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Culturally Inspired Design Education: A Nigerian Case Study

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1. Introduction

Among the countries in Africa, Nigeria took a prominent position when it comes to cultural heritage and creative arts which are manifested in her diverse crafts. The products from these indigenous crafts have sufficiently served the economic needs of the people in the local communities. Since the pre-colonial era, various members of distinct ethnic groups engage in a lot of traditional craft practices in addition to the agrarian occupational engagements. The diversities in the creation of these arts and crafts were used to create strong force that drives the socio-cultural life and economy of the people. These unique artistic traditions thrived within families and guilds of skilled craftsmen in various communities as practiced in the areas of wood carving at Awka, Nupe, Benin; Blacksmithing at Biron, Akwa; Pottery at Dikwa, Abuja, Ilorin, Ipetumodu, Afikpo, Isan-Ekiti, Erusu Akoko and Zaria; Brass smithing and Beadworks at Bida; Bronze casting and sculpture at Ife and Benin; Leather works at Oyo and Kano; Cloth weaving at Ilorin, Iseyin, Okene, Ibadan, Ondo; Cloth dyeing at Oshogbo, Abeokuta, Oyo, Ibadan, Ede, Sokoto, Zaria, Bida and Kano; Mat weaving at Ogotun-Ekiti, Ipetu-Ijesa, Ipoti-Ekiti, Ikeji-Ile, Erin-Ijesa, Efon-Alaye, Ikorodu and Aramoko-Ekiti to mention but few.

Retrospectively, the Yoruba began creating magnificent sculptures in terra cotta between 12th and 14th century. Bronze figures were also made during the 14th and 15th century. The scientific mode of creation started with reproductions in the *cire perdue* loss wax method of bronze casting. The pottery apart from serving as object of storage and cooking was also made in honour of Yoruba deity. Leather works and bead making in Yoruba land are used to decorate crowns won by kings, and other articles such as hats and bags while leathers are pierced together to form designs such as royal leather cushions. The blacksmiths are responsible for the fabrication of tools like hoes, axes, knives, chains and hammers for professional and domestic usage. Calabash are carved and used for storage of foods, drinks and musical rattles. Textile weaving and dyeing with embellishment of colourful patterns and motifs satisfied the local clothing needs. These art works across cultures inculcated a lot of iconographic and mythological delineations that expressed their cultural identity, social values, history and beliefs. The origin of arts and craft is a story within the traditional society and was in response to social change which draws its strength from artists' thoughts, inspirations, speculations, observations, experiences, visions, dreams, culture, environment, myths, fantasies, imaginations and nature (Ahuwan, 1993; Sheba, 1993). The exemplary

creative qualities and skills of the craftsmen were put together effectively in the production of highly functional objects that exhibit exceptional aesthetic aura which satisfied the daily needs of the society.

Culture has been noted to be the totality of all the knowledge and values shared by a society. Hence, this paper fully acknowledged the significance of a Culturally Inspired Design Education as the world transforms from a monolithic culture to one with diversity. This paper essentially captures the evolutionary trends and contemporary issues related to Industrial Design education and practices in Nigeria in relation to its current cultural content. It therefore attempts to examine the effects of home breed Industrial Design education as it affects current graduate performances and professional practices in Nigeria.

2. Industrial design: Contextual definitions

Design is a common term used in many endeavors, such as textile design, graphic design, engineering design, architectural design and all processes of purposeful visual creations which are coordinated together to make a meaningful whole (Ogunduyile, 2007). According to the International Council of Society of Industrial Design (ICSID)

“Design is a creative activity which aim is to establish the multi-faceted quality of objects, processes, services and their systems in whole lifecycles. Therefore, design is the central factor of innovative humanization of technology and the crucial factors of cultural and economic exchange “.

Industrial design historically to date has to do with product design for mass production- an art of imaginative development of manufactured products and product system, which satisfy physical needs. It is the art and science concerned with the conception and creation of machine made products and materials. It is also a creative activity of man which has to do with overall quality and usefulness of a product rather than improving its appearance alone (Dike, 2003; Pulos, 1978).

Wikinfo, an internet encyclopedia defined at a broader level that industrial design is an applied art which considered aesthetic, usability of designed product as paramount with such details as colour, texture and ergonomics. This is viewed from choice of materials presentation to final consumers, that is, it has a focus on concepts, products and process.

In the United Kingdom, “industrial design” implies design with considerable engineering and technology awareness alongside human factors which is a “total design approach”.

Based on the brief definitions above, it is obvious that industrial design embraces the production of prototypes with adequate consideration for aesthetic appearance, function and industrial processes.

Prof. S.A. Adetoro informs that the concept of industrial design as a course of study in Nigerian higher institutions was first muted in 1977 when it was strongly felt that products from the applied arts programmes lacked the knowledge of mass production techniques. He was of the view that the concept of industrial design that was based on the peoples’ culture would be more appropriate. The new Universities of Technology which emerged subsequently adopted the nomenclature and tailored their curriculum towards meeting the expectations in the various industries.

An attempt was made to classify industrial design practice in Nigeria; to be situated under the applied art programme which is craft based (Ogunduyile, 2007). However, it was noted that applied arts as being practiced in Nigeria is devoid of industrial processes and

necessary facilities. He further observed that the concept and roles of industrial design were not understood for four decades after its introduction into the Nigerian educational system. Therefore, this lack of understanding has impacted negatively on the role of industrial design in industry, business, economic planning strategies and global market place which other nations have taken advantage of.

The carving out of Industrial Design from Department of Fine Arts, Ahmadu Bello University in 1977 was in an attempt to respond to the work demand and challenges from university graduates whose job opportunities were increasingly becoming narrowed down as a result of intense social and economic change being witness at that time (Akinbogun, 2004; Ogunduyile & Akinbogun, 2006). There was a sudden boom experienced from oil revenue in Nigeria and this led to the emergence of new industries that needed to create fresh and creative products. The increase in population which requires faster methods of production in graphic outfits, textiles and ceramics industries encouraged the carving out of the programme. Considering the lofty idea of the programme, more industrial design institutions had since been established. These include the Federal Universities of Technology located at Yola, Bauchi, Akure and Ogbomosho. The National Universities Commission provided the baseline curriculum which dwelt among others on the:

- a. provision of professional education to designers who could solve complex industrial problems;
- b. Development of students understanding and awareness of the social, cultural, physical, technical and economic activities of the Nigerian society;
- c. Development of students ability to provide appropriate solutions to technological, economic and aesthetic solutions of the Nigerian society; and
- d. Involvement of universities in the process of exploiting designs and production problems in national industries generally. These universities were given the mandate to review their curricula in line with National University Commissions (NUC) from time to time.

There have been no clear lines of demarcation between the fine arts courses and that of industrial design. Fine art products are often identified for their decorative and sensuous values. However, when the aesthetics values that are inherent in artistic objects are extended to handcrafted utilitarian materials such as textiles, pottery, metal and jewelry, they are classified as applied art. These arts draw their inspirations from various social, religious and cultural settings of the people (Babalola, 1994). If these objects must undergo a process of regular mass production under a quality controlled manufacturing or industrial process, it is referred to as industrial design. All of these can be in engineering, electronics, woodwork, ceramics, graphics and textile designs.

The graduate of industrial design education in Nigeria had contributed immensely to national development in the areas of employment generation, teaching and research, and industrial development. Since government cannot generate employment for every youth, the practical skill acquired through the industrial design training had enabled the youth to create self-employment in pottery entrepreneurship, photography, handcrafted textiles, printmaking, printing technology, and importantly film production as demonstrated by Nigerian *Nollywood* where industrial designers assist at creating costume make-up, special effects and animation. The graphic artists have contributed to book illustration with indigenous theme that embodies values from local cultural contents. The textiles designers also strives to inculcate culturally inspired motifs into locally produced fabrics, which break the past monopoly of foreign designs adopted from India and Europe.

2.1 Historical perspective

The first attempt to introduce fine arts into the Nigerian educational curricula was in 1897 at the Hope Waddell Training Institute, Calabar (Wangboje, 1969). This institution was established by Free Church Mission in 1895. Before then, Aina Onabolu (1882-1963), a man considered to be the father of Nigerian art, had set the foundation for modern art training in the early 20th century. Aina Onabolu, a London and Paris trained artist, noted that the black people had great potentials and ability to express themselves freely in drawing and paintings. Based on this conviction that art could reach its peak in Nigeria if properly handled, persuaded the colonial government to appoint Kenneth Murray in 1902 to further assist the country to strengthen art training and practice. He advocated that art training should be based on African culture and 'not art for art sake' as was the practice in Europe.

Formal institutionalized training in art started at Yaba Technical Institute later referred to as Yaba College of Technology in 1952. Art as a course of study also started at Nigerian College of Arts, Science and Technology (NCAST) Ibadan, the same year but after two years the programme was transferred to Nigeria College of Arts, Science and Technology, Zaria, Kaduna State now Ahmadu Bello University, Zaria. The formal visual art teaching complemented the existing local art and craft centres such as that of Father Kelvin Carols in Oye Ekiti in Ondo State in the 1940s where extensive experiments in weaving, leatherworks, bead making and wood carving with indigenous craftsmanship took place. All of these works were utilized by Catholic Missions in Yoruba land. This avenue provided adequate opportunities for the training of many local artists such as Lamidi Fakeye, a prominent wood carver in Nigeria.

Ulli Beier inspired the commencement of the Oshogbo Art School in 1963. The main aim was to develop untrained artists. The center's major focus was training artists that could work on local cultures, folklores and narratives with production that fuses cultural traditions with modern practices. Prominent participants in the art school were Jimoh Buraimoh, Taiwo Olaniyi, Mariana Oyelami, Asiru Olatunde and the prominent textile artist Nike Davies Okundaiye. Nike Okundaiye worked under Susanne Wenger at the Oshogbo Art School where Yoruba folklores in form of dreams and nightmares were fully explored.

Formal art institutions were growing in leaps and bonds. The Zaria Students Art Society was formed between 1957 and 1961. The group was made up of creative students who formulated a principle for themselves in resuscitating best of Nigerians traditional culture and harmonizing it with best practices in the world. The following members personified this *Zarianism* spirit: Yusuf Grillo, Simeon Olaosebikan, Uche Okeke, Bruce Onakbrakpeya, Demas Nwoko, Osiloka Osadebe, Okechukwu Odita, Felix Ekeada, Ogbonnaya Nwagbara and Ikpowosa Omogie. The Ori Olokun Cultural center was established at University of Ife, now Obafemi Awolowo University in 1968 with emphasis on Yoruba folklore, the river goddess and spiritual analysis.

The foundation of art training and practices was laid in the 1900s. A substantial development and growth were recorded between 1900 and 1938 when a number of artists with traditional art background began to make their impact felt in the formal setting. Between 1930 and 1970 was a period that witnessed a type of unprecedented transformation and quest for identity and promotion by the emerging artists. Formal art institutions during this period began to produce individuals and art movements which sought to embrace traditional themes into their works. The exploration and fusion of traditional values into their artworks became paramount. It was inferred that Ben Enwonwu and Bruce

Onabrakpeya were among the disciples who encouraged and inspired the younger ones in this direction (Oloidi, 1995). Bruce was able to embrace the use of indigenous design in his printmaking. He established a workshop in Agbara Ottor where young talents are trained on regular basis in material exploration. Between 1900 and 1977, all aspects of visual arts were classified under fine and applied arts. The fine arts were considered mostly from their decoration potentials while the applied phase catered for craft aspects which were often handmade.

3. Conceptual clarification of Cultural Inspired Design Education (CIDE) in Nigeria

Assembly of Alaska Native Educators (1998) defines a Culture-based education as an education which reflects, validates and promotes the values, world views, and languages of the community's cultures. Culture may be defined as people's tradition, history, values and language that make up the culture of a group and which contribute to their identity. Culturally inspired design education can be said to be an education that honour all forms of knowledge, ways of knowing and world views equally.

Culturally inspired designs are expressed in Nigerian context from deep conceptualization of subject matter as well as its ultimate functions. The conceptualization embraces the spiritual and social characters the design accommodates. They are usually embodied in different media with elaborate expressions of designs that are associated with where they are meant to serve culturally. This is exemplified in wood carvings of pillar post made for the palaces, shrines or town halls which depict folklores and mythological concepts.

Culturally inspired design education in Nigeria involves the formation and generation of indigenous patterns and motifs in the design of art works and utilitarian objects. The foci of the industrial design curricula in general education and training of design students and apprentices centered on the actualization of "local content" in all creative materials. Apart from providing professional education to designers who could solve industrial problems, students and designers are involved in creating a highly culturally rooted motifs and symbols that are eventually translated to prototypes and objects. For instance the cultural symbols and motifs synonymous with Hausas of Northern Nigeria are at sharp variance with those found on objects produced by artists in the Southwestern and Eastern Nigeria. A recurring cultural symbol often found in the artistic works of the Northern Nigeria consist of the "Northern knot" motifs (crisscrossed elliptical knots) which signify the bonds of political unity envisioned for Northern Nigeria (Fig. 1), while the Yoruba motifs of Southwestern Nigeria reflect traditional beliefs situated in cultural festivals. The Northern knot symbolizes unity in diversity and is elaborately expressed in the palace art of Northern Nigeria. This have been used as design element in Nigerian currency and as crest on edifices jointly owned by 19 Northern States. The royal palaces in Nigeria are usually attributed with cultural art and symbols which form an important aspect of communicating power and royal splendor. The use of masks, beads, fly whisks and other paraphernalia of worship systems are indices of creative motives of the artists.

It cannot be gainsaid then that the inculcation of the knowledge of the culturally inspired design processes described above in the training of industrial design students is another requirement in the Nigerian curriculum of industrial design programmes. It is to be noted as well that the application of the knowledge of culturally based designs on industrial and

mass produced objects and materials such as fabrics, ceramic wares, graphic works, interior decoration and metal smiting, encourage patronage from local and international consumers.

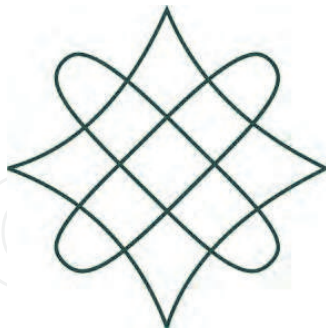


Fig. 1. “The Northern Knot”. A symbol of unity in diversity among the Northern States of Nigeria



Fig. 2. An Ancient Ife figurine bronze head. An index of the cultural heritage of the Yoruba people in Southwestern Nigeria. Source: <http://www.africanart.org>

3.1 National questions on Culturally Inspired Design Education

Nigeria has a rich cultural heritage which was enhanced by its arts and crafts culture. Traditionally, the art and crafts as practiced by the people has been providing the foundation for technological growth. The Nigerian craftsmen provided the various functional and aesthetically pleasing implements in household items, furniture, metal working, farm tools, brass casting, leather works, textiles and a lot more. Design is seen to have an important role in upgrading and development of craft products.

With the increase in population, more exposures to foreign influences, education and products from manufacturing industries, the production from the craftsmen could no longer meet with demands of the people. The concept of mass production brought by industrialization was more than what the craftsmen could comprehend as they now found it difficult to compete with cheap factory products.

Culturally inspired education in Nigeria has engendered the training and education which provide adequate attention to the growth of indigenous technology. The craftsmen

considered the culture of the people in terms of concept, forms, motifs, shapes and the local methods required in the production of goods and services.

The introduction of industrial design education in Nigeria was to make easy the application of design methodologies and techniques on craft products which needed to be taken beyond the borders of Nigeria. It was conceived as a program that could move the production processes in craft to a higher pedestal in terms of finesse and mass production without losing significantly its Nigerian identity.

The training of industrial designers in Nigeria is often based on a foundation of fine arts and crafts and individuals in the field are expected to be well grounded in basic craft processes, high quality execution and decoration of products.

The role of industrial design in Nigeria could be better appreciated when one considers the persistent high level of youth unemployment. Those who have gone through the program have been considered for appointments in various segments of the economy and have been contributing to national development. The program has made it possible for youths to acquire skills in all aspects of art, crafts and design. With the knowledge acquired, many became self-reliant by setting up design and production studios to provide goods and services for the communities in textiles, ceramics, graphics, jewelries, etc. Industrial design has been responding to local needs using local materials, strengthening cultural identity, fostering market access and providing the foundation needed for productive jobs in small and medium scale production.

An analysis of how much impact industrial design and designers is perhaps very significant, though it was claimed that such impact have been circumvented by inability to consolidate various efforts (Ogunduyile, 2007). In 1997, a national conference was organized by the Department of Industrial Design, Federal University of Technology Akure. It was well attended by artists, designers, engineers and architects who presented many thought provoking papers which gave birth to the first indigenous Nigerian Journal of Industrial Design and Technology (JINDEST).

The conference created an impetus for subsequent emergence of a group of designers in the year 2000 to convene a meeting at the Department of Creative Arts, University of Port-Harcourt, Nigeria. The conference generated a proceeding in form of a book titled *Design History in Nigeria*, edited by J. T. Agberia and was sponsored by the National Gallery of Art, Nigeria. It was highlighted that the conference created the expected awareness and was on record that the developmental trends of design principles and practice were put in their historical perspectives (Agberia, 2002). This gathering also led to the formation of a national body which could probably develop the strength and muster the political will to regulate the practice of industrial design in Nigeria particularly and in Africa generally.

Another meeting was also convened in Ibadan at the Demas Nwoko Center to further create awareness on industrial design at the instance of one of the Nigerian foremost designers and architects in the country in persons of Demas Nwoko and John Agberia. The meeting gave birth to the formation of Association of African Industrial Designers, which was expected to give leadership and direction to design education. The first inaugural meeting of the association was held in Benin in 2001 with the aim of providing opportunity for articulating the place of industrial design in Nigeria and the entire African continent while working towards generating awareness within the discipline. Nwoko apart from breeding new ground in the theater design and season of wood including its use for furniture and interior design, the quintessential qualities of his building at Ibadan combined earth (mud) with saw

dust which ultimately became recognized and accepted by architects including governments.

The forth national conference was also convened by the Culture and Creative Art Forum (CCAF) in November 2006 at the Federal University of Technology Akure to address the role of design in a dynamic society. The confab discussed the role of Art, Design and Technology in the 21st century with such sub-themes as: *Artists and the Challenges of Industrial Technology*; *Arts and Design and Nigerian Environment* and *Art and Design as Creative Enterprise*. The objective of CCAF that year was to provide opportunity for critical discourse on matters and issues that borders on development of Art, Design, Culture and Technology especially in Africa.

The formation of art movements which advanced various forms of art concepts devoid of imperial influence since independence have significantly repositioned the contemporary efforts of younger generation of designers. The Culturally Inspired Design Education (CIDE) effort engendered by cultural concepts with sustainable development initiative for social and economic revival is a welcome development in line with the advocacy of the New Partnership for African Development (NEPAD).

4. The new paradigm

This would be considered in term of contributions made so far by Culturally Inspired Industrial Design Education to national development through job creations, teaching at both formal and informal levels, highlighting various research efforts and individual contributions.

There are constant urge to create products and projects that enables self-expression, emotional connections and a more sustainable designs that have cultural meanings and encourage business patronage model which continue to attract enviable client list .Works were produced in highly innovative areas that includes pottery, textiles, printmaking, graphics, fashion design and photography. The Culturally Inspired Industrial Design Education in Nigeria has been adapted as a major agent of change. A few works of students and professionals are hereby reviewed.

Of interest in Nigeria are the ceramic cottage industry in Ushafa, Bwari and Dajo. The first two are situated at the Federal Capital Territory, Abuja while Dajo is located in Makurdi in Benue state. Ushafa and Bwari have Saidu and Stephen Myhr respectively as their chief potters. The two centers engage women potters who are good in the traditional method of production who made very relevant contribution by adopting contemporary method using rice husk ashes, granites, wood ashes, kaolin, and feldspar etcetera as their source of ceramic glazes which are applied on ceramics wares. Of significant impact is the knowledge passed to students from various tertiary institutions in Nigeria during Industrial Work Experience (SIWES) by the cottage ceramic industry. The opportunity gives the students the ability to mass produce and also give finishing touches using indigenous symbols and motifs as used by the local potters. Dajo pottery in Markurdi is known for modern production of ceramic pieces.

Extensive teaching and research work had been carried out on intaglio printmaking at the Federal University of Technology Akure, Nigeria (Etsename 2007). Some of the prints that were made with students are mass produced with such themes as the *African child*; the *Fulani Nomadic life*; and some other title that depicts special messages borrowed from everyday life and traditional folklores (Fig. 3, 4, & 5). Fig 3 '*the drifters*' visualizes a scenario

that describes a major phase in the Fulani nomad's life of Nigeria. The seasonal experience during the harmattan period (dry season) of Northern Nigeria, forces the nomads to migrate to the Southern part of the country where they find pasture for their herds. This transient nature has created an avenue for a wide view of his world which has been influential to their way of life. Figure 4 *Mai Nono 1* (the milk maid) is a scene that depicts the plurality of the Fulani woman's personality in playing economic, social and domestic roles. *Mai Nono 2* in Figure 5 depicts an elderly Fulani women engaged in the hawking of dairy products derived from their herds. All these works are the printer's medium of communication towards enlightening the Fulani tribes of Nigeria in relations to improvements in their socio-educational, economic and domestic life.

Printmaking using wood as media was also explored by Oladumiye Bankole, a Graphic Designer and educator (Fig. 6-7). Figure 6 portrays the role of the king's trumpeter at heralding information within a kingdom while figure 7 shows a vital role of decision makers "the Elders" in the traditional society. These works emphasize the significance of communication and synergetic role for the running of a socio-political society. Other research effort had been vested into use of graphics design in establishing relationship between the use of advertisement and consumers urge to purchase products in Lagos State (Kayode, 2010). It was established that languages of local expression used on outdoor billboard affects the urge to purchase products. The use of native language to target audience on outdoor bill board campaign in Lagos State was also advocated for. Ogunduyile Sunday, a textile designer and design educator has worked on a number of textile projects which incorporated African motifs and symbols. (Fig. 8) "Opon Ibile" shows traditional panel consisting motifs derived from cultural items used by the people, while the "Osupa" (Fig. 7) depicts the concept of the moon. Chief Monica Nike Okundaiye is a celebrated textile artist who is in love with "indigo", a traditional material used for dyeing fabrics. She is based in Osogbo, Osun state, Nigeria and have trained many students and apprentices both in Nigeria and abroad especially in Italy (Fig. 10). Her mentoring and art classes offered hope and new livelihood for many young ladies and women. Her lessons in artistic enterprise are wonderful illustrations about how Nigerian creative industry is making positive impact on the country. There are also recent interface of design education in ceramics with science, technology, and engineering such as Exploitation and Adaptation of Bio Gas to Ceramic Kiln by Yusuf Sadiq Otaru; study of the Qualities Of Alkaline Kaolin In Fired Ceramics by A. D. Umar; Utilization Of Local Raw Materials for the Reproduction of Dense Alumino-Silicate Refractive Bricks for Furnace Using Semi-Dry Processing Techniques by Umar Sullayman and Production of High Fired Porcelain Bodies and Glazes by I. B. Kashim (Umar, 2010). Figures 12 and 13 are ceramic pieces made by O. S. Adelabu and J. O. Ohimai respectively with reflections of cultural symbolism. All of these are reflections of Culturally Inspired Design in Nigeria. Local industrial products in recent times have incorporated culturally inspired designs to replace foreign concepts. Book illustrations with cultural inclinations are done by graphic designers for local publishing outfits like the Academic Press based in Lagos, Nigeria.

Culturally inspired design education goes beyond the adoption of cultural events and traditional skills into the creative and cultural art curriculum in Nigerian schools. The objective of culturally inspired design education is to promote students awareness about their culture. The institutional recognition and validation of its societal culture helps students to be conscious of their cultural endowment and to appreciate the

accomplishments of their family, their community and their descendants. This helps in building a sense of dignity and nationalism.



Fig. 3. "The Drifters". PVC Relief Print (Etsename L. E., 2002)



Fig. 4. "Mai Nono 1". PVC Relief Print (Etsename L. E., 2002)

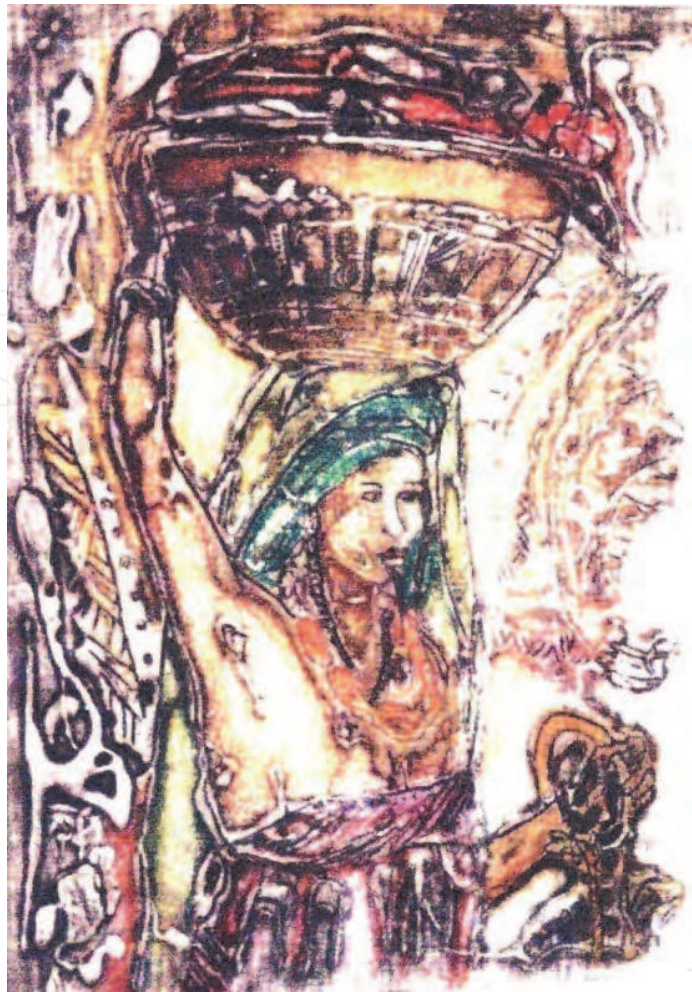


Fig. 5. "Mai Nono 2". An Intaglio Plastographic Print (Etsename L. E., 2002)



Fig. 6. "The King's Trumpeter". Printmaking using wood (Oladumiye B., 1999)



Fig. 7. "Council of Elders". Printmaking using wood (Oladumiye B., 1999)



Fig. 8. "Opon Ibile". Traditional Textile Designs with Batik (Ogunduyile S. R., 2010)



Fig. 9. "Osupa" Traditional Textile Designs with Tie Dye (Ogunduyile S. R., 2010)



Fig. 10. Trainees at Nike Art Centre in Oshogbo, Osun State, Nigeria (2010)



Fig. 11. Traditional handcrafted Fabric Designs at Nike Art Center, Oshogbo, Nigeria (2010)



Fig. 12. A Wheel-Thrown Piece with Hausa Traditional Geometry Design. Bisque 15" high (Adelabu O. S, 2007)



Fig. 13. Hand-built ceramic mask. Glazed 12" high (Ohimai J. O., 2008)

5. The challenges of Cultural Inspired Design Education in Nigeria

Craft in the context of globalization represent a balance between preservation of tradition and global awareness of the diversities of culture. The traditional handcraft in Nigeria is one of the sustainable options for producing objects and artifacts using natural and local materials. The introduction of formal training in industrial design has complemented the role of traditional craft production culture. The problems facing the development of culturally inspired design in Nigeria is classified under the following:

- The negative effects of colonialism when the indigenous craftsmen who would have provided the foundation for technology were relegated to the background. It is widely believed that the emergence of colonialism affected negatively the development of traditional creativity and craftsmanship in favour of Western culture. Western education was criticized for establishing schools with curricula that could not advance the course of traditional crafts and technology.
- The negative attitudes of Nigerian society towards the choice of arts and design as a course of study and the preferential treatments given to those in science and technology by government over fine art. This problem of psyche have led to shortage of specialized teachers in schools to teach cultural and creative art subjects which are considered by many nations as one of the viable subjects capable of reducing poverty and bringing about sustainability of social and economic development.
- Inability of government to introduce appropriate design policies because of lack of understanding of the advantage of the programme. As a result the negative attitudes, appropriate organs of government were not put in place to articulate the manpower needs of the various industries. Hence, the setting of industrial design objectives did not take into consideration the views of experts and stake holders in the field.
- Non commencement of viable art and design programme at the primary and secondary school levels. The inability to make the field attractive to teachers and learners did not favour the harnessing of a holistic creative endeavour necessary for cultural and entrepreneurial development. As it is, the role of art has been too overemphasized in our educational system as a medium of unity and instruction for all subjects among others, but it has not being given adequate time and attention for proper training of the subject matter.
- Synthesis of literature reviews indicate that many schools have no art subjects in their curricula and art teachers are not even available where it is taught (Ubangida2004; Barnabas 2005).
- The relevance of art and design curricula to the world of work, attitudes of the business community and private organizations to industrial design are not in consonance with the expected roles of industrial design in the context of African value and culture.
- There is lack of competent teachers who are grounded in art and technical disciplines to propagate the significance of the development of cognitive, affective and psychomotor skills of the students through a culturally inspired education.
- Design programmes in schools are under-funded and as such the advantages inherent in the programme are undermined at the expense of its usefulness to the students, economy and government. (Ogunduyile, 2007)

6. Suggestions for improvement on Culturally Inspired Design Education

In order to achieve the objectives of Culturally Inspired Design Education for overall national development and sustainability at all levels of education, government, private

concerns and stakeholders should work together. This would enhance the unity and coherence needed to make available the required human and financial resources that could improve the quality of art and design programme. It is therefore recommended that:

- The redefining of goals and scope of industrial design programme will go a long way in matching the talents of its stakeholders and their skill with what obtains globally. The need to redefine design activities in consonance with socio economic context becomes imperative.
- Culturally Inspired Design Education would thrive in the 21st century as a vehicle for self-reliance if art and design programme is reviewed at tertiary level while it is revitalised at the primary and secondary school levels. The objectives of the Nigerian University Commission (NUC) benchmarked minimum academic standard for industrial design programme should be well articulated and implemented to the letter. Art and design education should be seen as a viable tool to advance the course of science and technology. Hence, creative art subjects should be strengthened at various educational levels while there should be adequate provisions for art and design equipment coupled with influx of qualified teachers.
- Culturally Inspired Design Education must encourage crafts sensibilities. This could be fostered by re-introducing crafts and cultural studies into the primary school curriculum in order to rebuild the foundation of knowledge and proper appreciation of the national cultural heritage. A proper orientation about the relevance of art and culture must be advocated for, so as to pave way for development of culturally inspired design solutions and enable people to be culturally sensitive. Those who get such exposures penetrate into many occupations to make a huge difference to their professional lives by showcasing the impacts of their cultural backgrounds.
- There is a need for value reorientation on the role of art and culture in the development of the nation. The effect of civilization which has watered down the core values and significance of culture in the minds of the people should be remedied. Besides, a point of equilibrium must be set between science, technology and art. Therefore, it is expedient to sensitise the public to have a new outlook about the content and context of the culture in order to save it from its current place of relegation and misinterpretation.
- There is the need to involve non-governmental organizations in the propagation of the importance of culturally based design education in Nigeria. There should be formation of design institute that will be strategically positioned to influence government at enacting legislative policies that can harness culture as a tool for national development. Culturally Inspired Design Education would only thrive if serious design policy that could bring value to technological and cultural heritage is brought to the fore by government in line with the objectives of the New Partnership for African development (NEPAD). Such policy must be all embracing, holistic and integrating in terms of sustainable development initiatives for social and economic revival of Africa as championed by prominent Nigerian artists and designers such Demas Nwoko, Bruce Onakbrakpeya, Yusuf Grillo, Jimoh Akolo Nike Okundaiye among host of others. The institute will be responsible to maximize the advantages inherent in Nigerian cultural heritage to be able to forge a common front for culturally inspired design education in all its ramifications.

The Association of Canadian Industrial Designers (ACID) was founded in 1948 to promote and represent the interest of its corporate and professional members to government and other international associations such as the International Council of Society of Industrial Designers (ICSID). The association is dedicated to increasing the knowledge, skill and

proficiency of Canadian industrial designers through maintenance of close contact with its corporate members as it represents them on both national and international level. The association also promotes the use and value of industrial design to industry and the public. This aforementioned establishment stands as a formidable model of a synergetic effort that can inspire a new paradigm towards promoting Culturally Inspired Design Education in Nigeria.

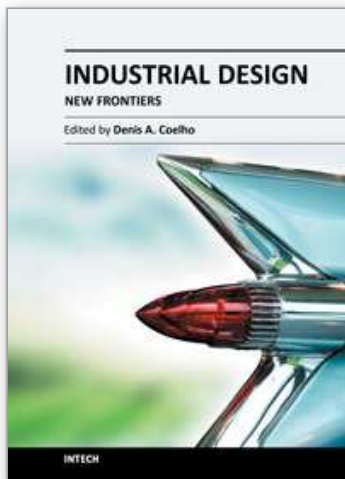
7. Conclusion

Culturally Inspired Design Education in Nigeria in contemporary times indicates that culture is a viable element in the study of Industrial Design both at the formal and informal sectors considering its growing contribution to the economic life of the nation. Nigeria has witnessed far reaching changes in the way people live as influenced by technology, improved communication and emergence of a classless society inspired by new ideas. Modernity in processes and products are achievable when design concepts are culturally inspired.

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A new breed of modern designers is on the way. These non-traditional industrial designers work across disciplines, understand human beings, as well as business and technology thus bridging the gap between customer needs and technological advancement of tomorrow. This book uncovers prospective designer techniques and methods of a new age of industrial design, whose practitioners strive to construct simple and yet complex products of the future. The novel frontiers of a new era of industrial design are exposed, in what concerns the design process, in illustrating the use of new technologies in design and in terms of the advancement of culturally inspired design. The diverse perspectives taken by the authors of this book ensure stimulating reading and will assist readers in leaping forward in their own practice of industrial design, and in preparing new research that is relevant and aligned with the current challenges of this fascinating field.

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