Symbolic Tendencies of the Yoruba Cultural Designs on the Indigenous *Adire* Textile Southwest in Ogun State, Nigeria

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1.1. Introduction

Creativity is the process and the product of unprecedented or novel technicalities of traditional fabric thoughts or actions (Ogunduyile, 2015). Intelligence, training and experience of production are some of the necessary conditions for creative dyeing process. Creativity is essentially the combining of two or more ideas to arrive at an entirely new idea. Creativity results from and favors a prepared mind and is often the consequence of an individual's unhappiness with the existing state of affairs; that is, it depends on both the individual and the environment (Genaidy, Rinder, Sequeira, and Rehim, 2010). Employees with a high organizational self-esteem tend to be more effective in their organization than those with poor organizational self-esteem (Hunter, Bedell and Mumford, 2007); they work better, have better attitudes toward their employer and fantasize less about leaving their jobs. An employee with a higher self-esteem is probably more active and often

works harder for getting promoted in his job compared to one with a poor self-esteem (De Cremer, van Knippenberg, van Dijke and Bos, 2004).



Plate 1: Batiking the fabric to resist and create pattern

1.1 People with low self-esteem anticipate greater failures and surrender faster, cannot cope with difficult situations and make less effort for acquiring the skills required for a successful occupational performance (Van den Bos, 2001). Mohabati *et al*. (2008) showed positive and significant relationships between organizational culture and the managers' view of creativity and also between the five dimensions of organizational culture and the dimensions of the managers' view of creativity, namely the attention to progress, to goals and to teamwork and the professional network. They concluded that when risk-taking is higher, so are self-esteem and creativity among the employees (Mohabati *et al*. 2008).Problem solving is the common aspect in creative process that was the very basics of design. In psycho-physiological terms, creative process can be understood as production of

something new from existing knowledge, experience, memory, observation, everything that the brain stored up to that moment (Erlbaum,1992).

According to Erdurak (2002), Creative process contains certain phases. The first phase is described as data gathering. In any kind of creative activity, the person who deals with a problem must collect information and facts about the current problem. The second processes, was called subconscious organisation. This phase is active in every person, but most people are not aware of it. It is an active phase in other words must not strive for it to happen. It happens while the person is not concentrating on the problem, but while doing other things. For example, while watching television or sleeping. The third processes known as illumination, showed the sudden appearance of the solution, or recognition of the designs. The fourth and last processes were verification that detailed the solution by comparison and be sure if there was any hindrance in some of the requirements of the problem. Within all these processes, a strong internal motivation needed in order to start and perform this process. There must be degree of consistency derived from this production and from the inception of the production to the end of finished product.

2.1 Processes of *Adire* Designs Information

The process of designs allowed the *adire* producers and consumers to probe or critique of the related designs. Oyelola, (1992), has written on the sensory production processes information on *adire,* in which she categorized the traditional fabric as cultural pick-up materials. Oyelolas' recommendation initially, concerned with awareness or perception towards *adire* design communications. Customers' visual perception of *adire* designs aesthetic qualities were central to the present study. She did not mention or described all dimensions of perceived designs in the *adire* production, but assumed that the design be expressed visually without any related measurement. In order to have effective communication in *adire* pattern design, there are some kind of concepts about how to describe and distinguish indigenous designs from the contemporary ones. A quite number of different aspects of perceptions and possibilities perceive in *adire* design concepts to describe visual appreciation. Some sources of appreciation based on perceptual ability or on culturally influenced emotional experiences of good or bad design. A good *adire* design is traditionally associated with cultural value in feelings of

delight. Akinwumi (2009) stressed that, *adire* aesthetic appreciation can be associated with old and abiding view that contributed to a greater traditional significance. However, *adire* producers' intention. In Abeokuta, preferences for simple communicative *adire* designs have been the root of some elements and forms of visuals.

2.2 Design Elements

Focusing on concrete design elements and well-defined concepts of expression promotes a more objective – and less subjective – way of understanding Yoruba cultural designed objects and the design process. Hence, development and attention to visual concepts and other methods of objective description of textile designs are important in textile designs communication. Olaoye, (2005), differentiated between the aesthetic and non-aesthetic concepts of textile designs used in traditional fabrics in southwest Nigeria; as an instance of aesthetic concepts, he mentions appreciation, despair, beauty, elegance, religion , to mention a few. Aesthetic concepts can also be metaphorize, such as dynamism, vibrancy, equality, etc. Aesthetic concepts in African traditional religious textile were at times produced indirectly through non-aesthetic concepts; despair of non-formal rules of design motifs, these include wilful distortion of proportionate curves, angles, lines and depth.

However, the non-aesthetic concepts designs were describing the elements of the composition. A well-designed *adire* may not have any connection in between the pattern composition and communicative symbols. The aesthetic in textile designs provided all necessary applications expected in textile fashion samples and examples, as there were no rules guiding a specific aesthetic concept; perceptions of both textile producers and consumers were merged together in order to assess and reach optimum agreement on motifs adjustment. These include curves, lines; colours that will not make design works look odd.In order to be comprehensible, concepts produced to communicate aesthetic qualities in indigenous design motifs should be metaphorical, related to common meaning and linked to non-aesthetic traditional notions.

According to Olaoye (2005) this is the normal way of introducing indigenous people in the localities to the meaning of cultural values and traditional concepts;

children gain experience of the external world through their senses, and they hear people talk about things and features using aesthetic notions such as *lovely*, *pretty* and *ugly*. Makinde (2015) regarded these situations as starting points from which people extend their aesthetic interests to wider and less obvious fields, gradually mastering a subtler and more specific visual designs. He averred that, to identify traditional aesthetic qualities in textile designs, critics should support their assessments by applying common non-aesthetic design concepts that point out the key features of traditional objects. Makinde's approach to be about what Olaoye (2005), and Adeyemi (2012) were agitating for in non-formal design concepts, in a way of describing how indigenous design concepts were established in indigenous textile producers corresponds to Aremu's (2005) ideas about how traditional concepts generally come about.

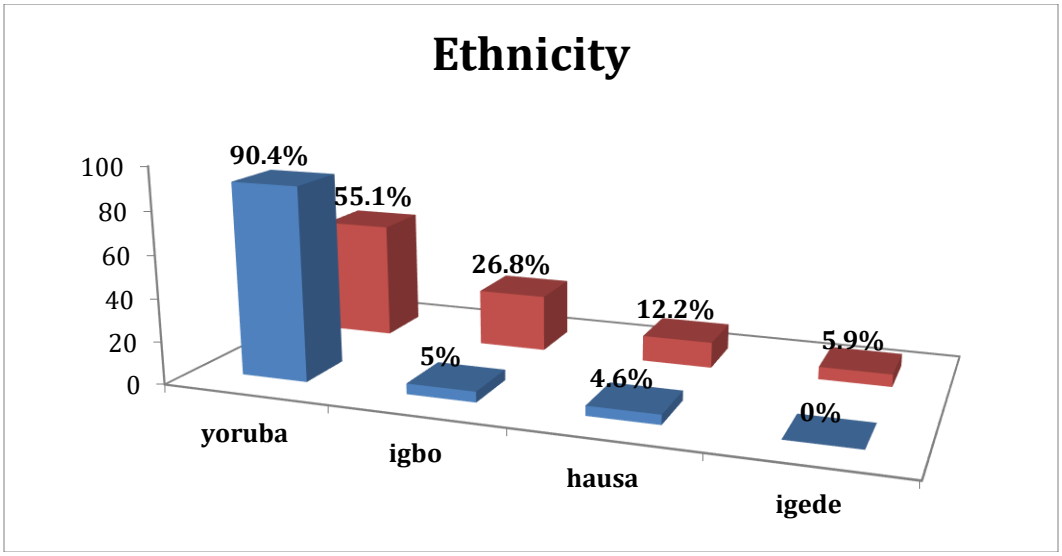
Designs Apparitions

The design on the surface of *adire* is neither a purely artistic patterns nor an exclusively religions motifs. The dyers aims were to provide fabric materials for religious, artistic and social activities. In order to achieve these, dyers sourced for their dye material locally. Some of the dye materials were also imported. However, the cultural significance of motif designs on fabric was concentrated on the local dye. The projection of forms and motifs of Yoruba arts used on the traditional *adire* designs aim of linking the past to the present. Traditional design on *adire* are composed of two elements, these include motifs and patterns. These designs have a lot of religious implications on the wearer. Motifs are icons that revealed the distinctive nature of traditional art on *adire* fabrics. These were notice within the Abeokuta framework of art in which cultural features were distinctively display on *adire* fabrics. The types of motifs designs were animal, plant and figurative designs. The theme of some of these design were produce according to their functions. This was inherent in forms and motifs of the objects.

1.1 Distribution of Respondents (Ethnic Cultural Group) Based on Ethnicity

Result in Figure below shows that majority (90.4%) of the cultural sampled were from Yoruba southwest in Nigeria, while undecided majority respondents on cultural designs on indigenous adire fabrics was (55.1%) of the Yoruba from southwest in Nigeria. It was seen that culturally embraced Igbo are (5%), while undecided Igbo ethnic group in Nigeria are (26.8%) and (12.2%) of the Hausa

ethnic group with ethnic cultural Hausa group are (4.6%) in Nigeria. Likewise ethnic group from Igede are both (5.9%) and 0% in Nigeria respectively.



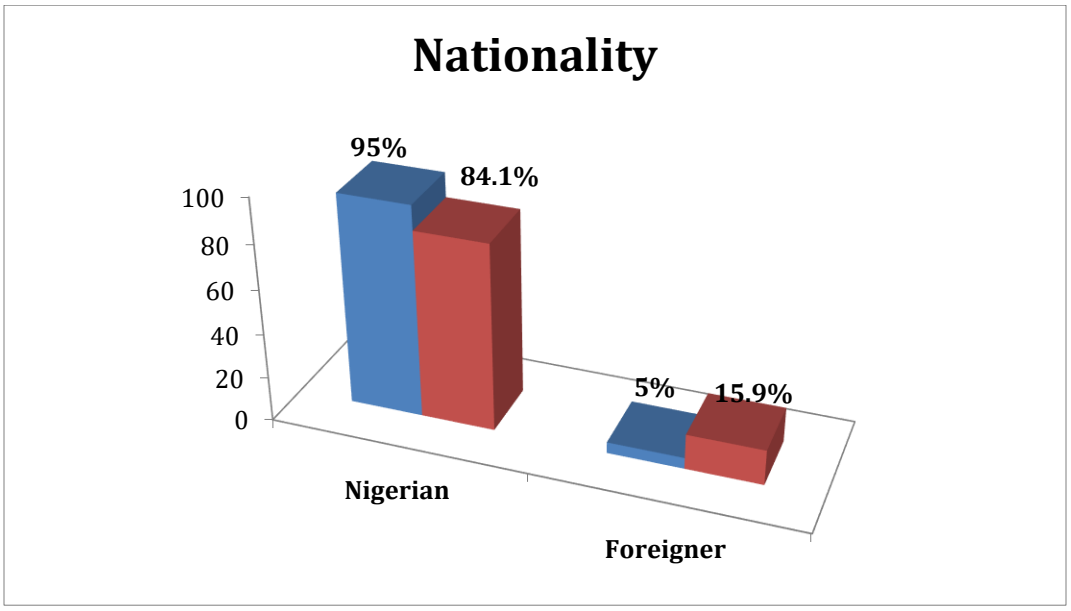


Figure 2: Illustration based on nationality

2. Distribution of Respondents (Nigerian) Based on Nationality

Result in Figure 2 shows that majority (95.0%) of the producers sampled were from Nigeria, while (84.1%) of the consumers were also from Nigeria. It was seen that the remaining 5.0% and 15.9% of the respondents were foreigners as at the time of the study. This is due to the fact that the Yoruba (Nigerians) are traditionally influenced by their history, legends, myths, proverbs, folklores, and deep observations of their natural environment and from all of which most of the traditional decorative symbols have been drawn. (Kalilu, and Areo, 2013).

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