SOCIO – CULTURAL REJUVENATION: A QUEST FOR ARCHITECTURAL CONTRIBUTION IN KANO CULTURAL CENTRES, NIGERIA

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ABSTRACT

For thousand years, Kano astound visitors with its pleasing landscape full with colorful dresses, leather and art works, commodities, city wall and gates, ponds, mud houses, horsemen, and festivals. However, an attempt has been made to create a theoretical link between human society on earth and culture of individual groups or tribes but none have been found successful, since these theories of cultural synthesis do not encourage creating a unique monument of cultural styles, nevertheless, they help at producing practical theories that will easily be applicable and useful to norms redevelopment and general standard. This study aims to revitalize a forum in a society for cultural expressions known as "Dandali" in Hausa villages and towns which now metamorphosed into the present day cultural centre in Kano and the country at large. The study focuses on the socio- cultural life of Hausa/Fulani which is dominated by various activities; the normal get together, commercial activities and cultural entertainment. It reveals the lack of efficient and functional culture centre in the state since its creation; to preserve traditional and cultural heritage so as not be relegated to the background and be swallowed by its foreign counter parts. Finally, the study recommends the need for promotion and preservation of our cultural heritage through an architectural contribution towards socio-cultural rejuvenation in the state by designing Cultural Centres that will provide stable employments for the youth (through cultural, educational, commercial and recreational activities), enable the state to organize arts and craft competition and provide research units, graphic arts, film unit and generate revenue to the Government.

Keywords: Revitalization, Heritage, Kano, Hausa/Fulani, socio-cultural, cultural events.

1.0 INTRODUCTION

Since the evolution of human society on earth, culture of individual groups or tribes also exists, where handling of opinion, beliefs and customs from generation to generation was practiced as tradition adaptable to the people of that particular locality, place or town. Thus, the inheritance of culture by succeeding generation started from time immemorial as continuity to the life of people.

"The various communities which make up Africa today were developing in their own ways before the colonial factors intervened. Indeed, what existed then were various types of state organizations at various stages of development. These included empires, kingdoms, clans/villages, organizations among others. Such communities have already had their developmental process socially, economically, politically and medically but retarded by the European imperialism, which has manifested itself now in the form of globalization" (Yankuzo, 2013).

In Nigeria, Sociologist, Anthropologist, Archaeologist and Socio-Psychologist refers to the glimpse of earliest culture that emerged, has been referred to as NOK culture from the site in which it first emerged which seem to have been fairly wide spread in the Bight of Benin and the culture of the Northern States. Amadi (1982) reported that "the characteristic of the NOK culture flourished from 500 BC – 200AD, which are the traditional dance using a body movement to express one's feelings (may be sorrow or happiness) and terracotta associated with other art, and crafts as well as extensive use of iron"; the source of knowledge and culture has been attributed to civilization of "MERCE" in North Africa.

1.1 Concepts and Definition

Culture is defined in whichever way it is perceived. "Culture is the advanced development of Human powers, development of body, mind and spirit by training and experience, or evidence of intellectual development of arts, beliefs, social institution exhibiting the characteristic of community or race in other term. Culture in totality is people's community within a specific place, period, environment ranging from language, mode of dressing, socio-cultural activities etc" (Garnwa, 1992).

"Culture is a pattern of life that man has evolved in his attempt to understand the use and control of his social and natural environment; it's therefore what really makes a man human" (Aliyu, 1998).

It is also a complex whole which included knowledge, beliefs, arts, morals, customs and any other capabilities and habits acquired by a man as a member of society (Taylor, 2002).

A more related topic to this study by Malinoski (2012) reported that, "culture is an organic unity with four dimensions of social organizations, belief, material, and outfit dimension of this transformation of existing order. In terms of social, spiritual and material civilization form one type to another transmitted to generation through socialization as their behaviors internalized behavior and attributes".

Amadi, (1982) reported that, "culture has three main components; ideology, technology (Arts and Craft) and social organization". Ideology – is composed of ideas, beliefs and values shared by the society (Human Grouping) while technology involves skills and material of traditional arts and crafts such as items for the satisfaction of food, clothing and shelter requirements of the people, other works of arts and crafts includes dying and weaving of Hausa, Yoruba, Igbo etc.

Similarly, culture is the sum total of everything that contributes towards the formation of practical, physical, and mental dimension of people's way of life, however, it's clear that culture did not stop at social, cultural gathering, dancing and singing. It also includes the economic, social, religious aspect of the society in question. To a layman, culture could be explained to him as his ethnic group's mode of dressing, language, eating, dance, trading and so forth; in totality his way of life.

1.2 Past and Present Cultures

The social life of Hausa/Fulani is dominated by various activities: apart from the normal get together, they organize cultural entertainment and attend to traditional matters of common interest. In Nigeria, sincerely is that of NOK culture with little or no written literature due to relying on oral history to the younger generation, this led to hybridized culture as influenced and altered by the Europeans. This was also achieved by systematic addition, elimination, or substitution of tracts and complexes.

However, it was noted that, before the advent of colonial masters, Nigeria engaged herself in activities that boost and prolong her culture and its life span, the Portuguese in 1904, remarks about the splendor of the art and legacies of Benin City and the NOK culture, and abundant Hausa/Fulani traditional celebration and festivities, found in great quantities (Amadi, 1982).

Presently, there is no doubt that cultural value obtained in Kano, Nigeria is incomparable to the colonial or pre-independence periods. Culture has been in constant change and modernization due to transformation and diffusion through contact with foreign cultures. Hence declaring that, there is a contamination and pollution of national, African and western education and culture by foreign influence, which have resulted in adoption and assimilation of forced manners immorality indecency by our youths. Particularly, the foreign dresses and outfits, education, sports and so forth, whilst so the deliberate understanding of many of our citizens from their cultural heritage and morality.

1.3 Aim and Objectives

The aim of this study is to revitalize a forum in a society for cultural expressions known as "Dandali" in Hausa villages and towns which now metamorphosed into the present day culture centre. The primary objectives of the study are:

i.   To review/revisit some historical documentation on past culture in Kano and Nigeria at large in order to promote an educational system that motivates and stimulates creativity largely on traditional values.

ii.   To propose a future program requirement that will enhance exhibition of our cultural heritage, where diverting culture of society in the field of arts, science and technology could exchange traditional skills and sports.

2.0 MATERIALS AND METHODS

This study focuses on Kano, which is the second largest city in Nigeria after Lagos and an important cultural, economic, and political centre of the country, with its abundant human and natural resources. Kano is located in West African, between latitude 10°31' 41°14'N to 12°34' 10°57'N. "Kano state has a population of approximately more than 10 million" (National Population Commission of Nigeria, 2009). "The demographic expansion of Kano was as a result of its good fertile landscape, commercial city, as well as its accessibility and hospitality" (Dankani & Ibrahim, 2018).

The methods involve review of published documents (both printed and online) in context of cultural conservation and restoration. It also involves Focus Group Conversation (FGC) sessions with households in the study area. However, it focuses on the socio- cultural life of Hausa/Fulani which is dominated by various activities; the normal get together, commercial activities and cultural recreations to traditional matters of common interest in Nigeria. The data were summarized using descriptive statistics to get an average matrix, while distribution table were used for data presentation. Data collected through field work and other sources were analyzed in line with the research objectives.

3.0 FINDINGS AND DISCUSSIONS

3.1 Consequences

"In the traditional African society, just before the rapid widespread of western imperialism and contemporary globalization, there was one type of family: the extended family system, which included a man, his wife or wives and their children, relatives and in some sense, children of the man's friends" (Uka, 1969; Yankuzo, 2013). "Now extended family system is characterized by misunderstanding, disunity, hostility, dominance of one member by the other and self-interest rather than family interest. The subsistence agricultural production was left for capitalist mode of production. The implication is not only in terms of its negative impact on our customs and traditions but also detrimental to economic development process of African societies" (Yankuzo, 2013).

"The proponents of modern Early Childhood Development programmes in Africa have done little to address Early Childhood Development related concerns raised by communities. Some of the Early Childhood Development centres that are being promoted as illustrating 'best practices' to be emulated are in a deplorable state, and lack the necessary facilities, equipment and materials that would promote holistic child development" (Ndani & Kimani, 2010; Ejuu, 2015). Ng'asike (2011) and Ejuu (2015) reported that, "in some rural Early Childhood Development centres, children teach themselves as the need of teachers, classrooms and learning facilities continues to be a major problem. In cases where teachers are available, they are seen to have simply 'wasted' children's valuable time doing nothing

but 'playing' the whole day. The teachers on their part, criticise African cultural practices as primitive, suggesting that this culture needs to be exterminated" (Ng'asike, 2011; Ejuu, 2015), leading children therefore, to disgust their culture and themselves (Ntarangwi, 2003). "This challenge is further worsened by the increasing number of 'best practices' graduates who have neither the skills to fit into the modern economy nor possess the traditional skills to fit into the traditional lifestyles" (Ejuu,2015).

"In the modern centres, children are encouraged to dress in shorts, or shirts irrespective of gender. The argument is that this allows children to be free to play or climb on anything without restrictions" (Ejuu, 2015). In Hausa culture, this is not acceptable; girls as well as boys must preserve their uniform codes so as to have their dignity. "Dressing in gender-free styles, and doing activities that conflict with gender roles that is, practicing 'strange' lifestyles make some mothers keep their children, especially girls, away from such centres. Mothers are quick to withdraw their children because in these cultures, when a child is seen to be 'misbehaving' the mother is usually blamed for being a bad mother. What is disappointing is that not many attempts are being made to address the concerns of parents in these communities" (Hyde & Kabiru , 2003).

Based on the foregoing, it is also clear that introduced lingua franca and English is to draw us away from our traditional education, political and administrative systems and gave us what we cannot maintain. They introduced school system where you learn a lot of theories; thereby possessing a great deal of intelligence and tackling a great deal of wisdom and the technical knowledge we need most. The loss of respect by youths to the elders, immorality, western or European norms, and attires of films, habits and so forth, are the worst that have happened to our culture. Because of this consequences above there is the need for a centre where the people may retrieve, promote and maintain the legacy of the past which will symbolize their local, tribal or national identity in the present world.

3.2   The Need for Cultural Reformation in Kano

"Optimistically no custom or tradition should be retained if it is in conflicts with societal competitive genuine interest in the same spirit. None should be thrown out or left to decay merely because it is old tradition. It is not necessary that all traditions are stagnant or old fashioned. Africans should retain and maintain their local and regionalist identity, values, materials and techniques" (Fathy, 1973).

The societal interest is still valid and valuable; it's a crime to leave it in favour of foreign custom and tradition. Doing so, we admit inferiority of our culture and the superiority of foreign one, whereas cultural superiority is a sure weapon of subjugation of the mind, and mentality of the individual, its society as well as the nation.

The effect of losing our cultural heritage to Western influence is alarming glaring over the society which resulted not only in cultivation of bad manners among our youths, but also a calculated sabotage on our mental and traditional orientation. The European or other aliens used all form of tricks to persuade youths to embrace and accept that their own values are better Liberace than ours.

The element of culture in Kano that have been invaded, assimilated by foreign norm includes western culture; eating tinned drinks and foods, downloading and listening to music (like hip-hop, rapping, jazz, blues etc), watching Hollywood movies and series, watching European Champion Leagues, World Cup, whilst our traditional values (festivities, commercial and entertainment events) decline in importance.

However, the tables below present Hausa/Fulani traditional values (festivity, commercial and entertainment events) in pre-colonial era.

Table 3.1: Hausa/Fulani traditional occupations

S/No.	OCCUPATIONS	TRANSLATION(ENGLISH)	PRODUCTS/SERVICES PROVIDED
1.	**Kira**	Ironsmith	Chain, Rings, And Farming Tools
2.	**Saka**	Weaving	Clothing, And Textile Materials
3.	**Dinki**	Sewing	Clothing, Bags, Mats And Caps
4.	**Rini da Jima**	Dying and	Textile Materials; Cloths, Caps Mats
5.	**Noma**	Farming	Fruits, Vegetables And Fruits
6.	**Fatauci**	Trading/Caravan/Wholesale	Foods, Cosmetics And Logistics
7.	**Farauta**	Hunting	Bush Meats; Fresh And Dried
8.	**Fawa**	Butchering	Meats; Sheep, Cow, Goat, Ram Etc.
9.	**Gini da Zane**	Design & Construction	Buildings; House, Shelters Etc.
10.	**Dilanci**	Vending	Goods and Retail-Order
11.	**Sassaka**	Craftsmanship	Mortar, Decorative Arts, Music Drum
12.	**Kirkira**	Creative Art	Calabash, Mats, Bags, Wall Decorations Etc.
13.	**Kiwo**	Animal Rearing	Domestic Birds, Goats, Sheep & Cows
14.	**Kwale-Kwale**	Carpentry	Furniture
15.	**Wanzanci**	Barbing & Circumcision	Hair Shaving, Cuts & Circumcising
16.	**Dukanci**	Leather works and Tannery	Leather; shoe, bags & decorations
17.	**Gwan-gwan**	Product/goods recycling	Metals and goods
18.	**Su**	Fishing	Fishes and other aquatic animals

Source: Authors' Field Work, 2019.

Table 3.2: Hausa/Fulani Festive/Religious events in Kano

S/No	Events	Average Frequency	Attendance Statistics	Performers
1.	Hawan Eid	Bi-Annually	<1,000,000>	Horse riders
2.	Hawan Daushe	Bi-Annually	≤1,000,000	Horse riders
3.	Hawan Daurayi	Bi-Annually	≤1,000,000	Horse riders
4.	Hawan Nassarawa	Bi-Annually	≥1,000,000	Horse riders
5.	Hawan Fanisau	Bi-Annually	≤1,000,000	Horse riders
6.	Hawan Durbar	Festivities	≥1,000,000	Horse riders
7.	Kilisa	Periodic	≤1,000	Horse riders
8.	Tashe	Annually	<10>	Horse riders
9.	Daurin Aure (Wedding)	Periodic/ Ceremonies	<20>	Family, friends & Invited quest
10	Maulidi (Quranic & Hadth Recitation)	Annually	<50>	Scholars and Students
11	Maukibi/Takutaha	Annually	<1,000>	Qadiryya; Scholars and Students
12	Zikiri	Periodic	<100>	Tijjaniyya; Scholars and Students
13	Musabakar Alqurani (Quranic Recitation Completion)	Periodic	<100>	Scholars and Students

Source: Kano State Directorate for Information and Culture, 1985; Authors' Field Work, 2019.

Table 3.3: Hausa/Fulani Entertainments/recreational events in Kano

S/No	Entertainment	Category	Period	Audience Attendance
1.	Kalangu	Music/Dance	Ceremonies	50-200/Village
2.	Koroso	Music/Dance	Ceremonies	30-150
3.	Bori	Music/Dance	Harvest	20-120
4.	Rawan Mata	Music/Dance	Ceremonies	10-50
5.	Cikale	Music/Dance	Occasional	20-50
6.	Maryama-Maryama	Music/Dance	Occasional	10-50
7.	Wasan Kwaikwayo	Drama	Monthly	100-700/Venue
8.	Yantauri	Game	Harvest	50-100/Village
9.	Maharba	Game	Annually	50-100/Village
10	Shadi	Game	Ceremonies	50-500/Village
11	Langa	Game	Moonlight; 10th -20th	10-50
12	Kokawa(Wrestling)	Game	Festive	100-1,500/Venue
13	Dambe(Boxing)	Game	Festive	100-1,500/Venue

Source: Kano State Directorate for Information and Culture, 1985; Authors Field Work, 2019.

In a nutshell, the people's way of life in Kano embodied is their tradition and religion, occupation, education and other festivals inherited by youths from their fore-father. It is observed that presently derogated by the youths in Kano thereby adopting foreign norms as explained initially. It was in realization of this that compelled the government of the day to embark on cultural revival so as to make the youths proud of what they have and inherited.

It must be ascertained as mentioned supra that the wave of cultural consciousness start to make feelings to make policy and programmes by both federal and state governments for the preservation and promotion of our culture heritages. In this context, reference is being made to both past and present culture in Kano and Nigeria at large and examined possible solutions.

4.0 CONCLUSION

It is a conscious belief that the dynamic aspect of our cultural traits, norm and values, as well as the understanding the popularity and magnetism of modern society. It is a known fact of lack of punctual culture centre in the state since its creation; despite its pronounced and renowned socio-cultural heritages in the pages of Nigerian chronicles and the government efforts to preserve our traditional and cultural heritage so as not be relegated to the background and be swallowed by its foreign counterparts. It is worthy to note that in our traditional settlement, the elders and youth are the virile source of ensuring vital spirit of belonging and historical identity in the state, the centre will provide necessary forum and skills that will develop altruistic trustworthy citizens of society, that will build and maintain a sound culture, as an avenue for creative expression in arts and culture widened interest and be led into a constructive citizenship of a united society.

5.0 WAY FORWARD

As technology is advancing rapidly, the need for reassessment of our problems before new generation arise. African scholars, especially individuals within Africa and living in communities, need to come together and lead the way in redefining our culture from their perspective. Even though mistakes are being made out of ignorance; these can be corrigible by an architectural contribution towards socio-cultural rejuvenation in the state and Nigeria at large. Therefore, the study suggests designing and providing efficient and functional modern cultural centres at least in metropolitan area. Hence incorporating decorative elements and traditional architecture (with medium technology, simplicity and economic efficiency) to achieve functionality with maximum results and minimum cost structures to our cultural society.

The cultural centre/government should as well invite and accommodate leading national scholars, artist and;

    i.   Provide stable employments for the performers (i.e: Drama Groups, Traditional Dancers, etc).

    ii.   Enable the state to organize arts and craft competition and present wider range of social, cultural, educational, political and recreational activities.

iii. Provide training and research units (graphic arts & films, art & craft, website design & game development) all in context of our culture to generate revenue and job creation.

iv. Government should reform Early Childhood Development programmes in our basic education (pre-nursery, nursery, primary and secondary section); where children are being trained to be independent, skills of selfishness are systematically developed in children by encouraging them not to share snacks, having each one sit on a separate seat, owning a personal school bag, and keeping personal property, such as cups and plates.

These will implore the government and people in the state to rejuvenate especially the youths on our socio-cultural values in order to avoid disintegration of ours and assimilation of foreign ones, hence, the need and call for culture in the state.

Suggestion for implementation and further study

Even though, the study is carried out in a small African city. However, it is well to sound a note of "humility" and remember that it is "people", not building that makes the function (centre); the thinking and lack of it being done by all and people involved in buildings can give full rein to creativity of those who use them and can enhance the experience of those who come to watch and listen. Therefore, history, traditional and legend are the characters of present day institution, and values where urban dwellers were fed with the traditional themes as means of unity.

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