 3D Face and Object Recognition Using 2D Projections

João Rodrigues, Roberto Lamand Hans du Buf (2012). *International Journal of Creative Interfaces and Computer Graphics* (pp. 45-62).

[www.irma-international.org/article/cortical-face-object-recognition-using/65081](http://www.irma-international.org/article/cortical-face-object-recognition-using/65081)

### Experimenting on Film: Technology Meets Arts

Rui António, Bruno Mendes da Silva, João M.F. Rodrigues and Mirian Nogueira Tavares (2017). *International Journal of Creative Interfaces and Computer Graphics* (pp. 54-66).

[www.irma-international.org/article/experimenting-on-film/196221](http://www.irma-international.org/article/experimenting-on-film/196221)

### Pattern Recognition and Color Modularity in Mathematics and Art: Knowledge Visualization and Visual Communication

Jean Constant (2020). *International Journal of Creative Interfaces and Computer Graphics* (pp. 59-70).

[www.irma-international.org/article/pattern-recognition-and-color-modularity-in-mathematics-and-art/261267](http://www.irma-international.org/article/pattern-recognition-and-color-modularity-in-mathematics-and-art/261267)