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Sustainable Hausa Design, Culture and Usability: A Reflection on the Art of Northern Nigeria.

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ABSTRACT

The Hausa states were collection of independent city states situated in what became Northern Nigeria. The leadership of the Sokoto caliphate by Usman Dan Fodio led to conquering of the other Hausa states thereby creating a united centralized state with united set of people under the Muslim Fulani Empire. The Northern Nigeria was a British colony from 1900 as a result of 1885 Treaty of Berlin which ceded Northern Nigeria to the British on the basis of their protectorate in Southern Nigeria. The Islamic influence in all the sphere of life of the majority of the people from Northern Nigeria have greatly influence their socio-economic activities with emphasis on how art, design and culture have interplay effectively. The need arose to evaluate the participatory developmental use of design that is broadly recognized and acceptable as universal visual and culture-oriented business conducted across all disciplines from multi-dimensional and multi-directional characters. This paper closely studied the design application from the Northern part of Nigeria with emphasis on culture and Development thesis generating such questions as: does certain cultural trait promote economic development, does economic development still in certain cultural trait and finally if culture and economic development anchored on design concepts are relatively autonomous. Conclusively responsibility of design symbols in the context of visual image producers as well as to day market economy in cultural industries such as printing, multi-media, audio-visual, architecture, visual and perform art, sport, musical instruments advertising and cultural tourism are appraised.

Keywords : Symbols, Culture, Sustainable economy development.

INTRODUCTION

Northern Nigeria is geographically occupies about two third of the total land mass of the country. Most of the Northern Nigerian States belong to the political and religious tradition of the Sokoto Caliphate, a multi – ethnic empire created in the 19th century Islamic reform movement under Othman Dan Fodio. Northern Nigeria extends to include Kogi, Kwara, Benue and Taraba States toward the South. The larger populations of the people are Muslims and they are Hausa by tribe. The North region is politically united as a British colony from 1900. It was a Federal region disbanded in 1967.The strongest influence on the art and design pattern that

cuts across the entire life of the people in the Northern part of Nigeria is Islam while the Southern region was influenced by return of ex slaves (Mainly from brazil) and colonialism.

Though traditionally designed crafts have not been accorded as much recognition and exposure as the sculpture but Nigeria craftsmen have demonstrated high level of craftsmanship in such crafts as pottery, weaving, carving, Leather work, embroidery, brass work and handcrafted textiles. The Northern Nigeria community favours most of this craft because the basic raw materials are easily available. Some of the best leather in Africa can be sourced in the Northern part of the country (Sokoto, Kano, Bauchi and Borno States). The other factors which affects the distribution and making of craft in this region is religion. It is believed that decorative works are popular because of the predominant religion of Islam which forbids representational art such as found in sculpture. This has given rise to excellent design as applied to most all things that border on the lifestyle of an average Hausa man.

It is a reality that in spite of the above religious base, some of the contemporary art from the North are expressively exaggerated especially on moving Lorries where human being attempt to dare Lion, an unusual figurative representation that is not associated with the core tradition of the Hausa artistic expression.

Conceptual Definition of Design, Culture and Sustainability

Design is the process of taking something from its existing stated and moving it to a preferred state, that is, using applied art to improve aesthetics, ergonomics functionality and usability of a product. The need to solve a particular problem or to make life comfortable brings about the act of designing an object that can make living better. This might also be used to improve the product marketability and production.

Culture has an integral role at sustaining development with complexity that goes along with spiritual, material intellectual and emotional features that include arts, letters, lifestyle, value system, traditions, and beliefs. Therefore, culture is a social dimension of sustainability which retains cultural identity and allows changes to be guided by cultural value of a people. It questions consumption based on lifestyle and decision making processes that are based solely upon economic efficiency.

Design sustainability fundamentally adapts new ethic of living on the planet through equitable and fair distribution of social goods and resources of the people. Moreover, the ability to design an object to proffer solution to challenges being faced by the people of the present age without having an adverse effect on the future, generation brings about the concept of design sustainability. In the past, people have not really consider the future as at the time they design objects that could make life better, and have greatly affect the present generation. The quest to safeguard the future and to make life easier in this present day , has made the trend of research to focus more on design sustainability which could also make life easy for the future generation.

For the purpose of this paper, the effort will be concentrated on the use of designs in the Northern Nigeria that are peculiar to their religion, environment and culture in sustaining activities that resolves around their living styles.

THE NORTHERN NIGERIA CULTURE BEFORE INTRODUCTION OF ISLAM

Culture is referred to as traditional norms and value of particular set of people and Islamic practice on its own happen to be a complete way of life as laid down by the Quran and Hadith

which played a very significant and permanent role in shaping the Hausa culture. As far back as 9th Century A.D, the North African traders have trade contact with the Hausa communities through th Sahara trade which subsequently influences their way of life and culture (Bashir, 1994a). The cultural assimilation is through exchange of literature which preaches against polytheism and adherence to believe in one God. The Hausa had distinct crafts such as blacksmith, pottery, leader works, weaving, and Handcrafted textiles.

The advent of Islamic religion has influence on the material and non-material culture of the Hausa people such as their family system, mode of dressing, floral and representational art motifs, architecture, housing and human habitation, occupation and tradecrafts (Muhammad, 1989). Today, and even tomorrow, Nigeria can still draw from the general stream of the world-wide Islamic civilization.

Influence of Islamic Religion on Art and Design in Northern Nigeria

Islam arrived in Nigeria by the fourteenth century (Bashir, 1994b). In fifteenth century, there were a number of independent Hausa City-States. The arrival of the Fulani people who were a tribe from Senegal moved eastwards along the river Niger and finally settled in Hausaland, culminated into a new era. These people were a tribe from Senegal who moved eastwards along the River Niger and finally settled in Hausaland. Among them were also other types of Fulani whose main aim was to propagate Islam. They settled at the palaces of the big Chiefs on their arrival, and began to preach Islam as it should be practiced. They discovered that the Hausas mixed Islam with lots of paganism through traditional customs, which were contrary to the belief in the oneness and power of Allah. They soon began to pull the attention of many followers who later became a threat to the power of the chiefs. The Fulani were very fervent in their proclamation, reminding the Hausa that Islam must not be mingled with traditional beliefs and customs while the Hausa chiefs were accused of corruption and malpractice. The Jihad of Usman Dan fodio (1754-1817) which declared holy war against the Hausa with their traditional religion gave way to change of traditional leadership that is based on Islamic law. This was to actually influence their way of life generally in the area of dressing, art, and textile craft.

Hausa men are recognized by their elaborate dress. Many wear large, flowing gowns (gare, babban gida) with elaborate embroidery around the neck. They also wear colourful embroidered caps (huluna). Hausa women are distinguished by a wrap-round robe made of colourful cloth with a corresponding blouse, head tie, and shawl. Most of the people became fascinated by the dressing style of Muslims, especially the Arabs and therefore emulated them. Moreover, minority languages gradually gave way to shua Arabic and Kanuri which were mostly used by the Muslim population of the area (Ikime, 1980). Although, in rural area, there were communities of people who do not follow Islam but they are very few. These are the Maguzawa people; they worship nature spirits called bori or iskoki (Koslow, 1995).

Three Dimensional Artworks

The taxonomic system that placed African societies at the lowest living of human development was extended to the visual culture of the continent to have exaggerated proportions of human and animal forms, as "proof" of the primitive nature of human, though this is a deliberate action to distort realism in order to depict abstractive figures. Art is directly connected to the way of life of the people who made them and use them. Vivid example is the Northern part of Nigeria of the Nok, Katsina Ala, Wamba and Jema'a art which work of art can be proud of; that exquisite and sophisticated Nok terracotta created between the second half of the last century B.C and the third century A.D.

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The contemporary art of the north is currently witnessing a kind of renaissance that takes awareness of the past and look into the future. The Zaria art school had produced within the Hausa environment works that drew upon African cultural heritage by creating works in a range of media not seen in the traditional art of their fore fathers. Example is the work of Bruce Onabrakpeya on the use of deep etching which add a sculptural quality to his two dimensional prints. Example is the play time done 1973 showing people at play with Hausa architectural building as the background.

ANALYTICAL DESCRIPTION OF THE VARIOUS FORMS OF ARTS AND DESIGN IN NORTHERN NIGERIA

From the late 9th through to the 15th century, the area referred to today as 'Northern Nigeria' has served as a nexus of immense cultural and economic activity. Most of the Northern region was brought together in a single Islamin government at the creation of Sokoto Caliphate in the Jihad (Holy war) of 1804-1808. The complexity of Nigeria today continues to be determined by influences originating in the 19th century jihad which was led by Sheikh Usman Dan Fodio (Angel, 2007). Among the norms and culture of the Hausa people that were being influenced by Islamic religion are in the calligraphic writing of Hausa, the art of wall decoration using geometrical shapes, the craft development, architecture, textile and garment of the people just to mention a few were influenced.

Lines, shapes, geometric and non – geometric are the basic element of design which cannot be ruled out in the northern Nigeria design, due to the influence of Islamic religion. The use of intricate lines and shapes as designs on architecture, crafts and design, textiles and garment and even wall mural as become their identity nationwide. Hausa people are known for the best embroidery on textile and garment, leather work, mural as wall decoration which has the embellishment of lines and shapes as its typical design. This has become part of their culture and they are known for it. Despite the fact that Hausa design is only make use of lines and shapes as its major element of design, the contribution of their products export trade to national economy cannot be over emphasized. Thus, it is pertinent to critically analyze how Islam and Hausa culture has influenced her design cognitive in the various forms of art and design which has contributed to the nation building in the past.

Architecture

For centuries, Hausa master builders have acquired and practiced skillful crafts in building houses for the people and royal inhabitants of the Northern Nigeria. This can be found in cities, towns and villages of Kano, Zaria, and Gumel. The buildings are arranged to suite hierarchical base level in line with culture and social structure. Most of this houses are mud houses with heavy ridig timber, sun dried bricks and thatches. The Northern architecture has a lot of similarities in feature. The Zaria city walls with its eight beautifully designed and decorated magnificent gates remain one of the most impressive monuments among the cities of Northern Nigeria. The Kano city wall of 14km radius of earth structure made in the 14th C provides a security to the growing population. They are made with visible design in combinations of geometric shapes, that is, rectangular and semi circular shapes.

Some of the wall paintings and etching are made with Quranic inscriptions executed in highly developed calligraphic slants, most in Arabic language. The writing makes references to excerpt of a letter written by the second sultan of Sokoto Caliphate, Muhammad Bello, quoting a Quranic verse that translate as to mean: Moral leadership are leadership by example with emphasis on observation of the 5 pillars of Islam (Ochinu, 2008). The palace art command aesthetics, leadership authority and exercise of power. The wall embellishments all

immemorial which links past to present. The palace design compliment political impact of the Emir when he appears in his full regalia on decorated houses during Islamic festival known as Durbar festival.

Fig. 1*a Ancient Kano City*

Fig.1b ***Modern Design***

Durbar Festival

Durbar of Hawan Sallah as locally called in major northern cities of Kano, Zaria, Daura, Hadeija and Dutse is a royal parade of thousands of men on houses adorned with colourfully rendered garment and regalia. It is a colourful display of culture full of pomp and pageantry which form a spectacular traditional concert and display of traditional African music.

Many part of Northern Nigeria was Islamized and Islamic influence was apparent in the domestic architecture. Because the rulers were Muslims, and more because of the integration of government and religion, there is a close proximity between palace and mosque architecture. Most mosques casting very tall mineral.

Fig. 2 ***Durbar Festival***

Pottery

There are fear that traditional pottery may be dieing as a result of increase use of pipe-borne and potable water and increased competition from industrial products such as tin cans. Inspite of this, Michael Cardew statement still hold true (as the ubiquity of cooking pots and water vessels anywhere will testify nonetheless that pottery-making as a viable, living craft within the Hausa cities of Northern Nigeria). The method of production ranges from mould, coil and pinching techniques excluding the potter's wheel, a recent innovation, which sees extremely limited except for Abuja pottery centre, universities and few specialized organized government projects. The common production technique in the Zaria city is called dindinge, the potter, seated on the ground, placed a lump of clay in a smooth, shallow depression and start to form with heavy mallet used in creating a depression to shape the clay lump. Wooden paddle used to form into minimum thickness from outside while the other land is placed inside.

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The design application on Hausa pottery is sparse while the potters rely on simplicity and elegance of form to convey the beauty of the piece. The potters decorate pots and bowls with fine texture. The motifs are informed of band of small impression going round the pot, achieved by use of roulette. Incisions are also used but not very elaborate. The pots are fused at low temperature done in fairly large quantity using wood and grasses laid out on the ground. The designs are also created by the dark carbon during firing as against the terracotta colour of the pots after firing.

Late ladi Kwali is a renowned potter, skilled in traditional methods and techniques of pottery in western method. One of the 20th century Nigerian artist who derived her decorative designs from folklore of the ethnic groups in northern part of Nigeria. The engraved decorative designs on her products are from symbolic motifs which are representative of characters form mythical folklores and creative such as Lizards, spiders, crocodiles. She uses modern glazes to embellish her pots instead of traditional herbal method. Her virtuoso skill in pottery and decoration equally won her a honourary doctorate of the Ahmadu Bello University, Zaria and the Nigeria National Merit Award. Notably, her memory has now been preserved in one of the new Nigerian twenty naira currency note (N20).

Fig. 3a ***Ladi Kwali; A renowned potter***

Fig. 3b ***Dr. Ladi Kwali Making Incised Design on Her Pot.***

Source: Saidu Na'Allah (2001).

Fig. 3c *A typical Northern Nigeria Design on Ceramic Plate*

Textile Design

The Hausa people of the Northern have long been known for the production of voluminous robes known as babban riga which are hand embroidered in a range of embroidery stitches materials (mainly cotton and silk), styles and design (Fannami and Muhammed, 2012). It was initially men occupation but recently women too have taken it up around Zaria city the past 20 years. Though the men are now turning to machine embroidery on robes and Kaftans. This hand woven embroidery are referred to as "dinkin hannu". The textile garment and caps serves as an undeniable artistic social, cultural, historical and religious medium of preservation and transmission of the peoples' culture and consciousness. Variety of design using these garments that are designed in variety of styles are dynamic among the Kanuri culture. Some of the robes are designed using dye to create an illusion of double colours, some sewn in with two different colours materials to create impression of double gown with single neck.

In the fields of dyed textiles, the men are actively engaged in it, especially at Kano. The dyeing of the fabrics are been done in open dye-pits, which some of the pits are two to three meters deep. A local leaf from which an indigo colours is extracted is employed as colouring agent which is used to create various design effect and patterns.

Fig. 4 ***Kulwu Dawungasho derive its name from style of dying***

Sourced: **Fannami et al (2012*).***

Glass Beads

They are made of clay and silicon at Bida and locally known as bikini. They are worn by the people to indicate a person's wealth and social ranking. They are a time given as token of affection and to show love. They are used as mode of beautification. They are produced from special domed furnaces built into a pit underneath was placed in local sand which is reach in iron element giving the glass its deep red colours.

To produce the desired colours of beads, Nupe bead makers melt coloured glass gotten from bottles or other glass beads in a small wood burning clay furnace. They made use iron rods to form the molten glass into various shapes, and decorate their beads with a distinct white pattern by winding their trail of white melted glass around the bead while it is still hot. The fluid colours of the irregularly glass beads convey designs that gives sense of quality.

Fig. 5 ***Glass Beads from Bida, Nigeria***
Sourced: http://www.goodlife.com.ng/gltourism.php?gltourism=read&id=65

Leather work

The skin popularly known as Morocco leather comes from Sokoto. It was erroneously given the name "Morocco Leather" because until recently, it reaches Europe through Moroccan traders across the Sahara Desert. Excellent leather works are produced in Kano.

Fig. 6 ***Laether pillow, Cushion, Fan and Slippers by Salisu Said (Leather worker-Designer)***

Mat weaving

The availability of raw materials such as various kinds of grasses in large quantity made Mat weaving to be very popular in the Savannah region of Nigeria where. The finished products from the craft serve as seats, beads, carpets, and screens. Other uses include hats, fan and other sundry items.

Fig. 7 Straw *Mat Weaving illustrated by Eniayeju*

Brass work

The brass workers painstakingly fashions their designs on a small anvils, using small hammers. Brass works are of two varieties, one that is beaten and the other is cast moulds. Like most traditional craftsmen, no preliminary sketches or drawing are made to guide the brass workers but the punching is so well handled that the patterns are remarkably accurate, precise and exciting. The major centers for their production are Bida and Kano. The finished products from brass consist of trays, bowls, Urns, bracelets, all of which are of considerable attraction to tourists at airports, hotels, and other tourist centers. See fig. 8a below.

Fig. 8a *Intricately designed tea kettles by Whitesmiths Sadia & Mardia Mudi.*

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Fig. 8b Assorted Spoons by Sadia & Mardia Mudi.

Calabash Carving

Gourds or calabashes, whether decorated or not, basically carry out the day-to-day activities of the pastoral Fulani women as they are used for serving food, for milking cattle and as carrier vessels. However, the decorated ones have additional value. They are highly prized objects of aesthetic value (Adepegba, 1986). Carving is a craft which is common among the fulanis of the Northern part of the country. This is due to the fact that Fulani use calabash in hawking their "Fura de Nunu" cow milk which has been one of the sources of getting their daily income. In order to make their product attractive for patronage, they have to embellish there calabash with creative design much of which are culturally inclined and look they look attractive. The culture of selling Fura de Nunu perhaps has made calabash carving as one of the major crafts among the Hausa people. This craft has brought Madam Sabina Jenti of Yola into limelight among her co women as calabash decorator whose designs are unique and much sought after (Aig-Imoukuede, 1988).

Adepegba (1986) concludes that calabashes are mirrors which can be said to symbolize certain important aspects of the nomadic Fulani life and world; the nomads themselves, their mode of life, and all the things notable to them in the expansive grassland region dotted by them, their households and cattle with their agricultural neighbours around them. The designs are of high decorative and expressive value, radiant with individually vital elements. They are the manifestation of the nomads' artistic ideas and capability of their execution, especially in the regions where their needed artistic materials cannot be satisfactorily met from outside.

Fig. 9a ***A typical Fulani Calabash decorated with geometric shapes***

Fig. 9b ***Hausa Women Engraving designs on Calabash gourds***
Sourced: Raymond W. Konan

Fig. 9c ***Array of Calabash designs including a "Shantu"*** **(Traditional Hausa Musical Instrument)**

CULTURE, DESIGN APPLICATION AND STRENGTH FOR NATIONAL DEVELOPMENT

Culture can simply be refer to as the technology by which people in a society comes to term with their environment; and what constitute a national development lies on the quality and by-product of the culture which propels the force for the nation development or decadence. It is truism that culture is a social dimension of sustainability and has integral role at sustaining development. Cultural industries in Northern Nigeria, therefore combines the creation, production and commercialization of content which are characterized with various forms of design on various form of media to engender sustained livelihood. The material and non-material aspect of culture of Northern Nigerians are erected to promote the material and spiritual progress of the people who are concerned; to promote and develop ideas, ideals, beliefs and value while the creative aspect which is the main focus is as well to help to mould other aspect of the culture. It is clear that culture will definitely build a nation if the nation's strategies of national development depend on the understanding of the culture, the adaptation of its elements for its political, educational and economic development.

According to Muhammad (1968), culture, craft and design of northern Nigeria has been promoted as part of, and regarded as an integral component of Nigerian economy. In pre-colonial times, culture – base activities contributed to over 50 % of the economy. The Trans-Saharan and trans-Atlantic trades depended largely on craft exports which represented the highest level of existing technology of the time and, after agriculture, contributed not less than

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40% of the economy. The grafting of imported on local skills and techniques, for example, established shoe factories manned by shoemakers from Zinder and Katsina at the foot of the Dala Hill and factories by Arabs from Ghadames at Gingau – Alfindiki where they made lantmi shoes for the emir exported to Tripoli. Silk embroidered slippers were exported from those centres to Sokoto, Gwandu, Nupe and Adamawa for the use of the upper Kano as part of the Trans – Saharan trade.

The exhibition celebrating the traditional crafts of Northern Nigeria which was birthed by the British Council project in Nigeria "celebrating the traditional visual Arts on Northern Nigeria" which was put together highlight how much the craftsmen and women craft and design association in Kano have been using design to contribute their bit in the sustainability of the local and cultural economy of the environment via crafts.

The exhibition took place at Terra Kulture, Lagos from 16th – 29th February, 2008. It was an eye opener revealing how design cut across virtually all human endeavours in the Northern Nigeria ranging from domestic appliances through textile to architecture.

All of these activities have provided various forms of empowerment opportunities, reducing crime rate, increase commerce and boast tourism potentiality of the production centers.

CONTEMPORARY CHALLENGES

Craft is a representation between preservation of tradition and creation of awareness of different culture globally. Therefore, Nigerian handcrafted objects serves as sustainable option at creating continuity and economy around object and artifacts using indigenous resources. Despite the achievement that craft has made on the economy growth of the country especially in the area of job creation ,the introduction of formal training in Industrial Design which is suppose to have balanced the role of traditional craft production culture have not made a very successful giant stride of its goal. Isah and et al (2011) listed the challenges faced in culturally inspired education which ought to have promoted indigenous craft as follows:

1. 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.

2. 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 revitalized 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.

3. 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.

4. 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 sensitize 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 its ramifications.

RECOMMENDATION

The traditional craft that do not have serious of danger of being replaced by urban amenities that is outcome of modern day technology can be encouraged by government, especially now that the federal government of Nigeria is advocating for entrepreneurship. These should be incentive to specialized production such as glass bead designs, blacksmithing and pottery, aiming at the new, non-traditional market. Example is traditional inkpots, which are flower pots, to cater for the growing purchased mostly by European style houses with gardens and patios.

CONCLUSION

Nigerian traditional art, crafts particularly those from Northern Nigeria continue to enjoy honours among the other world master piece inspite of the fact that some of them are of the past generation but still dynamic to the contemporary generations with touch of modification in terms of applied technology.

One thing that has acquired and remained constant in life is change. The concept of change touches every aspect of human existence including other life forms. Cultures and traditions are other aspects of life subject to change. However, change in culture or tradition have prolific effects on the lives of the people loyal to such cultures and traditions, been avenues that direct the people's way of life. And for many cultures of the world, tempering or going against some aspects of the tradition attracts outright condemnation that could come with consequences; some of which could be very grave and may last for generations.

The Northern part of Nigeria could have maintained their culture and traditions if the older generation had made it a point of duty to imbibe the spirit of culture in them first, then making

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their children imbibe it, think it and exhibit it with pride. If we don't give our children quality time, their companions would be televisions, the main media that would teach them other people's culture, and their pears that may likely put pressures on them. We have the architectural capabilities to modernize our Old-kano-City models of buildings and make a whole city of them. Countries that maintained their cultures for centuries also excelled in technology, sciences, arts, governance, etc. This means that you can be civilized and at the same time be cultured. It is not too late. We can still put in extra efforts to preach culture to our children so that their children and grand children may spare our dearest culture and traditions.

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