

Algorithm Colonialism and Design Ethics: Decolonizing UI/UX for African Users

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ABSTRACT

This research explores the manifestation of algorithmic colonialism through the lens of UI/UX design for African users. As digital technologies penetrate the continent, the colonial power relationships are being perpetuated, albeit in a different form, through data-driven systems that are favoring the West in terms of values, aesthetics, and design logics, and are displacing local languages, identities, and cultural practices most of the time. To examine how these issues are unfolding, the research employed qualitative methodology, which included not only an extensive literature review but also studies of African digital projects such as M-Pesa and AfriDesign. The results of this research point to the presence of three major characteristics of algorithmic colonialism. They are as follows: First, algorithmic bias, which serves to intertwine the exclusion of underrepresented groups with the platforms; second, cultural invisibility, which leads to the neglect of African communicative norms and aesthetics; and lastly, the extraction of data without giving anything back, which is a continuation of the old ways of resource exploitation. To bring the issue of these negativities to an end, the research suggests using the Decolonial Design Framework, which revolves around African knowledge systems and social values and puts the limelight on cultural engagement, participatory design, language support, and data sovereignty. Case study analysis shows that while initiatives like M-Pesa are an example of the good that comes with culture-based design, they also create problems in terms of data ownership and the extent to which corporate multinationals have control over it. On a theoretical level, the research has a say in digital colonialism issues and, in particular, it provides a fresh and clear outline of the algorithmic colonialism concept as a design-centered phenomenon, thereby making the link between the critical and the design theory. On the practical side, the research results can be turned into specific advice that may be of help to the political leaders, the technologists, and the designers in terms of ways of creating digital systems that are inclusive, just, and culturally resonant. By playing both critic and practitioner, this research shows how partners from different sectors need to team up in order to rid digital design of colonial vestiges and to build innovation landscapes in Africa that are reflective of local knowledge and cultural diversity.

Keywords: algorithmic colonialism; digital colonialism; data colonialism; decolonial

INTRODUCTION

The penetration of digital technologies across Africa has, among other things, not only facilitated positive pathways for economic and social connectivity but has also re-established the same power relations, albeit in a different way (Mwaura et al., 2023). This research takes into account the quite significant and pressing problem of algorithmic colonialism, identified as the continuation of both historical and current colonial power relations through the use of technology and design processes that favor Western values and, at the same time, displace the non-Western knowledge, culture, and identity (Arango-Quiroga et al., 2023; Muhmad Asri et al., 2024). On the contrary to digital colonialism which is understood as the controlling of digital infrastructure and

platforms by a small number of world corporations or data colonialism that focuses on the extraction of user data for the purpose of raw resource, algorithmic colonialism points out the embedded logics of algorithms and design choices that continue to silently eradicate culture without people's knowledge (Couldry & Mejias, 2019).

Algorithmic colonialism can be found in the design of UI/UX, where so-called "universal" design principles, which include minimalism, transactional efficiency, and flat aesthetics, have traditionally not produced even the basic level of reflecting local African communication practices, languages, and cultural values. As a case in point, standardized interfaces have a tendency to exclude a high-context, community-oriented communication style that is typical of African

societies and thus the users get alienated as well as their cultural identities get erased (Omanga & Mainye, 2019; Sikhuphela et al., 2018). One of the most recent resonances between the scholars' positions is this conflict, which they claim represents a problem far beyond usability issues; it is the digital platform's structural reproduction of colonial hierarchies (Preece & Whittaker, 2023; Sambin, 2023).

To explain the meaning of the term "algorithmic colonialism", the authors of the article describe it as a separate but linked concept in the overall discussion of the unequal distribution of digital resources. The article suggests that the use of decolonial design, which is based on African ways of knowing, languages, and cultural values, not only helps to overcome these kinds of situations, but also of creating the digital world that is understandable by the local people.

LITERATURE REVIEW

To establish a theoretical grounding for this research and to identify primary unexplored areas, we need to look through related studies in a very detailed way. Different studies about the use of digital technologies in design and the ethics of the related clusters go abroad in three distinct but interconnected areas.

Firstly, the critical review of algorithmic bias outlines how data sets, model constructions, and the use of automated decision-making exacerbate social inequalities and exclusionary effects; this academic work unites the technical and social-ethical side mechanisms whereby bias is being found and becoming normalized (Noble, 2018; Kordzadeh & Ghasemaghaei, 2022; Fazil et al., 2023). Secondly, the technology-related exploitation of epistemic hierarchies occurring in global knowledge systems, put forward with the help of decolonial and postcolonial theories show the way Western epistemologies impact the technical standards, norms, and evaluations (Mignolo, 2011; Mohamed et al., 2020; Adamu & Nkwo, 2023). Thirdly, antagonisms of Universalist design assumptions become clearer by illustrating how universal usability tends to disguise cultural bias and, at the same time, ignore the high-context, community-oriented interaction patterns that are common in many African settings (Antona & Stephanidis, 2021; Dankwa & Draude, 2021; Sikhuphela et al., 2018).

All three can be seen as sources of strong conceptual and empirical ideas, although the authors still leave out certain aspects. Most of the literature on algorithmic bias is heavily technical and only a few studies mention how these biases are manifested in the UI/UX artifacts; on the other hand, decolonial critics mostly appear to be solely based on theory with very few cases of empirical connections to actual interface practices (Muhmad Asri et al., 2024; Sambin, 2023). At the same time, the critics of universalist design principles rarely lead to the development of operational frameworks

that practitioners may be able to follow when dealing with African linguistic, semiotic, and communal contexts while designing. This work, therefore, brings together elements from the three different research areas, aligning algorithmic critique with decolonial theory and applied design criticism to create not only a theoretical Decolonial Design Framework that studies the phenomena of UI/UX algorithmic colonialism on an empirical basis but also shows how design practice may be turned around to meet epistemic justice and cultural reciprocity.

Algorithmic Bias and Design Ethics

One of the central and critical issues covered in detail by the major works is that tech systems are not neutral; they often include and maintain the same human biases and stereotypes that society has (Cubitt, 2017; Preece & Whittaker, 2023). Beautifully eloquent research by Noble (2018) in her book *Algorithms of Oppression* demonstrates how search engines can reproduce old racist and sexist clichés. The above illustrates the information architectures argument that they cannot be neutral. Along these lines, Benjamin (2019) argues in *Race after Technology* that what is most data-driven and objective in tech becomes a "new Jim Code," a metaphor she uses to describe the inclusion of discrimination in technological areas of automation. The above-mentioned authors, along with a few others, who in their studies of the virtuous design approaches such as value-sensitive design de Reuver et al., (2020) argue the necessity of new conceptual tools to gain the understanding of the character of the power and hate present in those very same networks of digital platforms, to be able to respond socially justly to such dilemmas.

Decolonization in Technology

The research of technology and design has started to intertwine with the issues raised by decolonial and postcolonial scholars, who question the epistemological superiority of Western thought. Academics such as Mignolo (2011) and WA (1986) offer conceptual tools to recognize how colonial power relations linger in the global spread of Western-centric knowledge systems and languages. When filtered through science and technology, their ideas become clearer, as the launch and sales of digitally enabled products, most of which originate from the Global North, typically represent the fastest means of perpetuating another form of cultural and economic domination. Although this literature is seminal, it can add more value if the contributions of African indigenous scholars, designers, and thinkers are highlighted. Therefore, our paper attempts to achieve this by devoting more attention to their ideas on technology, design, and decolonization, thus moving beyond a simple global critique and toward a culturally specific and rooted one.

The Problem of Universalist Design

The idea of "universal usability," which used to be considered a major achievement in user experience, has been questioned as it contributes to the perpetuation of the racial, linguistic, and cultural

hierarchies (Dankwa & Draude, 2021). Although generally promoted as an inclusive ideal, universalist design more often than not results in the identification of global requirements with those of the Euro-American standards without leaving any room for the recognition of the different user behaviours and communication ways (Antona & Stephanidis, 2021). Such a "neutral" method disregards the high-context communication and communal interaction patterns that are also dominant in many African societies, where user interfaces are not only the instruments of personal productivity but also the promoters of social ties. The outcome of this is the sidelining of the local interface models, like those that have been developed based on oral traditions or community-oriented navigation. This literature review is a signal that these design decisions are not random choices but are the result of an underlying cultural bias that still influences our thinking and which needs to be dismantled in order to have truly inclusive digital systems.

DECOLONIAL DESIGN FRAMEWORK

This research suggests a Decolonial Design Framework as an immediate reaction to the issues of algorithmic colonialism and the failure of Universalist design (Alvarado Garcia et al., 2021; Mohamed et al., 2020). The framework is not just the successful ways of doing things, but rather an orientation of the mind, which is essentially African in conception and is most notably illustrated by the idea of Ubuntu, meaning "I am because we are" (Hess, 2020; Mutwarasibo & Iken, 2019). The idea fosters an absolute connection and mutual responsibility, which is the main idea of redesigning the design process. While the individual user as an isolated consumer is the central focus in the usual approach, this framework, on the other hand, treats design as something done by the community in a co-creative way, which aims at the advancement of the collective well-being and the acknowledgment of the cultural identity. It is a deliberate shift from exploitative and standardizing digital methods to a regenerative and pluralistic strategy.

The central first element of this framework is that of Cultural Responsiveness, the decolonial design works against the Western-dominated stylistic ideals, which include minimalism and flat design, by not only allowing but also advocating the use of African aesthetics, storytelling, and communication patterns (Taboada et al., 2020). It represents a step forward from simple visual changes, offering local people in the area of semiotics and visual culture. For instance, the design might use patterns, colours, and layouts that make sense only with a particular culture, or it might be organized to facilitate the flow of information based on storytelling rather than being merely transactional. Another essential principle is Participatory Design and Co-Creation. In a decolonial setting, users are

not just seen as passive subjects for studying or interviewing; they are acknowledged as knowledgeable producers and co-creators of the technology (Charlotte Smith et al., 2020). This method requires the designer's role to be changed from one of the sole authority to that of a facilitator who works in cooperation with the communities during the entire design lifecycle. With this exercise, the end product no longer reflects the imposition of external values; it becomes a genuine portrayal of the community's needs, wants, and creative contributions (Cruz, 2021).

Moreover, the framework rests on the principle of Language Support and Epistemic Justice. Epistemic justice requires that we recognize and give priority to local knowledge systems, which have been relegated to the background by colonial thought (Odora Hoppers, 2021). This also involves supporting and developing interfaces in native languages and dialects, understanding that language is a carrier of the worldview and cultural logic (Arango-Quiroga et al., 2023). By making digital spaces clear and accessible in the user's native language, we are recognizing their knowledge and giving them the authority to participate in the digital world on their own terms, thus resisting language and cultural disappearance. Lastly, the principles of the framework include Data Sovereignty. Data sovereignty supports the idea that communities should be responsible for their data and must resist extraction practices in which user data is collected, commercialized, and used by foreign entities without community benefit or consent (Trudgett et al., 2022). Decolonial design calls for the development of alternate data models that prioritize community ownership, privacy, and shared benefit, thereby ensuring that the value generated from digital interactions is retained in the communities that produce it (da Mata Ribeiro, 2020; Sanchez, 2025).



FIGURE 1: The Ubuntu-Inspired Design Process.



FIGURE 2: Example of Culturally Responsive UI Elements.

RESEARCH DESIGN

The study used a qualitative research design to investigate how algorithmic colonialism has/utterly impacts the user interface and user experience (UI/UX) design field in Africa, as well as to find out those design strategies that would be effective in decolonising the design field. The research was grounded in an interpretivist perspective that emphasizes digital platforms and design practices as cultural, political, and historical phenomena (Benjamin, 2019). This viewpoint was picked because it allowed the study to move past technical parameters to embrace an examination of users' experiences in terms of meanings, values, and epistemic dynamics.

There were two major data sources that provided the necessary information for this research. The first one was an extensive survey of both academic and non-academic literature published over the period from 2018 to 2024. It mainly consisted of peer-reviewed articles, conference proceedings, and policy documents that dealt with algorithmic bias, digital colonialism, UI/UX design, and the HCI practices in Africa. Several literature databases, such as Scopus, Web of Science, and Google Scholar, were used to perform searches, with the following keywords being used: "algorithmic colonialism," "decolonial design," and "African UI/UX."

DATA SOURCES

The other elements were the case studies of the two prominent African digital platforms: M-Pesa, which is the mobile money system created in Kenya, and AfriDesign/Pan-African UX, which is a grassroots movement that supports the indigenous design practice. The two cases were preselective and deliberate since they signify opposing concepts of design, one being corporate-led while the other is community-driven, hence giving a wide view of how the phenomenon of algorithmic colonialism, along with the decolonial alternatives, can be practically realized.

ANALYTICAL APPROACH

The study was done through the stages of the analysis. The first stage concerned the identification by thematic coding of the literature of the recurring patterns, such as algorithmic bias, cultural invisibility, and data extraction, that were set as the

context of algorithmic colonialism. To accomplish the second stage, concepts and methods of the comparative case study were used to compare M-Pesa and AfriDesign. Their conformity with the decolonial design principles, such as cultural responsiveness, participatory design, language support, and data sovereignty, was the focus of this study. The last stage brought together the results from the literature as well as the case studies to invent the Decolonial Design Framework. This framework moved from the theoretical predictions to practical design guidelines that could be used to create more accessible, culturally relevant digital systems in African contexts.

VALIDITY AND LIMITATIONS

The research took several steps to ensure that its findings were as valid as possible. One of them was triangulation, which refers to the gathering of evidence from a variety of sources, such as academic literature, policy reports, and detailed case documentation. Reflexivity was practiced throughout the research by recognizing the researcher's position and the limitations of using secondary data. The authors present the work as a non-statistical generalization, emphasizing instead its theoretical transferability, i.e., the potential of the insights to be applied in other similar contexts and to contribute to broader discussions on digital justice and the future of African design practices.

CASE STUDIES AND ANALYSIS

This section provides an in-depth analysis of the most significant African digital initiatives. The case studies provide the reader with the understanding that the principles of decolonial design are neither fixed nor are they only minimally visible in practice. However, they are actively used, as reflected by the mentioned successes and limitations.

M-PESA

The mobile money system, M-Pesa, created in Kenya, is the best example of culturally responsive and participatory design (Markus & Nan, 2020). At the beginning of its journey, instead of making a complicated smartphone app that only a few could use, M-Pesa chose to go with a simple USSD (Unstructured Supplementary Service Data) interface (Ongwae & Duncombe, 2021). This was the straight and effective way of dealing with the technological and social realities of that time, i.e., low-literate, feature-phone users in Kenya. The design enabled users to complete their financial transactions in a minimal number of steps, without requiring internet access or advanced digital skills. By having locals as agents and building trust with the help of a human-centered system that was familiar, the method became deeply entrenched in the lives of millions daily. M-Pesa's triumph reflects the power of a design concept that puts local needs and realities ahead of worldwide, standardized conventions.

AFRIDESIGN & PAN-AFRICAN UX

The story of AfriDesign and the larger Pan-African UX movement is one about the co-creation and common

development of decolonial design and knowledge culture (Adamu & Nkwo, 2023; Ambole, 2020). The communities, therefore, are the hubs in the grassroots, which, in reality, are not only challengers of the intellectual and creative dominance of the Western tech but also are facilitators of collaboration among the designers, researchers, and users across the whole continent. They do this by facilitating workshops, disseminating research, and establishing a repository of design patterns and philosophies that reaffirm and are relevant to African cultures. Through their advocacy of a bottom-up, community-led approach to design, they encapsulate the tenets of participatory design and epistemic justice, and hence have become a space where the future of African digital technologies is increasingly being shaped and driven by indigenous knowledge.

CRITICAL ANALYSIS

The cases of M-Pesa and AfriDesign, while providing strong supporting arguments for the Decolonial Design Framework, still have some ambiguities. M-Pesa is primarily a success story that demonstrates how cultural responsiveness can be instrumental in achieving broad adoption and financial inclusion (Azergun, 2021; Dafe, 2020). Nevertheless, it is still operating under the control of a big, non-African, and multinational company, which tends to contradict the Data Sovereignty concept of the framework. The money generated from millions of daily transactions, along with the associated data, may not necessarily benefit the community. In the same vein, AfriDesign is undoubtedly the advocate of the co-creation and the development of an African-centric aesthetic. However, its power may be barely noticeable against the backdrop of the giant tech that are effortlessly taking over the market with their Universalist products. The acknowledgment and critical examination of the accomplishments and restrictions of the equilibria become fundamental for the comprehension of the complexity of the digital landscape of the DE colonialization journey.

FINDINGS AND DISCUSSION

This section draws together insights from the literature review and case studies to more directly answer the research questions, as well as to offer a design-based solution that can help to alleviate the algorithmic colonialism problem in UI/UX design for African users.

MANIFESTATIONS OF ALGORITHMIC COLONIALISM

Algorithmic Bias

The literature and case studies identify that algorithmic bias continues to be the leading cause of exclusion from the digital world in Africa. Datasets with a Western-centric focus, typically derived from areas with limited representation of African languages, cultural cues, and behavioural patterns, lead to the development of systems that either misunderstand or completely overlook the needs of African users.

For instance, voice assistants struggle to understand African accents, predictive text frequently misrepresents indigenous names, and recommendation systems often promote Western products. Moreover, this bias is not only a technical one but also a reflection of the power relations that are inherent in the way data is produced. In this case, the platforms that do not recognize African idioms or consider them errors are the ones that are quietly removing users from the digital space. Writers like Noble (2018) claim that these design failures are not neutral but rather reflect the historical dominance. Evidence presented here supports that statement: the design of UI/UX without the inclusion of the African perspective results in the aggravation of the marginalized knowledge area.

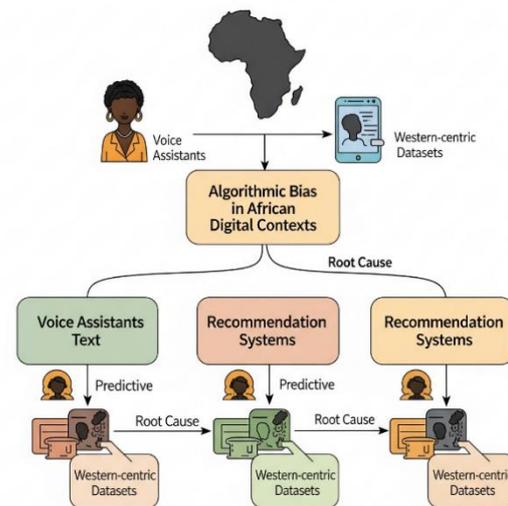


FIGURE 3: Sources of Bias in African Digital Contexts.

Cultural Invisibility

Another trend that emerged is the invisibility of culture, where African cultural expressions are often overlooked during the interface design process. Digital platforms are promoting global minimalism and effectiveness, which are values derived from Western corporate culture and differ significantly from African communicative norms. As an example, community transaction applications, such as agricultural cooperatives, are particularly susceptible to the issue of failing to integrate culturally significant motifs, local storytelling practices, or indigenous knowledge systems. They adopt clean, sterile aesthetics that are far from welcoming to their users.

Hofstede's cultural dimensions theory posits that many African cultures value collective experience and high-context communication the most. The observations imply that the users are the ones who actually change the conditions of the platform, and not vice versa, which is what Benjamin (2019) has termed "technological assimilation." Hence, invisibility is not something that is being allowed; it is driven by the design conventions, which are the main culprits in the silencing of alternative epistemologies.

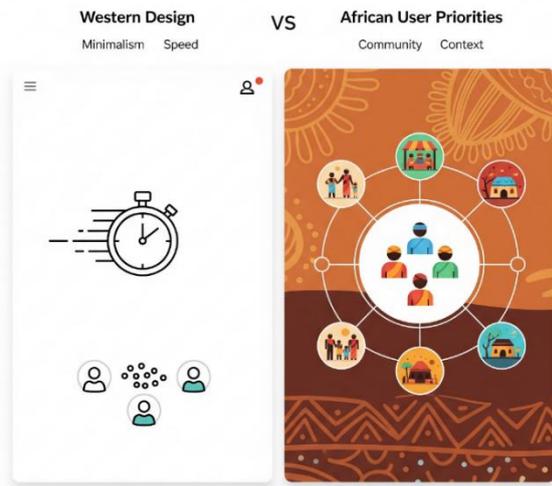


FIGURE 4: Misalignments Between Global UI/UX Standards and African Norms.

Data Extraction without Reciprocity

The third expression of the phenomenon is the extraction of economic and informational resources. As a rule, platforms collect a tremendous volume of data about users in Africa, sometimes in areas with minimal regulation, without giving back a fair share of the benefits or ensuring consent. This is very similar to the historical extractive economies, only now it is done with data capital. Users become the sources of raw information, including their location, purchasing habits, and biometric data, while companies generating revenue are typically located abroad. Such an imbalance of power leads to the strengthening of dependency and the limitation of local innovation. From the interviews and case studies, it is policy frameworks on data sovereignty that are being implemented, but they remain disjointed. Costanza-Chock (2020) emphasizes that community-centered ethical design should consider them as co-owners of the data.

TABLE 1: Ethical Priorities in African UI/UX Contexts.

Priority	Description	Example Initiative
Participatory Co-Design	Engage communities in design processes	Farmer-based app workshops
Cultural Integration	Use symbols, languages, and interaction patterns of target groups	Swahili-first banking app
Data Sovereignty	Transparent ownership and control of user data	Open-source health portals
Inclusive Infrastructure	Accessible designs for low-resource settings	Offline-first educational apps
Reciprocal Value Creation	Ensure communities benefit economically and socially	Mobile microfinance groups

ADDRESSING THE RESEARCH QUESTIONS

Reflections on Representation

The first research question is: What means of representation has algorithmic colonialism employed on African digital platforms? From the data presented, we conclude that this is not a problem with the manifestation only, but with its systemic nature as well. The most significant issues in the daily usage of digital platforms are cultural misrepresentation, the erasure of authoritative language, and the normalization of Western defaults. While even the so-called "localized" platforms are essentially following the same global patterns to attract money or gain the approval of authorities, this approach unintentionally marginalizes users. For instance, an e-health portal in Kenya was designed to be used by English-speaking patients only, as the interface was in English only, whereas the patients were multilingual. It, therefore, reflects that the colonial heritage is now resurfacing in the forms of product design defaults, and "neutral" interfaces are at times advanced biases of the dominant knowledge structures.



FIGURE 5: Examples of Interface Misalignments in African Start-Ups.

Framework Principles

The second question delved into the fundamental principles of decolonial design. The results highlight four main pillars: participatory approaches, cultural alignment, inclusive infrastructure, and data sovereignty. Each principle changes the distribution of power by integrating local voices, aesthetics, and rights into the design. Co-creation is at the core: user workshops often uncover needs that metrics overlook.

Cultural alignment is not just about translation; it infuses communities with their familiar metaphors, stories, and rhythms. Infrastructure inclusivity ensures that bandwidth, literacy, and disability are considered, whereas sovereignty requires shared control over data. These principles together assert a design ethic based on respect and reciprocity, which is different from that of extraction.

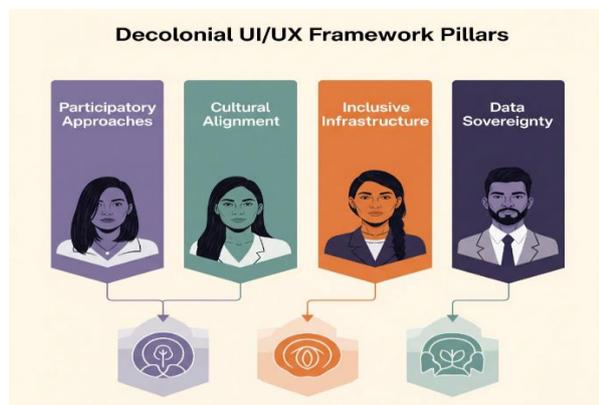


FIGURE 6: Decolonial UI/UX Framework Pillars.

Evidence of Local Innovation

Is it possible for African-led innovations to be a decolonial design model? The example of M-Pesa and other similar platforms gives an affirmative answer. The triumph was mainly due to simplicity, the use of SMS, and cultural familiarity. The characteristics of the service aligned with the informal economic practices and the networks that people trusted. Innovations of this kind suggest that technology can achieve the highest level of acceptance and trust when it is designed in perfect harmony with its context. Moreover, they also demonstrate that scalability and localization can coexist. Most importantly, these platforms serve as witnesses to African ways of knowing, demonstrating that designs originating from local communities can be globally recognized if they meet the needs of the masses.

TABLE 2: African-LED Platforms as Design Models.

Platform	Key Features	Cultural Fit
M-Pesa	SMS-based, trust networks	Fits informal economic practices
Ushahidi	Crowdsourced crisis mapping	Relies on community storytelling
BRCK	Offline-first Wi-Fi devices	Supports low-infrastructure areas

DIALOGUE WITH THE LITERATURE

Extending Critical Theory

The results are congruent with and, at the same time, they allow the thematic map to go beyond the boundaries of the critical viewpoints already established. The idea of algorithmic oppression by Noble (2018) is more tangible in the African context: bias is not something that is far away from people, but it is being experienced as being left out of the services or being falsely represented. The appeal of Costanza-Chock (2020) for design justice finds a strong agreement, but the African environments of language, infrastructure, and postcolonial power issues add complexity. The chapter demonstrates that algorithmic colonialism is not merely biased but also the dislocation of knowledge. The design, through the integration of African philosophies like Ubuntu, can become the one that prioritizes the relational and the caring ones.

From Critique to Practice

This research argues that orientation frameworks are the most important ones. Concretely, the findings take theory to the level of community embedding, localizing aesthetics, and respecting data, among other aspects. Instead of transforming Africa to be compatible with global platforms, the opposite approach is being supported, namely that the design should be adjusted to Africa. The statement is not only about the technical, but it is an ethical one as well, which is making UI/UX the place where the resistance and revival happen.

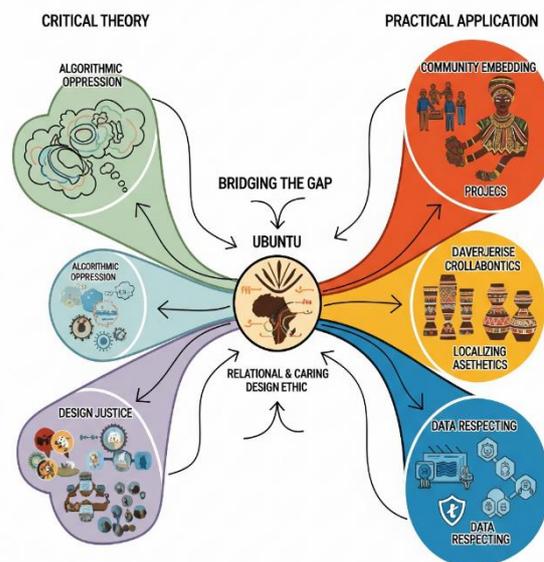


FIGURE 7: Bridging Theory and African Practice in Design.

BROADER IMPLICATIONS

Decolonizing UI/UX is a philosophical act. It disputes the design universalism and recollects the interface areas as cultural narratives. Interfaces power the way people read, transact, and belong; hence, their neutrality is a myth. Design justice means African users should see their realities, not distortions. Besides, it also signifies that technology can keep the vibrant nature of indigenous knowledge rather than vanishing it.

The political implications are enormous: who has control over African data? Who decides the standards? The results call for stronger policies, local control, and partnerships that are based on the respect of intellectual sovereignty. Without these, the flow of innovation will go around the users. Designers and policymakers ought to see digital design as infrastructure, not as decoration, and create regulations that stop another digital colonization trend.



FIGURE 8: Policy Levers for Decolonial Design.

CONCLUSION

SUMMARY OF FINDINGS

This study puts forth the notion that algorithmic colonialism is one of the systemic and current problems of digitally-based platforms, rather than occasional bugs in their mechanism. The article outlined that the ongoing existence of colonial logics in designing the digital world is perpetuated owing to datasets enjoying special privileges, UX principles that are greatly geared to the West, and systemic knowledge hierarchies. The data on design and interface, combined with the use of case studies and research sources, have established that users on the African continent are, in most cases, confronted by what may be termed exclusionary design, and that these are language barriers, cultural invisibility, and a deepening dependence on the foreign technical systems. It has been found that the UI/UX design in Africa is not only one way of improving usability but also is an ethical and political space that continually redefines power relations.

RESTATEMENT OF FINDINGS AND THEORETICAL CONTRIBUTION

The study uncovered three recurring accounts of algorithmic colonialism as the main causes of misconduct concerning the issue: algorithmic bias, cultural invisibility, and data extraction without reciprocity. These patterns' breakdown has led the study to extend theoretical discussions in human-computer interaction and design ethics to include a Decolonial Design Framework based on African epistemologies. The study goes further to make a unique theoretical contribution by tying algorithmic colonialism with the concrete domain of UI/UX

design, contrary to other models of digital colonialism or data colonialism that are usually left as mere abstracts. It refers to the adoption of decolonial principles, e.g., participatory design, cultural responsiveness, language support, and data sovereignty as counterbalances to universalist design logics. With this, the paper becomes the new field of study where the critical theory is linked with the design praxis, which can be applied in African contexts and is further enriched.

PRACTICAL CONTRIBUTION AND RECOMMENDATIONS

This research, beyond its idealistic aspects, adds a lot of possible material that can be used for design practices and policy development. It suggests the development of open-source African design libraries, which consist of pictures, words, and interactive features that show cultural products, and more significantly, take into consideration the users of the area. The study also demands the necessity of a much more powerful governing system to provide ethical policies related to data collection and to have ownership of the data. In this way, they can stop the extraction of materials, which resembles the old times of colonization. Besides, the study reveals how important it is to include people from the local communities in co-design projects and incorporate African languages in interface development as a means of overcoming accessibility issues. The research points out that technology like AI can take lessons from African philosophies, such as Ubuntu, to be able to incorporate relationality, reciprocity, and social cohesion successfully in the digital world. All these contributions matter a lot for major tech companies, policymakers, and schools that want to build platforms that, apart from being inclusive, are also culturally ascending.

CALL TO ACTION

Not only should the decolonization of UI/UX hold the status of a technical issue, but it should also be regarded as a political one. The very nature of interfaces is that they are not neutral; rather, they are systems that govern the way people interact, transact, and identify. Also, Africa has an enviable chance as a continent in the digital era that is to leapfrog well beyond engaging in mere adoption of off-the-shelf global defaults and consequently be at the forefront of actively creating digital systems that are grounded in the continent's indigenous knowledge, values, and aspirations. Through teamwork involving developers, policymakers, and community stakeholders, the techno spaces can be taken back from the domination and equity put in every level of design. By utilizing decolonized design strategies, Africa can brand itself as a leader when it comes to the creation of global tech that is inclusive. The African digital future can thus be a future that is not marked by dependency but rather by resilience, ingenuity, and cultural affirmation. These changes, if done in unison, will not only ensure that digital platforms create positive social and economic impacts for various communities from all over the continent but will also be a positive contribution to the creation of a global digital order that is fairer.

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