UPGRADING OF GIDAN SARKI, FANISAU,

KANO

EVOLUTION OF ARCHITECTURE IN KANO PALACES

By

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DECLARATION

I, HASSANA GAMBO do hereby declare that this thesis entitled, **UPGRADING OF GIDAN SARKI, NA FANISU, KANO;** AN EVOLUTION OF ARCHITECTURE IN HAUSA PALACES, in an original work carried out by me in the Department of Architecture under the supervision of Arc. M.H. Mukhtar and Arc. Ruqayyatu Tukur.

The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this project has been accepted in any previous publications for a higher degree or diploma at any university.

GAMBO, HASSANA

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Signature

DEDICATION

This thesis is dedicated to my beloved parents Malama Zainab Gambo and Alh. G.D Paiko. May Allah bless you in abundance.

CERTIFICATION

This thesis entitled **UPGRADING OF GIDAN SARKI, FANISAU; Evolution in Architecture of Kano Palaces** meets the regulations governing the award of degree of Master of Science in Architecture (M.Sc Arch.) of Ahmadu Bello University , Zaria, Nigeria. And its approved for its contribution to knowledge.

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Member, Supervisory Committee

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Member, Supervisory Committee

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Head of Department

Sign ..... Date .....

Dean, Postgraduate school

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ABSTRACT

A Palace is a large grand house where a ruling King or Queen officially lives. Hausa Palaces were planned solely as residence and quarters for administration and various social ceremonies. Kano Emirate has the unique feature of possessing ample palaces , apart from the primary residence of the Emir (Gidan Rumfa).They are reffered to as Partial (daughter) Palaces.

The existence of partial Palaces are located in different parts of the Emirate. They were built to serve numerous functions for different Sarki's/ Emirs' centuries ago. These functions ranges from slave quarters , ranch houses, tax collection centres and Ribats.These Partial Palaces are regarded with high esteem in the royalty due to their historical inclination. Gidan Sarki Fanisau is the only partial Palace in Kano that has the most relevant historical events.The use of Gidan Fanisau by the emirate dates back to the (pagan period) origin of civilisation in Hausa communities and has been a favourite for receiving of guest s, particularly from the west by ancient Sarkis.

The demands of the society dictates the usage of these buildings, important buildings were adopting new functions as new eras and Sarkis ascend the throne .

Evolution of Architecture refers to changes that occur due to certain influences. In this research such changes were categorised into Architectural elements and functional usages.

The Hausa Architecture we observe today is a resultant of numerous changes over hundreds of years .Therefore the researcher used a royal building due to its role indication of architectural advancements in ancient hausa land.

This thesis is aimed towards sustaining the historical royal buildings in Kano and protecting them from degeneration through public usage. Therefore the proposal of adopting a new function in the ancient Palace of Fanisau is not an alien practice. The upgrading of the Palace into a research centre is primarily due to the strong linkage between the Kano Royalty and academic researchers that patronised the ancient city for centuries. Ancient Kano was a favourite destination for western explorers, famous Islamic jurists and scholars, whose pursuits were made possible due to the immense co-operation and assistance of the Kano Emirate.

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CHAPTER ONE

1.0 INTRODUCTION

Evolution is the gradual development of forms from earlier simple forms. All aspects of history evolved from one form to another which is always responding to surrounding circumstances.

Architecture has always been a historical tool that identifies the period and life styles of ancient times such as Greek architecture, Roman Architecture e.t.c these historical architectural forms eventually becomes a stepping stone for future Architectural innovations, for instance the re-use of Greek columns in institutional buildings today, to emphasise grandeur and originality . Hence, preservation and exposure of ancient Architecture proves to be essential towards architectural advancement in the future.

Hausa, as a tribe and language is the second most spoken language in Africa. The ancient Hausa community is famously known for its advancement in economic, social and political organisation. Such advancements include Hausa architecture, which involves advanced use of mud to create buildings.

Hausa architecture as seen today is a result of improvements and changes over hundreds of years. These changes are a result of economic and social conditions at that period of time, which are usually determined by the ruling class and nobles of the community.

This research work is an attempt in determining the original Hausa Architectural style centuries ago, and identifying the gradual changes that occurred as a result of social and environmental circumstances. The researcher streamlined the study area towards the evolution in buildings of royalty in Kano. The best patron of the traditional mason was the Ruling class, therefore necessitating the use of royal residences (palaces) as a sample size.

The upgrading of a daughter palace is primarily made to create adequate re-use of the historical building and of the site (Fanisau hill), the present use of the building as a durbar ground during Sallah festivals, which is a famous event with thousands of spectators from Nigeria and abroad.

1.1 Motivation

Kano State is the most re known Hausa city in the Sub-Sahara, the Hausa mason is equally the most refined builder in these parts of Africa. Therefore the importance of Kano in the history of architectural civilisation can not be overemphasised.

The quest for ancient history is fast gaining the interest of people of all ages all over the world, which necessitates organised historical structures which in return will provide a channel towards propagating and preserving the Hausa architecture and mason.

This thesis research is motivated from the need to adequately emphasise the Architectural elements and accentuate the historical features on the site, so as to enhance patronage and usage of a once important and influential site and building to the history of Kano.

1.2 Aim

The aim of this research work is to express the evolution of architectural features and elements in hausa architecture particularly in the Palace and to showcase the changes and adaptability of Royal buildings for multiple functions.

The **objective** is;

1) To emphasise the historical structures and features on the site.
2) To expose the gradual evolving art and creativity of the Hausa mason.
3) To create adequate re-use of the site.
4) To render the cultural heritage (durbar) of Kano emirate into an international standard festival.

1.3 Justification

Gidan sarki Fanisau is the only mini Palace of Kano Emirate that has a direct linkage to all the historical periods of Kano. The history of the site and the building is of importance, the location of the site is strategic due to its proximity to the international airport, furthermore, it's situated within a truly traditional environment. The ill use and deteriorating state

of the palace justifies its upgrading into a viable avenue for educational and tourist uses.

1.4 Architectural significance;

This research is an attempt to identify the catalysts for Architectural changes and the responses of the Architectural elements in Kano Palaces .Through the past ,the Hausa Architecture and construction can re-emerge in the future as an ideal and recognised Architectural style.

1.5 Scope and Limitations;

The scope of the research will not be limited to the conversion of the Fanisau Palace into a historical research building, but will also include facilities that will enhance tourism and emulate traditional activities. In terms of construction materials, the research will simply highlight possible application of traditional and modern materials, which is liable to change on further research by building material specialists.

1) A researchers lodge
2) Provide a banquet hall for use during the durbar lunch of the council men, exhibitions , conferences and public activities.
3) Specialty guests / Hakimai(councillors) chalets
4) Dubar arena

1.7 Methodology

The primary method the researcher acquired was to obtain historical information from historical archives.

The historical information on earlier palace buildings of Kano were constituted through descriptions or sketchy illustrations from historians, which were further emphasised by oral descriptions from members of the royal family.

The existing historical buildings (palaces) provided an opportunity to study the physical architectural features of different periods. The present day function and activities of the Palaces (daughter) provided a clear picture of evolution and adaptation of palaces in Kano.

The social and political influences of kano were extensively studied to provide an enhanced analysis of the ability of architecture to evolve due to social and political influences.

The use of oral information from historians, Sarkin gida; caretakers of the royal houses and the Sarkin gini of Kano, further provided an in depth knowledge on the artistry of the traditional mason as well as the importance of traditional Architecture to the Kano royalty.

To provide ease of understanding, the researcher cartegorised the historical information into periods; Maguzawa period, Habe period, Fulani period and colonial period. The divisions were made due to the distinct

changes in the political, economic and commercial conditions in Kano emirate during each of the aforementioned periods.

Lastly, illustrations and descriptions were obtained from buildings of similar periods, particularly of wealthy merchants , markets i.e Kasuwar kurmi , official colonial buildings.

CHAPTER TWO

2.0 HISTORICAL BACKGROUND

2.1 HAUSA STATES (Hausa land)

The Hausa land famously known as kasar Hausa is the present heartland of the Hausa people. It is situated between the confluence of the rivers Niger and Benue, in the Federal Republic of Nigeria. It extends approximately from latitude 3.5 degree east to latitude 11, 0 degree east or 844km; and from longitude 10.5 degree north to longitude 14.0 degree south, or 400 km.

Climate is an important factor in both the location and form of Hausa settlements. West Africa has a tropical climate with wet and dry seasons. It is characterized by broad east-west belts in which the duration of the season depends on proximity to the sea or the Sahara. Broadly speaking, the length of the rainy season decreases from south to north and the length of the dry season increases.

Its evident therefore that despite wide variations from north to south, buildings in Hausa land must resolve the incompatible requirements of two broad climatic conditions; a hot humid climate and a hot dry climate. (A.M Fika ,1978)

Hausa cities, towns and villages seem to grow organically from the sweeping savannah Parkland, built from the late rite on which they stand, and using local vegetation as a source of materials for roofs and fences. The ecological result of the interaction of climate, geological structure, topography, soils and drainage is a vegetation cover which is the base from which man develops his agricultural technology, which is a limiting factor in the development of settlement.

There are two main vegetation zones in Hausa land, the northern guinea and the Sudan, with a zone of transition between them, running broadly east-west through northern Zaria province.

The present heartland of the Hausa people is an area of Sudan savannah, one of the great east-west ecological zones of West Africa which run parallel to the coast. There are Hausa speaking people to the north in the Sahel zone just south of the Sahara, and important out layers in the south.

Fig. 2.1 Map of Kano State

2.2 SPREAD OF CIVILISATION IN WEST AFRICA

From 300 B.C, West Africa was unable to benefit from the Bronze Age civilization in Egypt, until the coming of the camel. The area was virtually isolated and West Africa entered the mainstream of development with the introduction of iron smelting.

Iron smelting in west Africa is associated with Nok culture which was in an area to the south of Jos plateau from about 500B.C.It is possible that it was a west African development but more likely to have spread into the area either from the kingdom of Kush, which lasted for nearly a thousand years in the area of the great bend of the Nile south of Dongola or from Carthage in the north.

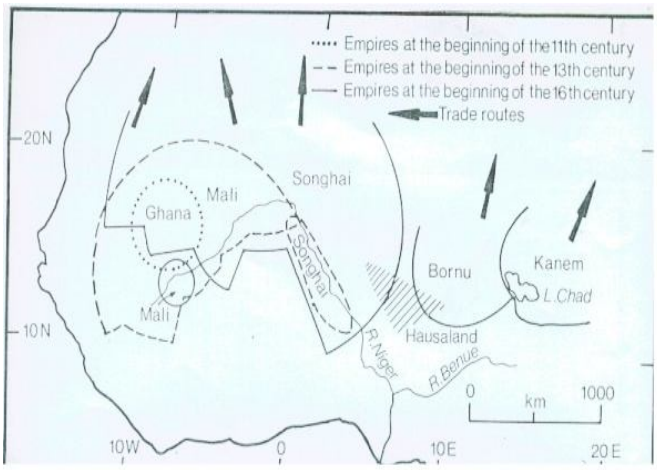
The introduction of iron-smelting and the agricultural revolution which preceded it were both significant developments in the pre-history of West Africa. There is little evidence of the Nok people after A.D 200 and it is not known where they went or who supplanted them. The development of the Nok people was made possible because of the spread of iron technology throughout West Africa. The possession of the horse and the camel provided the necessary mobility for policing large territories. However the key to the whole process of urbanization was the development of the organizing ability to gather agricultural surplus into a few key centres.(J.C Moughtin, 1985)

2.2.1 THE GROWTH OF STATES IN WEST AFRICA

The early years of the first millennium A.D may have been the period in which some rural communities in West Africa began to emerge as urban settlement stimulated by the possibilities of trade across the sahara with north Africa, and by the growing need to aggregate into walled defensive settlements as a precaution against the pressures of marauding desert people. This explosion of people and the growth of commerce may well have provided the sparks that triggered off the political changes resulting in the growth of a succession of mighty empires in the West African Sudan.

The succession of empires which rose and fell in the Sudan between the 14th and 19th centuries A.D established their capitals at the terminus of one of the great trans-Saharan trade routes.

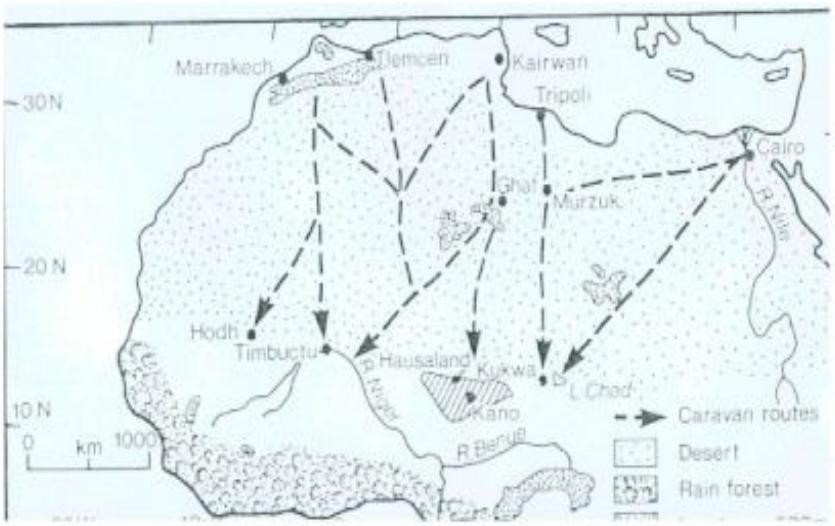
Fig . 2.2 Early Empires of West Africa



Source; J.C Mougthin

Until the coming of the European to West Africa and the opening up of trade along the coast, all trade and cultural contact for West African Sudan was via the routes across the Sahara. To the west of Hausa land, at the northern bend of the river Niger, was centred a succession of empires; Ghana, Mali, and Songhai. Which were in close contact with and influenced by Morocco and Algeria. To the east of Hausa land was the equally powerful state of kanem-bornu, centered on Lake Chad, whose routes gave it close connection with Tunisia.

Fig 2.3 Trans-Saharan trade routes



Source; J.C Mougthin

2.3 FORMATION OF THE HAUSA CITY STATES

Very little is known about the territory comprising Kano prior to the tenth century A.D. and what is known is mainly mythical and as such belongs to pre-historic times. As far as the present location of Kano city is concerned, there seem to have been a flourishing sedentary iron-working community there, by the seventh century A.D.

As for the *Habe* or Hausa people, at large whose descendants form the bulk of the population inhabiting hausaland, tradition prescribes their origin to the cohabitation of a legendary hero Bayajjida, prince of Baghdad . (A.M.Fika , 1978)

In the savannah land between the great northern bend of the Niger and Lake Chad founded the Hausa states (fig. 2.4). A legend of unknown antiquity, suggests that a group of 7 related states, the Hausa bakwai were founded by a common family. According to this legend a man named Bayajjida came to Daura where he killed a snake that had long prevented people drawing water from a well; he then married the Queen of Daura and became the new ruler. Gwaram, a son of Bayajjidda was founder of Garun-Gabas near modern hadeija, and Bawo another son was father of the remaining founders; Gazaura in Daura, Kumaiyu in Katsina, Baganda in Rano, Gunguma in Zazzau (Zaria) and Duma in Gobir.

The Bayajjidda legend has been interpreted as evidence of the invasion of Hausa land by politically organized warrior folk from the North

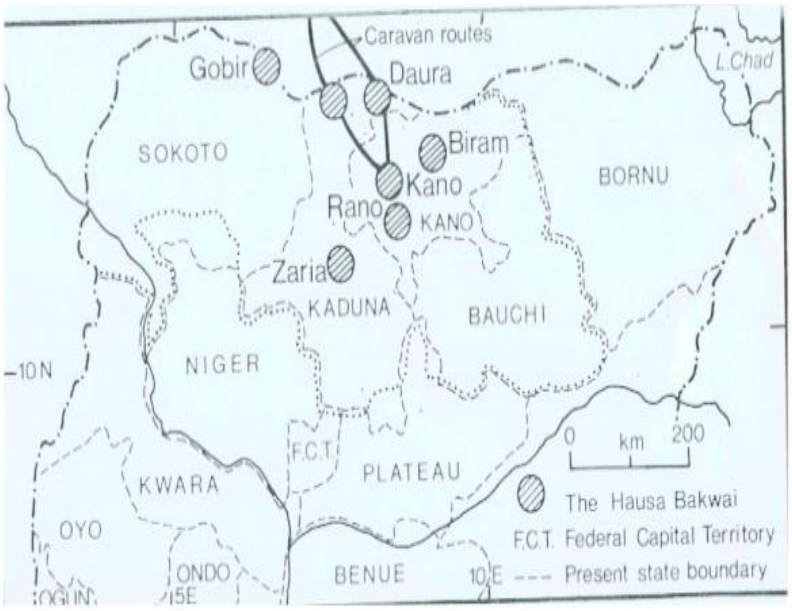
who subjugated the indigenous tribes and imposed on them a new structure of government which provided the impetus for urbanization.

Some of the major urban settlements were established close to the rocky outcrops which were the dwelling places of the spirits (Iskoki). It is hardly surprising that the inselbergs , the great black hills of central Hausa land, strategically dominating the landscape and having a constant water supply , should take on a religious significance and attract settlers from the surrounding country sides, for example the abandoned city of turunku was located at Dutsen Turunku and kano at Dutsen Dala. (Abadom .O 1988)

The earliest organized settlements in Kano were the pagans (maguzawa), whose existence is assumed to be the iron age period. The deity that was worshipped was Tsumburbura, while the chief priest is Barbushe. Other priests were Gumbari-Jadu of Fanisau hill amongst others.

The settlement pattern is believed to have been of sparse population of hunters residing within caves or between rock outcrops. (Dokaji.A, 1978)

Fig. 2.4 Hausa city states



J.C Mougthin

2.4 African mud Architecture (Past, Present and Future)

Mud is usually considered as a primitive building material ,but as historian and political scientist , Randall Fegley of Pennsylvania state university, points out the use of mud in Architecture makes a lot of sense both environmentally and financially, in many northern African countries. Mud is cheap, practical and attractive, it's easy to work with, and it also takes decoration well. Mud is also abundant, especially where other building materials such as stone, wood are lacking, mud Architecture evolved evolved from necessity, no other building material was available. Although people in damp climates have built with mud in the past, mud is

especially effective in dry climates where it doesn't face erosion from water.

One of the famous mud construction is the Jalus (tubali-in hausa).The advantage of Jalus is the ability to use them immediately after they are formed. The jalus technique thus requires only one pool of mud and much less time and area than the adobe process. Walls erected using jalus can match adobe walls in strength, thickness and height, overcoming mud's architectural limitations.

Mud buildings are usually very sturdy, so long as strong foundations support them. The same cant be said of the shoddily built modern building found in some African cities. Using mud for building does pose certain problems. The chief disadvantage of mud for building is its lack of tensile strength, a quality that limits the height of the mud building and creates difficulty in roof construction (though in some places such as mud city of Shibam, Yemen, buildings that rise 30m are not uncommon).In most of the northern Africa, however, low population density eliminates a need to build upwards.

Providing light and ventilation; Building mud walls of mud presents no problem, but mud pulls away from a door or window frames as it dries. Builders traditionally worked around this difficulty by creating only a few openings, leading many people to believe that mud buildings can not be adequately lit or ventilated.

Builders in Northern Sudan have found a way to provide a mud house with both light and ventilation. They leave a gap between the top of the walls and the ceiling, so that houses appear to have their roofs jacked up on blocks. Even a slight breeze pulls rising hot air out of the house and carries a cool draft through its doors.

Many residents improve this traditional air conditioning by stacking fodder on the roof to provide insulation from the sun and by wetting the dirt floors to cool the rooms and keep the rooms under control, preventing erosion.

Traditional mud architecture erodes, as wind, rain, and other abrasions tear at it. As with any building maintenance is important, recular re-application of coats of dung plaster, white wash or paint can protect surfaces and enable mud structure to last. Much of Sudan's former capital of Omdurman was built from mud more than a century ago, reversing negative perceptions.

The major barrier to the increase use and innovation of mud architecture, how ever is a perception that mud is a primitive material and mud architecture is "backwards". In rural areas of Sudan, mud construction methods remain effective and virtually unchanged. Yet people in Sudanese cities view mud architecture as an inferior. Many African governments and western financiers reject traditional building material in favour to what they see as universal symbol of progress;

building material made of steel, concrete and glass. These materials often must be imported , making these modern buildings wastefully expensive. The result in many African cities has been a high level of expenditure on small buildings.

The future of mud architecture; Using wood ,concrete, glass and steel construction can waste money and resources , while mud is cheap, accessible and ecologically sound, efforts are underway through out Africa to overcome negative perceptions of this traditional building material. The use of machinery and the addition of concrete as a binding agent have breathed new life into the timeless technologies of adobe brick mud bricks can be produced quickly and cheaply and made almost as strong as a concrete block.

In Mali, local health authorities have built a modern hospital with a western design out of mud (with 10% admixture of cement) and steel bracing rods. To build a structure in Mali of comparable size entirely from reinforced concrete would have been expensive, yet no more stronger, durable or attractive. Similar success have earned Malians International award for architecture.

2.5 HAUSA TRAITIONAL ARCHITECTURE

2.5.1 BUILDING MATERIALS AND CONSTRUCTION

The tools used by Hausa buildings their homely materials were few and of a simple kind. The factory-made steel headpan replaced the basket and calabashes formerly mortar and plaster.

In the 1960s, locally made adzes axes were still more popular with traditional buildings than imported pick-axes. They consist of a wooden handle and an iron blade. The favourite wood for making handles was makarfi (also called kariye gatari: break the axe') a common bush tree of excessive hardness. The timber for the handles was a carefully selected part of a trunk cut out on both sides of an outgrowing branch. The branch, trimmed to the desired length, served as a handle. The forked part of the trunk was worked into which the blade was set.. The flat wedge-shaped blade was elongated by a narrow projection with a shaped point. This projection was driven into the head of the handle, and its form ensured it was firmly wedged inside the head when the toll was used. The weight of the head added momentum to the stroke of the tool.

The main difference between the adze and the axe was the position horizontal and vertical respectively, of the cutting edge. Usually the blade of the axe was narrower but thicker than that of the adze.

The walls of most Hausa dwellings were build on foundations. The depth and thickness of the foundations varied considerably, the

deciding factor being the dimensions of the walls to be build upon them. Since the site for a building was carefully selected, the quality of the ground had to be taken into considerations was dug so as get below the loose topsoil.

The cross section of the foundations was usually an extension of the footing of the wall. In Katsina, however. I was told the foundations of large buildings consist of two parts: at the base was a footing ix tubali thicker than the wall itself and two layers of tubali high. The footing projected by two tobali on each side beyond the upper part of the foundation. The thickness of the wall itself was further reduced by one tubali on each side. This would mean, for example, that a wall 1.5 metres thick would have a looting ten tubali thick and the upper part of the foundation would be six tubali thick. The foundations of certain buildings were laid by specialists and reached considerable dimensions. For instance. Kofar sauri at Katsina had foundations twenty-two tubali thick.

The depth of the foundations varied from 45 centimetres to the height of a man's chest. (there was a special term. Gaba. Used to indicate the depth- not the width. Which was based on the dimension of a man his arms spread.)

More often he sat on top of the wall as if on a horse. When the wall reached a height of 3.5 metres or more, the throw require

considerably strength. The bricklayer caught the tubali in mid air, rather like a tennis player his spare ball.

The greatest care was given, naturally, to he outermost and innermost rows of tubali, since these determined the shape of the wall face when approaching the corner of the building, the tubali layer made a break in the row about one metre from the corner tubali in place and then completed the row. If the remaining space could not be filled evenly with tubali. One of them was usually placed bottom up, its pointed top wedged downwards between the others.

The layer of tubali thus completed presented a fairly regular, three-dimensional pattern of conical shapes fitted close to each other at the bottom, and gap-toothed at the top, with empty spaces that were almost a negative in voids of the positives of the tubali in solids. These resulting interlock of the two basic elements comprising the wall – the tubali brick and the mortar – was extremely thorough.

Mortar too placed by the mainly by throwing the lump of mortar to him from the ground was usually diposed of in two powerful throws, the second correcting the first. The internal tubali of the wall were plastered first, leaving the outer rows bare. Then the builder worked some where else for a while and came back when the wall surface. This was done with the greatest care, and began with the usually throw from above, but was followed immediately by a forceful horizontal pressing of

mortar from the outside of the wall toward for about 25 centimetres; thus a thin layer of tubali of mortar was spread onto the surface of the previous layer of tubali, sealing the two neatly together.

Conical tubaliiwere the only use in Kano. In Katsina another type, of a different shape and consistency, was used as well. The poorest surface layers of soil were mixed with water and molded into lumps about 15 centimetres in diameter. They had only a slight consistency, but their role was limited to that of a filler. The structural function was served the blaster, which was very carefully processed from Kasa of the highest quality: it formed a strong shell around.

When the cost of the building was not the main consideration, and when the walls were to be high, particularly in two, stored buildings, horizontal bracings made from azara grids were set within the walls. Each bracing consisted of two layers of timber: a bottom one of longer rods, laid longitudinally. These grids were usually fixed at about one metre and gain at two metres above the ground.

The walls decreased in thickness towards the top through the reduction. One by one, of the number of tubali used in their cross section. The first reduction was usually made at the height of a man's breast, the second at his full height, and so on in consequence the walls were strongly tapered, which added to their stability. Their thickness varied, greatly. The wall of Hausa palace were often about six tubali thick (ie.

About 90 centimetres) at ground level, but in some cases they were twice as thick – as, for example, the outer walls of entrance gates, the Zaura. This was done to create an impression of strength and and opulence rather than from constructional necessary, it is worth nothing, however, that in some buildings excessive thickness of the outer walls resulted from yearly rendering of their surfaces with new layers of plates this process repeated for decades, added several strata to the original cadt and created imposing masses of solid masonry.

When the height of a wall was so great that the tapering reduced its thickness too much, the interior on brackets set into its thickness too much, the uppermost part of the wall was often protruded towards the interior on brackets set into its thickness. These brackets support beams. Tauyi , which overhung the lower part of the wall. The effect thus created was like a cornice around the wall of the room, and allowed their cross section to be increased to the appropriate thickness.

2.5.2 Doorways

Doorways in Hausa houses of two kinds. Outer doorways were closed by wooden (or, in major palaces, by single iron) door hung on pivots, rarely and only recent on hings inre doorways, which allowed passage between joining rooms were doorless and occasionally screened with grass-plated curtains.

Outer doorways were generally rectangular in shape. With a horizontal lintel; this was a wooden beam supported at each end by an abutment, usually the end of the wall which were thicker than the wall.

FIG. 2.1 Detail of lintel beam

The length of the flat lintel-beams was restricted by their limited resistance tobending, which could lead to breaking. Lintel-beams could be made longer if the timbers were thicker or used double. But a lintel more than two azara thich was considered uneconomical.

The breaking of a beam, if it occurs happens in the middle, but breaking results from bending. Which usually begins above the

support. In order to avoid breaking, bending must be prevented, and to achieve this, the beam must be strengthened above the abutment, when wooded rods were to strengthened`above the abutment. When wooded rods were to be used for a beam, the simplest way was to put another short and immediately the abutment under the abutment and this both strengthened the beam where it tendered to bend, and of course also shortened the spened the spn of ingle rod. Thus the bracket in its most elementary form was born. It natural development was by multiplication; that is beneath one short bracket aother was placed to give it support.

Such strengthening of the beam by bracket made it possible to increase the span and was to be seen in many setting. It was cantilevered when above a door or window. When supported by a pillar, brackets were symmetrically balanced on top of the pillar, but in every case, their strengh was conditioned by their resistance to bending above the point support.

Doors (kyaure) were made rom a few planks (gizago) held in position by trails (mafiyadi), set on each side a stile (kafari). All these were fixed together with nails (kusa), which had wide, frequent decoratively shaped, heads. One of the kafar often served as the pivot for the door. Usually it was made of azara, the lower end revolving in a stone socket (duten kofa), the top end held in place with an iron mariki Doors Katsina were closed with short (sarka)

Occasionally the outer surface of a door was covered with horse's hide, or narrow strips of iron.

A typical doorless entrance consisted of two parts. The lower part was rectangular, and this was covered by a semicircular arch (Kandame) the diameter of which extended about 30 centimetres beyond each of the jams, (fitilla). The kandame were suitable places to put oil lambs (fitila).the kandame rested on a hidden internal frame, which was almost the same rested on a the thickness of the wall of the wall. The frame was made from two symmetrical slabs of azara, set in goove backed out of the bottom of the proposed arh: their upper ends reached its apex. In the next stage, the walls on both sides were erected level with the apex, and then a horizontal beam, as wide as the thickness of the wall, was laid on the walls and the diagonal azaras. The trapezoidal form thus produced carried the upper part of the wall, and maintained the plasted forming the arch in position. This device was additionally strengthened when was set.

FIG.2.2 *Azara* construction in an arched doorway

2.5.3 Brackets Corbels

A sample bracket of rods laid horizontally was greatly strengthened if the end of the bracket was additionally supported by a diagonal member, set with its lower end at some distance below the abutment; and this can be considered as the beginning of the logical development of the bracket.

In order to differentiate it, let us call new item a corbel. The corbels were made usually of four layers of azara rods. Cantilevered and set obliquely in the wall. Each rod was called kafar guga, each layer kafin kafar (where kafi means the fixing and securing of rods from which an arch is made, and kafa means erect, establish, set-up, fix).28 The first layer jutted out at a very shape angle – it formed a support for the three subsequence layers, each leaning towards the wall at the steadily reduced angle ad projection further out.

Brackets and corbels were never build out of single azaras. Anything from three to six azaras laid in a now gave the bracket both the desired strength and a satisfactory appearance.

The setting of four consecutive tiers, kafin kafa. Was synchronized with the building of the layers of the wall, into which the corels were set.

The first tier, about 30 centimetre wide, made usually of 4 azaras laid on edge, jutted out at a very sharp angle it was set almost vertically into the wall, in such a way that its upper end stood out about a third of a metre above the wall so far erected. At this level of the wall was mounted the lower part of the second tier. Half of its length (about 65 centimetres) overhung the top of the lower tier, and its angle was more inclined towards the horizontal. The two tiers were then bound fast with rope, and the wedge-shaped space between them was filled with tubali and special plaster. Above the base of the second tier, at right angles to it. short azaras (mashim fidi) were laid along the axist of the wall. The mashim fidi when plastered provide a counterweight for the overhung part of the tier. Next, the wall was built up to a level about 30 centimetres below the top of the second tier. Subsequently, that each projected, with further tiers mounted so that each projected still further out, and the angels at which they were inclined were steadily reduced. The last tier in consequence was almost horizontal. This top layer of cantilevered azaras projected towards the centre of the room thus making the horizontal span of the beam (hadin kafa) no more than the desired length of 3 metres. The azaras used for this purpose (biko) were about 10 metres. Long and not only spanned the corbels but usually also covered the crowns of the two opposite walls.

The beams, about 25 centimetres thick, were bound together with rope. The angularities of the corbels were then plastered over to from a quadrant or a quarter-ellipse in outline.

FIG.2.4 Corbel with *mashimfidi* counterweight

2.5.4 Windows

The windows in old Hausa buildings were simple openings always set in the uppermost part of walls on the lee side of the building which were less affected by driving rain. In spite of their small size the windows were sufficient to let in some of the brilliant outside light, and at the same time they provided ventilation. Most often their shape was an elongated upright rectangle, although in more elaborate buildings they were often topped with an arch, Kandame; or with a triangle which gave the whole the form of an arrowhead. Inside wider rectangular windows were set grilles of vertical azaras, occasionally plastered to a baluster shape (plate 1.47). or the rectangle of the window was filled with a decorative lattice-work of thin boards, intertwined and profiled in such a way as to give the effect of an arabesque design.

2.5.5 Floors

Floors (dabe, debe) were usually laid by women. A surface of laterite above 3 centimetres thick was put on top of a layer of beaten earth. Laterite is the brittle red clay found on top of the ground, and contains iron or iron oxide.

In Katsina dabe were made from building earth. This was sprinkled with gravel, then watered and beaten with a tool called

madobi, a thick, slightly curved branch, flattened a little on the outer side. When it was dry the floor was further hardened with makuba, which pods were spread onto the floor surface and water was poured over them.

2.5.6 Pillars

Pillars, as a rule used by Hausa in their interior have structure similar to that of the walls. Pillars that are square in plan are called al'amudi, those with a plan of cross, ginshiki. They supported flat roofs in rooms of large dimensions. In other instances they provide support for a pseudo arch, as in the more sophisticated interiors.

Al'amudi are battered towards the toe and have capitals which are wider than the top of the pillar and trapezoidal in outline. Since the whole effect bears a certain similarity to the pestle used by women for pounding corn (tabarya), this type of pillar is called al amudi mai tabarya. The top of each capital is extended horizontally on two or on all four sides by short brackets made of azaras, set symmetrically and balanced. The latter device forms a cross,. These brackets support the beams (tauyi), whose outer ends are laid on corbels set into the walls or simply on the walls themselves.

In the royal palace of Katagum a very special kind of post impressed visitors. The pillars that supported a room over the western gate were superior to any I had seen in central Africa, they were formed of the

trunks of the palm-tree fashioned into columns, with rude pedestals and capitals of no intelligent appearance, all encrusted with clay.

To emphasize how correctly the Kano builders qualified the structural basis of their formal compositions, the nomenclature concerned with them is worth nothing.

The pseudo-arch, the complex of coupled quadrantal corbels was called bakan gizo meaning the rainbow, a name that is suggestive of shape, not of construction. But-and this seems to me quite remarkable – rooms containing bakan gizo's were never named according to the number of corbels that made them. Thus a room containing for example, six bakan gizo's was called 'soro ne daurin guga kafa goma sha biyu' meaning building roofed on twelve corbels, centred in daurin guga.

The organic character of Hausa corbelled baka permitted number of solutions sometimes purely utilitarian, sometimes meaning architectural composition. When one of the walls was produced by a door on the axis of one of the perpendicular if it was desired to keep the wall plain for any cros-wise baka was reduced to part of its full span, kasa was set into the centre of the former .

Square rooms the roof came to be supported by a pillar which sprang from all four walls of the interior. When bakuna only were used four square panels were created as supports for the roof. A pair of

bakuna springing from each of the opposite walls formed nine square panels. In rectangular interiors three (seldommore(bakluna were set in the longitudinal walls and the curve of the longer bakuna looked like a much extended semi-ellipsoid. For structural reasons the outer bakuna always supported the longer ones.

In more extensive houses it was common for the inner walls between adjoining interiors to carry bakuna on both sides. In such cases, the bakuna were almost always not set opposite each other; this was apparently done so that the corbels of one bako should not interfere with those of the other. However, the mashim fadi used in such cases were sufficiently long to reach and counterweight the corbels of both bakuna.

Bakuna were often used in pillared interiors. The simplest method was and interpretation of a flat-roofed pillared room (as in Fig. 1.25) or in Kafin Madaki mosque (Fig. 2.25) with this difference: the flat beams were supplanted by bakuna. This arrangement gave way to varied designs of which one of the best was applied in the azure of Katsina palace, where the possibilities of corbelled construction were exploited to produce an in…….. spatial composition.

Bakuna usually sprang from the place where the top of the first corbel protruded from the surface of the wall. Originally (up to the end of the nineteenth century) this protrusion was supported by a sunk-in pillar. Since the column had no structural importance it was abandoned

but baka was protruded downwards giving it a slightly horseshoe configuration. Conscientious builders supported these protrusions with a bracket of azaras set into a narrow horizontal groove hacked out of the wall.

FIG. 2.5 Construction of *Takalmin Kaza*

FIG. 2.6 Square interior roofed withtwo crossed baka(bakan-gizo)

The roofing of Hausa interiors of various sizes and shapes prompted a number of different solutions from the simple to the complex always subject to the growing skill of the builder and the quality of his materials. Resulting from centuries of experience, Hausa people have found that the maximum span between supports for azara timbers should be about two metres and for cheaper and less resistant types of timber, about 1.5 metres.

The span of both rectangular and circular buildings was therefore limited at first to these dimensions and the ends of the joist rods rested on the tops of the walls.

Larger buildings were required however and the simplest way of roofing large rectangular interiors was to reduce the span by placing brackets on one or both sides of the room. (The brackets were flat topped projections made from one or more layers of rods set in rows). Jutting out horizontally from the walls, the brackets supported tauyi, wooden beams running parallel to the walls. In this way the span of the timbers forming the roof was reduced to the required dimensions.

FIG.2.7 Rectangular interior roofed with two parallel baka

Were topped with brackets that were not cantilevered like those set into the thickness of the wall but being made of longer rods, projected over both sides of the pillar. Thus they balanced the weight of the two opposite beams. The device was evolved by setting crosswise two such symmetrical double brackets in order to support four beams set at right angles to one another. The crosswise timbers overlapped thus one pair of symmetrical brackets was always one azara higher than the crossing pair. The pillars supporting such brackets were often not square but cross like in plan.

There were many ways of waterproofing flat roofs. The most frequently used material for joists was rods of azara which provided both an attractively textured ceiling (rufi) and a base for the heat insulating and rain proofing slab of the roof. Immediately over the azaras was an overlay of zana mats plaited from zana grass; or a course of neatly arranged cornstalks or straws or when there was the danger of termites or twigs of the makarfo plant which are very strong as well as being resistant to termites. This overlay prevented the plaster (kafar rufi) which constituted the next level of the slab from leaking through the gaps between the underlying azaras. Kafar rufi was carefully prepared from very smooth kasa (building earth) and laid about ten centimetres thick. When completely dry and hard, kafar rufi was covered with babbarkiya a pale grey earth found in waterholes and borrow pits as a dry fine powder.

FIG 2.8 *Tauyi* beams, formed by laying *Azaras* on top of brackets parallel to wall

FIG. 2.9 Crosswise *Azaras* laid on top of *tauyi* to form the roof

Babbarkiya was sprinkled to form a layer about fifteen centimetres thick then compressed with bare feet to solidify its consistency and left in this condition until the end of the harmattan. The early light rains moistened the upper level of babbarkiya forming a hard shell on top. It was desirable that the bottom of the deposit remained in its original powdered state keeping the roof dry and properly insulated. Another well known waterproof coating was laso.

It was important to provide the roof surface with a slope to carry the rainwater towards the parapet. This was best done by appropriately inclining the azaras not by changing the thickness of the waterproof slab above them. The parapets were deeply chased to contain long rain-gutters, or rather rainvalleys (indararo) running perpendicular to the parapet. They used to be made in burnt clay by specialists and were shaped rather like cannon barrels. In more modest buildings they were carved out of wood – but they always protruded far beyond the walls to prevent the out flowing rainwater from damaging the façade of the building .

Large flat roofs were occasionally divided by a grid of low internal parapets into rectangular panels: a central parapet formed the ridge and each panel sloped gently towards the outside.(D.M. Dchmosky, 19)

CHAPTER THREE

3.0 KANO PALACES

3.1 THE PALACES IN KANO

A palace is a residence of a ruler where matters of the state are carried out. The activities in the palace vary from one culture to another.

The 20th century chambers dictionary defined a palace as a house of a King or Queen. This differs from the definition of a palace in the Hausa perspective, which considers a palace as any property of an emirate that serves as the residence of the Sarki/Emir, farm house, Ribat camps or tax collection centre. Therefore it can generally be assumed that all buildings constructed by a reigning ruler, which was used by him or his successors, for a social or political function can be referred to as (Gidan Sarki) Palace.

Earlier rulers have resided in different and numerous buildings all around Kano. Therefore, the advent of a permanent seat of power was never realized until Gidan Rumfa was built .This necessitated a change in function of the smaller old palaces which are referred to as daughter Palaces.

3.2 THE ESTABLISHMENT OF KANO PALACES

According to Aishat N (2004), The establishment of the palace must have followed the emergence of a powerful kingship system in kano , which has been brought about by the socio-economic and political development that must have been going on for centuries.

Kano legend associate the emergence of king ship system with Barbushe, Kano then was not a single political emirate. There appeared several groups each under its own clan head, who may have been also the head of its own religion. The spirit tsunburbura appear to be the only thing that was recognized in the Area as a strong deity which fore-told the future. The groove which contained tsunburbura appear to have had its guardians called mai tsunburburai

Possibly, Barbushe or his ancestors in one way or the other took away the power of mai tsunburburai who was the priest of dala hill. How Barbushe or his forbearers took ever the power of Dala is not known.

However, if allowed to develop, the groove of tsunburburai would have become a religion and focal point or a palace. Barbushe came down only twice in year to tell the people what was in store for them in the near future, he comes down only at night which means people do not see him but only hear his voice. Definitely, if this development was allowed to continue, Barbushe's successors would have started making specific demands from the people.

Thus eventually a priest-king would have emerged with the groove at tsunburburai as his 'palace'.

However kingship in Kano did not develop along this line and so a priest-king did not emerge in this area. This is because by the time of Barbushe's death, Dala has already become attractive to other immigrants. One of these was the one headed by Bagauda , who finally took over the rule in year 999A.D.(Kirk.G & Hogben 1900)

The Dala area become attractive to immigrate which is important because it forms the background of the emergence of the palace, it was suggested that migration into fertile land of Kano was prompted by the famine conditions prevailing elsewhere.

The tsunburburai cult was also a factor for the fact that the future of people was being fore told by the tsunburbura through Barbushe meant that whoever took barbushe's position automatically had influence over the people, lastly the iron stone found on Dala hill must have contributed to the attraction of people to the area.

It appears that Bagauda didn't even move to Kano during his reign. Therefore, up to the 10th century, kingship has not been fully established in Kano and hence a seat of power (palace).

As suggested by Rufai (2004),The state formation was taking place in an area near Dala hill itself. These were Goron Dutse, Megwar, Fanisau, Jigirya and Tanagar. The period between the rule of Warisi (c.1065 – 1095)

and that of Zamna gawa (C.1343 -1349) was the period when Bagauda ruler finally succeeded in taking over the settlement around Dala hill, which was then completely walled.

It appears therefore by the end of the second half of the fourteenth century, Bagaudawa rulers had not only succeeded in consolidating their hold on areas of Dala hill but they also extended their influence over the groups who were settled around the 6 neighbouring hills mentioned.

It was only after the Bagaudawa have succeeded in bringing the area around the Dalahill under the political homogeny that the word 'palace' was used to refer to the residence of the ruler. The complete walling of the settlement at the emergence of the palace as a focal point of authority seems to almost develop together. From this time the association between the Sarki who ruled the Birni (city) and the palace must have started developing, however the extent of the power of the Sarki is not known and the appearance of the palace is not known.

The period between C. 1063-1349

The period between the rule of Warisi (. 1063-1095) to that of Zamnagawa (C.1343-1349) was the period when the Bagauda rulers finally succeeded in taking over power in settlement around the Dala hill which was then completely walled. That was the period when the city must have emerged. As suggested by Abdullahi Smith ;

"The process of developing a birni (i.e. city), as a centre of government which could have succeeded in overriding previously held loyalties, must have been essentially a lengthy one with many false starts and failures before the new sovereign could be imposed."

This proved to be so in the development of Kano city. It took many centuries of intermittent conflicts between the Bagauda dynasty and other powers near Dala hill before the Bagaudawa finally succeeded in emerging as the accepted rulers in the area. This final phase was likely to been in the reign of Usman Zamnagawa, when the "Maguzawa" whose stockade (Kaguwa) was attacked and later destroyed during the earlier reigns are said to have left the city and went to live in Fongai.

The period was also one in which state formations were taking place in areas near Dala hill itself. Several mini states have emerged. The Kano chronicle speaks of Six hills in the Kano system , each beign a residence of an ancestor of a group. These were Dala, Goron Dutse, Magwan, Jigirya, Fanisau and Tanagar. Through conquest, coesion and persuasion most of these areas were eventually brought under the leadership of Bagauda.

It appears therefore by the end of the second half of the 14th century Bagauda rulers have not only succeeded in consolidating their hold on areas around the Dala but they also extended their influence over the groups who were settled around the six neighbouring hills

mentioned above. Exactly how this was done was not exactly told, by the rule of Yaji, it was only Santolo whoo could rival the rule of Bagaudawa.It should be noted that the Bagaudawa only succeeded in taking over the Dala area when they finally captured the *Tsumburburai cult* which has been dominated by Barbushe.This happened under the rule of *Tsamiya* (C.1307-1343). It is important to note that the mention of the word 'palace' was also connected to the rule of *Tsamiya* .

By the rule of Usmanu Zamnagawa, kingship has definitely emerged in Kano. The Sarki controlled not only the city but also some of the towns as wall.Also not only had the palace now appeared as the focal point of authority but there are also signs of royal paraphernalia.

We could thus see the the important connection between political power and the emergence of the Palace. It was only when Bagaudawa have succeeded in bringing the area around Dala hill under their political homogeny that the word ' palace' was used to refer to the residence of the ruler.It should also be noted that the complete walling of the settlement and the emergence of the Palace as the focal point of authority seem to almost develop together. From this time the association between the Sarki who ruled the city and the palace must have started developing. How ever the extent of the power of the Sarki is not known. The Palace as at that time may not have been different from the houses of other people in the area. This is because there may not have been

much disparity between the material wealth of the rulers and the rest of the people.

The period between C.1349-1421

The political development going on in Kano must have continued under the rule of Sarki Yaji (C.1349-1385). He must have made further conquests or consolidation over the area already gained by his predecessors. This political development must have gone hand in hand with economic developments.

By this period the Borno-Kano-Tekedda trade route which must have been going on for a long time became very active. So important was this development that it possibly contributed to a crisis in Kanem and the Saifawa migrated to Borno.

The development of trade encouraged the coming of immigrants to Kano. The most important were the Wangarawa who where not only attracted to the economic and political development but also force to leave their homes due to crisis. Many scholars and traders were said to have left especially Gao area for Timbuktu and Hausaland. The arrival of the 1st wangarawa immigrants to Kano could be tentatively dated to the later period of Yaji's rule (c.1371-1380). The Wangarawa scholars came with the Islamic religion and Islam was eventually adopted as a court religion by Sarki Yaji.

The establishment of the Bagauda dynasty house occurred in this period, which could be regarded as a palace of that period. The palace continued to develop in size as the functionaries at the palace must have started to emerge for one more and more states were being brought to Kano and the use of expensive materials means that some people must have been specifically employed to look after them, and the palace is the most appropriate place than anywhere else. The location of this palace was speculated to be on the site of the old Madabo mosque, which was known as the Gidan Bagauda. The palace has been ruined centuries ago; a mosque was eventually built on the site.

The 15th century development

The period preceding the coming to power of Muhammadu Rumfa was a very important one in the history of Kano. It was the period that more and more people came to Kano from all directions. This means the economy of Kano was growing by having trade relations with more areas.

The efforts by Kano in expanding the states, making the trade routes safer and the expansion of the economy motivated further arrival of merchants' scholars and artisans from Borno, the Mali-Songhai areas, Asben and North Africa.

Towards the end of this 15th century , trade expanded in all directions to and from Kano.Birnin Kano at the time appeared as a graet centre of wealth and commerce with long distance international

connections. Kano became a mighty kingdom which led some states and people to put themselves voluntarily under the rule of Sarkin Kano. At this time there was surplus slaves not only from the conquest of Galadima Daudu but also from trade with Kwararrafa.

Islam had at this time definitely become the religion of the capital. Most of the immigrants were Muslims and they mostly settled in Kano city. The Sarki had no alternative but to identify himself with the religion of the people of his capital.

It was at this prosperous period of Kano's political , social and economic developments that Sarki Muhammadu Rumfa appeared in the scene.(Rufai , R. 2004)

The establishment of Gidan Rumfa

It was of the opinion that that by the time Rumfa became Sarki , the rulers were rich and powerful enough to carry out major projects. It was not a surprise though that rumfa built Gidan Rumfa outside the former city wall. It then became more urgent to build a new wall that will enclose the new palace.

Sarki Mohammadu Rumfa (1463 – 1499) moved from his family home then (Gidan Bagauda) to reside in Gidan Makama when he was assigned to the prestigious title of Makaman Kano at a very tender age of approximately 8 years old.

The transfer of the Habe seat of power from the old Madabo house to Rumfa house was initiated by Muhammadu Rumfa, who built the Gidan Rumfa, which till date is the seat of power for Emirs of Kano.

According to Nast (1992),Rumfa was remembered for numerous things amongst which was the building of a palace in a new walled suburb away form the old city dominated by non – Islamic influences 5. The palace has been referred to in different terms by different situations for instance, it was described that Rumfa built the 'Dar Rumfa – a palace or castle (a Cesbah) . And in some instances it was mentioned that Rumfa built Gidan Rumfa, also referred to as Dakin (hut of) Rumfa.

After building the palace, Rumfa's first extension of the city wall showed clearly that it was extended to enclose the newly established palace, and established a new market as kurmi market .

The design and layout of the Rumfa Palace is said to have followed the pattern then said to have been prevalent in North Africa. Many scholars claim that Rumfa was advised on this by the North African scholar Mohd Ibn Abdulkarim al – Maghili, who had been the guest of Rumfa in Kano in 1492.

Therefore it can be concluded that Rumfa built Gidan Rumfa as a result of many factors, mostly internal ones. But the style and design of the palace must have been based on the advice of al - Maghili, since it was the same style found in North Africa at that particular time.

The Fulani jihad at the beginning of 19th century had tremendous repercussions on all walks of life in Hausa land and even beyond. Initially, the effect of the holy wars on architectural development was definitely negative. The ascetic nature of the of the Jihad leaders that came to power immediately after the overthrow of the Habe rulers led them to disdain worldly pleasures. Shehu Usman Danfodio and his leading disciples condemned the life style of the Habe kings, especially their lust for the pleasures of this world such as women, beautiful palaces and other trappings of princely power. Consequently, only the buildings of mosques were encouraged by the first generation of Fulani rulers.Ahmad B.N (1981)

However, this period of religious fervour and contempus mundis did not last very long amongst the ruling classes. Soon the Fulbe rulers of the19th century adopted the Habe lifestyle and embraced their architectural styles. Not only did the later Fulani rulers adopt Hausa architecture, they acted also as catalysts for its development to greater heights of achievement.

The increase in number of converts to Islam more and larger mosques were required to accommodate the faithful. Thus, mosque grew both in number and splendour. With the restoration of princely privileges came the building of reception halls, audience chambers, magnificent palaces and large splendid residences.

The principle of 'hausa vault' reached its peak during this era. By the use of the sweeping arches, the builders of that epoch were able to create magnificent interiors. The spans of these vaults sometimes approach the 8.00 meters limit for reinforced concrete mud construction. The aesthetics qualities of the ceilings are further enhanced by the intricate arrangements of the ribs. Another feature that emerged is the use of relief decorative patterns that are applied to the walls and ceilings.Tukur.S(1983)

3.3 Partial palaces

Another peculiar character of Kano royalty is the possession of many properties around the Emirate. These properties ranges from ranches, farmlands, slave quarters e.t.c. amongst these estates are the partial or daughter palaces.

The phrase partial palace or 'Daughter Palaces' was used to differentiate the main palace (Gidan Rumfa) from the similar ones situated in various parts of Kasar Kano. These include the ones at Fanisau, Dorayi, Gogel, Wudil, Nassarawa and Takai. They are not independent palaces, but rather extensions of Gidan Rumfa. They were built for different purposes and by different Sarki's depending on the circumstances. Most of them were built as rest or farm houses. Often the Sarki needed to withdraw form the hubbub of public activity in the main palace in order to rest in one of the daughter palaces. At other times he

may have liked to supervise the work going on in one of the farms . Often daughter palaces have other functions apart from being a rest or farm house. At least one daughter palace is connected with a religious activity, which is strongly believed to be Fanisau; where the Sarki and his people go to pray when there is something worrying the stability of the state for example drought. Aishat .N (2004)

Fig 3.1 Partial Palaces of Kano Emirate

S/No	Name of Palace	Sarki/Emir	Period	District
1	Dausayi Palace	Muhammad Rumfa	15th Century	Kano
2	Tokarawa Palace	Kutumbi Al-Wali	17th Century	Ungogo
3	Takai Palace	Yaji	18th Century	Sumaila
4	Fanisau Palace	Ibrahim Dabo	18th Century	Fanisau
5	Dorayi Palace	Ibrahim Dabo	18th Century	Kano
6	Nasarawa	Ibrahim Dabo	18th Century	Kano

Source; Kano Chronicle

3.4 DURBAR AND ITS PHYSICAL SETTINGS IN HAUSALAND

Starting from the general enthusiasm, Durbar is perhaps the most outstanding colourful and remarkable cultural festival in hausaland during each sallah period and a mini Durbar to welcome and acknowledge the eminence of special visitors. The Durbar is an impressive display of rich cultural heritage through dancing, drumming, singing, horsemanship, and wearing of local traditional dresses. It really portrays the the peoples rich culture values and it reminds of the splendid past. The occasion is undoubtly the most important festival in the socio-political and cultural life of Hausa land or Northern Nigeria as a whole and without doubt an international event that attracts the fancy of all sundry, in addition to its tremendous political, cultural and tourism potential.

According to Kano tourist guide (2006), Durbar is witnessed twice annually by thousands of people from all walks of life and from various parts of the world.. It is a religious event that takes place after the muslim fasting of Ramadan and during the annual hajj pilgrimage. These ceremonies , usually known as Eid-el-Fitr, and Eid-el-Kabir respectively. In some Hausaland cities they also celebrate the Mauludul-nabiyul-warah besides the two Eids, this is referred to as Eid-el-Maulud.

Generally the physical setting setting of Durbar in Hausaland is common which can be seen in each of the ancient and original seven

Hausa kingdoms of Daura, Katsina, Kano, Gobir, Rano, Biram and Zazzau. It was also to the later Sokoto empire states (Daular Usmaniyya) in 1840.

The occasion is always first marked by offering special congregational prayers called Salatul in Eid in Arabic on the central praying ground referred as Eid –Mosque, where they are normally offered. It was also observed with a lot or merry making, exchange of visits to friends and relations, which was one of the reason why the Emirs of this area always go to the Government reservation areas (G.R.A) of their city to pay homage to the government administrators of present day . This can be dated back to the time of colonial administration when the Emir used to pay homage to the resident during which occasion, the resident and the Emir read out their address.

Therefore this tradition is still maintained to date. But before Islam reached the Durbar can only be seen when ever the city went for a war with its neighbouring cities, that was when they display such weapons of war or during their seasonal festivities and worshipping of their gods.

Now, the occasions are purely religious and only in some cases that that it becomes special and this time around they are referred to as Mini-Durbar . Traditionally Durbar starts after the sermon which is always made by the chief Imam of the Emir after termination of the Eid-congregational two Raka'ats prayer at the open Eid- mosque. After the sermon the ' Sarkin Yaki' chief of defence of the Emirate who is also a

district head will now prepare with his entourage accordingly well arranged (each entourage colourfully decorate themselves and their horses) , followed by other title holders and their entourages, in a manner of the Emirate rules and regulations. The chief of defence will now follow the traditional routes displaying their weapons and cultural heritage. In front of the long awaited spectators that rallied themselves along the traditional routes waiting for them to pass.. In some Emirate the Emir is at the centre or end of the entourage. Until they reach the Palace the heirachy remains intact . At the palace , the crowd now increases due to the coming of the Emir , district head and their entourage, together with the spectators that rallied along the traditional routes to see how the district heads will salute the Emir (Jafi)and the Emirs address to the 'talakawa' masses.

During the salutation, the Emir seats on his throne or Stands on a platform before a microphone to address the Talakawas, this ends the Durbar of day one. Afterwards, different activities take place.

On the following day,there is the Hawan daushe which was first staged 200 years ago in honour of one of the Emirs favourite aid called Daushe, who couldn't participate in the Hawan Sallah due to ill health. Because of the influence of Daushe the court, his request for a special ride a day after he Daushe could participate was granted by the Emir. Since that time, the tradition to host the Hawn Daushe was

maintained to commemorate this special Durbar in honour of the late Daushe. Later, this occasion was used for the Emir to pay homage to his mother.

The following day is the Hawan Nassarawa which is particularly initiated during the colonial days to extend greetings to the masters by the Emir, the tradition continued where the Emir goes to the Governors house then proceeds to Gidan Sarki na Nassarawa on horseback.

Hawan Fanisau is another special Durbar which is staged on the fourth day of the Sallah period.It is termed as royal picnic outing , where the Emir treate all his traditional title holders-District heads, village heads, war heads to a befitting luncheon, and well prepare delicacies at the Fanisau Palace.This outing is a full days activity.

The last day of Durbar is the Hawan Dorayi, where similar activities with the Hawan Fanisau is done.Dahiru .K (1988)

3.4.1 DURBBAR PARTICIPANTS AND THEIR ORDER OF PROCESSION

Each of the district heads have similar procession pattern, which goes as;

a) 'YAN TUTA (The banners); These are banner displayers, they carried the banner that carries the name of the district and its traditional title. They are mostly boys of age 17-20 yrs old. They

came from the district barefooted throughout the durbar period, they dress in colourful regalia.

b) 'YAN TAURI (The warriors) ; These are the people mostly of matured age, who were the warriors of the district during war, but now only come to Durbar to display their local weapons mostly swords , superstitious and other sophisticated weapons which were used by the warriors. They walk in group shouting epithets using knives and swords on their bodies to show that they have a charm that prevents sword from wounding them.

c) MAKADAN HAKIMI (The royal musicians); These are hausa traditional musicians and drummers, parading themselves and singing to their district head to make him feel proud of his people so that the spectators will know how much they love him and what he has done to his people so far. They are usually on foot but some times on horse back, they often use loudspeakers to enable the spectators hear their sondgsand epiteth.

d) 'YAYAN HAKIMI (The princes);The princes range from the brothers of the reigning district head to his sons. They dress in expensive regalia on horse back through out the procession.

e) DOGARAWAN HAKIMI (The district Royal body guard); These are the people that look after the needs and security of the

district head. They form astraight row in front of the district heads horse and some on the horse sides, giving him necessary attention such as adjusting his (Alkyyabba) royal throne garment.

f) THE HAKIMI(The district head); The district head himself comes on a colourful and well dressed horse parading himself as the head of the district , who rules the people of the district, answerable to the Emir. He raises his thumb to answer and salute the salutation of the spectators along the route leading to the Durbar and during the procession.

3.4.2 THE EMIR'S ENTOURAGE

The Emir's entourage is the last set in the order of procession. His entourage consists of the following order;

(a) SARKIN TUTA (Chief of flag)

(b) WAWAN SARKI (The chief clown or jester of the Emir)

(c) SARKIN TAFSHI (Chief of tafshi- local drum beating by palm)

(d) 'YAN KWAR KWALLI; (The fashion paraders)

(e) KANNEN SARKI (The princes)

(f) AWAKEN DAWAKAI (The spare horses or the Emir's wives horses.

(g) YAN BINDIGA (The royal gunmen)

(h) 'YAN BAKA (The bow and arrow men)

(i) ‘YAN TAURI (The sword warriors)

(j) ‘YAN SANDAN SARKI (The Emirs policemen)

(k) ‘ YAYAN SARKI (The princes)

(l) MAKADAN SARKI (The Emirs musicians)

(m)DOGARAWAN SARKI (The Emirs body guard)

(n) ‘YAN SULKE (The Emirs special guards)

(o) JAMA’N SARKI (The Emirs entourage)

(p) MAKADAN TAMBURAN SARKI (THE Emirs royal drummers)18

3.4.3 ACTIVITIES AFTER DURBAR

After the procession, the entourage of the Emir and that of the district heads engage themselves in entertaining people. Local people selling eateries e.t.c. Now a days people selling ice-creams, Mr Biggs confectionaries, photographers e.t.c are also engaged in the galore of the Durbar.

3.5 RESEARCH EXPLOITS IN ANCIENT KANO

Kano has been a centre of academic pursuits for centuries, which can be assumed to be due to the economic affluence of the city. Different categories of immigrants in search of knowledge were trooping into Kano ;

1) Western explorers; Explorers from the west particularly Europe, who travel into different countries of civilisations to discover new tribes and cultures for historical documentation. Some that were particularly famously known in Kano were Henry Barth, Captain Clapperton, and in recent years the exploits of D.M Dmochwski, amongst many others. These researchers were usually interested in the aspects of Kano that is related to history, politics, literature and Architecture. The Kano emirate plays a major role in providing accommodation and security to these researchers as well as information.

2) Islamic scholars; numerous famous scholars migrated into Kano before and after the Jihad to enforce Islamic teachings. Amongst the famous scholars are;

A) Sheikh Al-Maghili; This great scholar was believed to have migrated from east Africa. According to Hassan I. Gwarzo,(1972), the time that Al-Maghili was in Kano

coincided with the reign of the Kano ruler Muhammadu Rumfa(1463-1499). Al Maghili found that there was in existence more Islamic learning, but Islamic institution had not been properly developed. He also found pagan practices existing side by side with Islamic practices. So he set about, evidently, to remove innovations, improve religious practices and establish Islamic institutions. Another major contribution made by Maghili in Kano was the provision of a constitution for the institution of the Emirate which he found already in existence. This is embodied in the treatise which he wrote at the request of the reigning ruler Muhammadu Rumfa. This treatise was in truth the constitution of Kano which made its government a theocracy.

B)Sheikh Abdurrahman Zaite; The origin of this scholar was Mali . The great scholar arrived in Kano from Katsina , on his entrance into Kano himself and his entourage made a stopover at Kofar Kabuga. The Sarki then offered him a residence which today is reffered to as Zaitawa ward. Sheikh Abdurrahman Zaite distributed his entourage whom were scholars to different wards to spread Islamic teachings.

C) Mallam Umaru Kabara; this famous scholar's origin was Mali. He settled in Adakawa with the permission of the then reigning Sarki. The renown Scholar Shehi Nasiru Kabara , leader Darika of West and North Africa, is a descendant of Mallam Umaru Kabara.(A. Bahago, 1998)

These are a few of the scholars that resided or passed through Kano hundreds of years ago. Some of them returned to their respective home countries, while others eventually married and died in Kano. Till date Kano is considered a focal point in acquiring Islamic teachings, historical knowledge and numerous aspects of African culture and heritage in these parts of Africa.

CHAPTER FOUR

4.0 EVOLUTION OF PALACE ARCHITECTURE

4.1 The maguzawa (pagan) period (-999)

The earliest history of kano man is traced to the people known as the maguzawas (pagans) .The use of mud as building material was not established from historical sources, Its believed that people of this era resided within caves and grooves .The only evident mud structure of the period is the fortification wall (Ganuwa), hence it can be assumed that the built environment wasn't developed enough to be considered as a form of Architecture. Dokaji .A(1978)

4.2 The Habe period (999-1805)

The earliest development of a structure "house" could be traced to the reign of Bagauda. It was after the Bagaudawa have succeeded in bringing the area around the Dala hill under the political homogeny that the word 'palace' was used to refer to the residence of a ruler. The physical appearance of the 'palace' in the early years of the habe era wasn't different from the houses of other people in the area, which is because there may not have been much disparity between the material wealth of the rulers and the rest of the people.

The establishment of the Bagauda dynasty ruling house which is equally considered as a Palace, continued to develop in size as the

functionaries at the palace must have started to emerge. The location of this palace is speculated to be on the site of the old Madabo mosque, formerly known as Gidan Bagauda. Rufai.R(2004)

The construction of Gidan Makama for Muhammadu Rumfa when he became the Makaman Kano, which made him to move his residence from Gidan Bagauda to Gidan Makama, provided an opportunity to assess the physical structure of the nobility buildings in the early habe era.

Eventually, a permanent seat of power (palace) was constructed known as the Gidan Rumfa (C. 1463-1499).Subsequent changes and improvements in the Hausa Architecture occurred as immigrants from different places were migrating to Kano. The building of Gidan Rumfa in the Habe era indicated the peak of sophistication in Hausa Architecture.

4.2.3 The Fulani period (1805-1903)

The succession of Fulani rulers over the habe rulers brought about much Architectural advancement. The major aim of the Fulani rulers was to dispose the pagan practices in the community which include the art of building using supernatural practices.

The Fulani rulers were mostly concerned with building of large mosques to inhabit the growing population of Muslims; they embark on buildings of mini palaces to function as ribats or tax collection centres. The major Architectural advancements achieved during this period were the

height of sophistication in the Hausa vaults (Bakan-gizo) and the art of decoration .Aishat N (2004)

4.2.4 Colonial period (1903-1940)

The years between 1900 and the 1940s can be termed as the colonial period. The reduction in the power of the traditional rulers resulted in a corresponding reduction in the Architectural superiority of the Palaces .The economic base of the traditional patrons was severely eroded. Traditional rulers no longer received a major potion of the taxes and spoils of war, nor did they continue to have access to voluntary free labour of their citizens and slaves for their palaces. Fika A.M(1978)

4.3 EVOLUTION OF ELEMENTS

4.3.1 Maguzawa period;

- **Planning and Layout;** The planning layout and buildings of the people of this era cannot be directly identified .But by comparison on the form of settlement in other west African ancient cities that flourished around the same period, it can easily be assumed that the grooves of the hill and caves was the primary living quarters, which easily provided security and protection from harsh weather. Years later, the pagans built a stockade known as Kaguwa, which

houses the diety (tsumburbura) that is worshipped by the pagans and built a fortification wall.

According to Philips Edward, the stockades can be imagined to be building of stakes. The word stockade is a verbal noun of the Hausa word *Kafe*, which translates as an intensive form of erecting or establishing a defensive barrier.

4.3.2 Habe period

- **Physical planning and orientation ;** The physical orientation of earlier palaces belongs to two worlds; the natural physical of the movement of the wind and direction of rainfall ; and the world of the supernatural world of the direction of movement of spirits and jinn .The notion of the North being an evil direction of a compound entrance ,to face east is avoided for climatic reasons, but the west is considered a good omen .Supernaturally it is neutral, in addition it has climatic advantages over other directions. J.C Moughtin (1985)

Fig.4.1Orientation of field setting

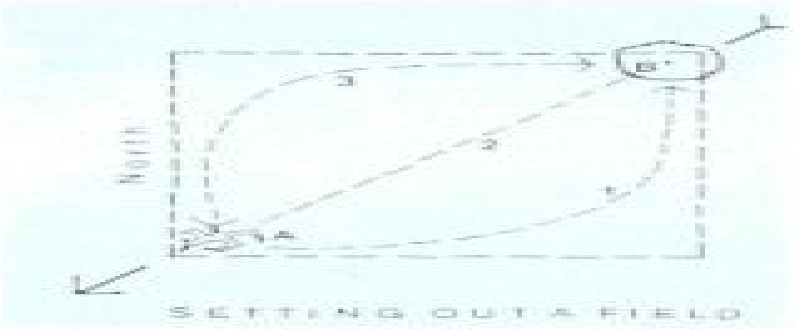
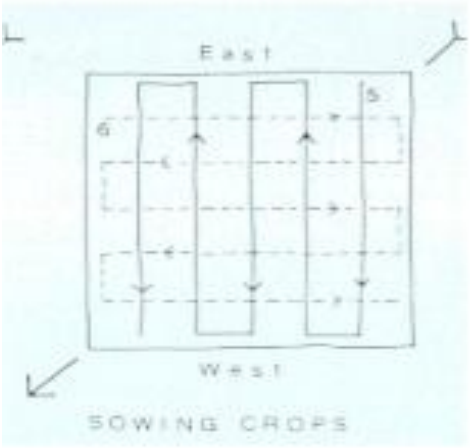


Fig.4.2Orientation of farmland setting



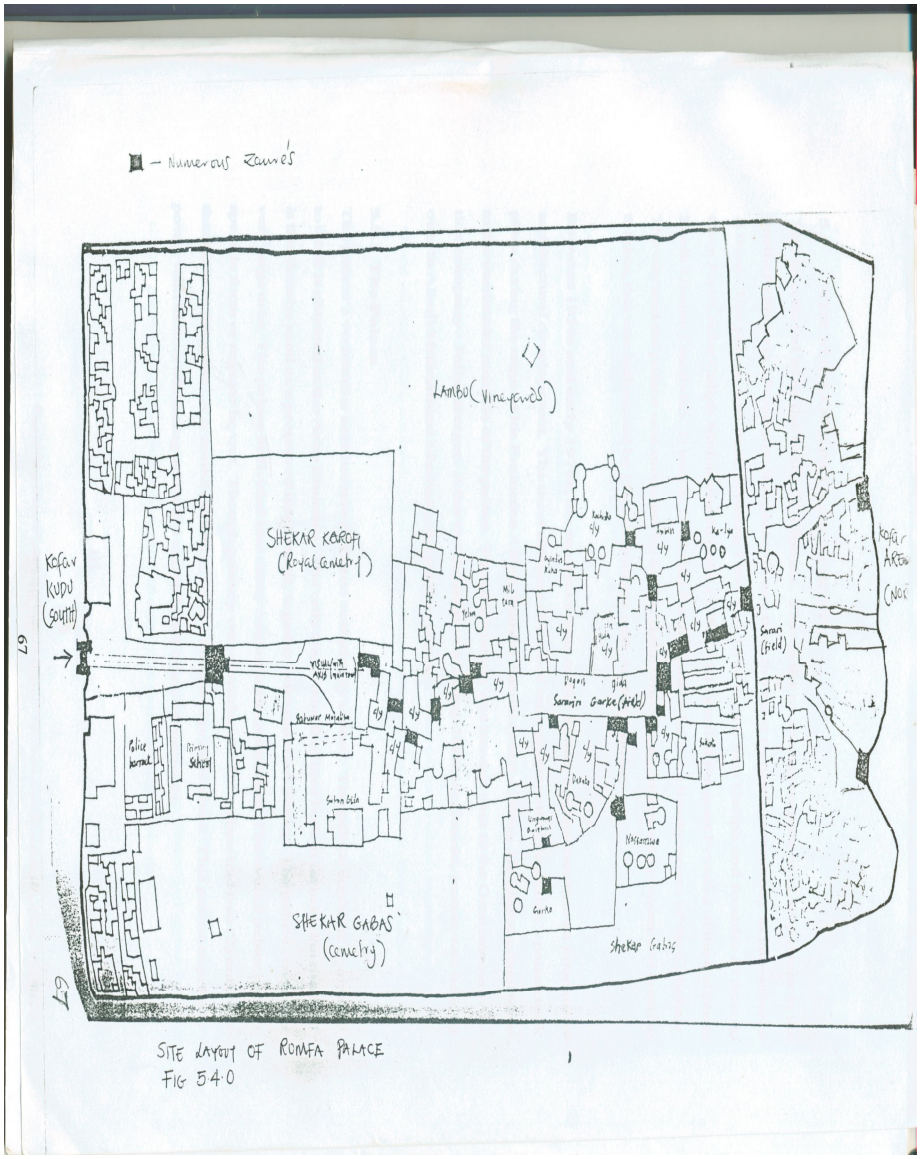
Source J.C Moughtin

The orientation of the palace entrances were in the Northern direction, which was evident from the morphology of the north western hall of Gidan Rumfa. The (Kofar gida) area was quite large and probably accommodated a large number of male slaves, serving the Sarki (King), in addition to his post-pubescent sons.

Instead of each shigifa leading to a separate family unit, as in extended vernacular family house hold, the palace shigifa are staggered along a northerly axis, separated by courtyards and are guarded mostly by female slaves. Each of the passage way is known as (Soron Jakadiya)hall of the guards woman and is considered to be her express terrain and in a sense property. The (shigifa) special chamber became the most important meeting place for the aristocracy and some served as the important weapons depot, east and adjacent to which was a royal stable. In Gidan Rumfa unlike vernacular (gidaje) houses, the (turaka)

sleeping chamber of the Sarki was placed away from the public realm , which have been influenced by injunctions in 'The crown of religion conerning the obligation of the princes'. Nast (1992)

Fig. 4.2 Site plan of Gidan Rumfa



Source; Liberty, M.Mustapha

- **Walls and pillars;** The wall height were related to human activities , the height of the walls were constructed in such a way that even a man on horse back didn't interfere with the privacy of the courtyards .

The internal columns (ginshiki) were usually placed in the middle of the square room to reduce the span. The royal halls have rows of columns in both directions, giving the hall the appearance of a forest of columns. The wall plasters are made by the mason leaving finger imprints in a random pattern or decorative dots known as 'cafe'

Plate 4.1 Massive columns at the centre of halls



Source; Field survey

- **Entrances and Doorways**; Two common rules regulated the size of entrance into the palaces; the need to have openings in proportion to the monumental nature of the edifice and the practical requirement of having a horse and saddle, to pass through without scraping the sides or the top of the door way, both of which resulted in huge doorways.

  Palaces boasted of iron doors, two of the most common were the door made by weaving strips of iron together and nailing them to wooden frames; the second kind was made of sheet iron nailed to wooden frames. The internal doorways were usually corbel shaped with a mantel on the sides for placing lanterns.

- **Windows**; traditionally are never meant to be closed, consequently, the openings never had shutters. Windows were too small to allow human penetration and too high up to afford entry to animals and provide good lighting for ceiling decorations. The typical window is a vertical slit about 20cm by 50cm, set just below the ceiling level. Two of such slits could be coupled to form (tagwayen taga) twin windows.

  Less important parts of the building such as the kitchens, stores and goat pens often have smaller circular windows, framed with the neck of a broken pot. Another type of window is the 'sakata' which consists of an ordinary window topped by a triangle giving it an appearance of an arrow.

FIG. 4.3 SAMPLES OF OPENINGS IN PALACES

- **Ceilings;** The oldest and simplest ancient ceiling is the shimfide ceiling, which spans a space of not more than 2m, followed by the mai ginshiki ceiling. The Hausa vault was in its early stage of development

Plate 4.2 The Shimfide ceiling



- **Parapets;** The ubiquitous pinnacles crowning the corners of the traditional Hausa building was originally a functional element which the mason utilizes as a stake around which to dangle a rope ladder for climbing the roof; or on which to climb precariously while plastering a façade. It was also utilized for shield on the fortification walls (battlements) during war. The flat roof gutters were (indaroro), made with clay as tubular ceramic sprouts, often 15cm in diameter and 50cm in length. Tukur S (1983)

Plate. 4.3 Flat roof gutter *(indararo)*



Plate 4.4 Pinnacle for support during plaster



Plate.4.5 Decorative Pinnacles



4.3.3 Fulani period

➢ **Physical planning and orientation;** The Palaces built in this period had the direction of their entrances towards the east. The east-west orientation of palaces and mosques was to face the direction of the holy land, Mecca which all Muslims face during prayers. This confirms the spiritual position of a palace as a religious centre. In some instances even the orientation of toilets is not allowed to face east .Liberty .m (1999)

New cultural activities such as Durbar, Eid celebrations and juma'at prayers necessitated the provision of (Dandali) foreground in front of the Emirs palace .During grand occasions, most of the palaces have a grand stand on top of the entrance gates where the Emir sits with some dignitaries.14

- **Walls and stairs;** The Fulani rulers have ventured into many developed countries particularly Sarki Abdullahi, therefore introducing many advanced building technology into hausa Architecture, such as the introduction of upper storey buildings.

The walls for the storey building usually differ from the normal traditional wall. The ground floor which is considered as the (Jakin bene) donkey of the upper floor is usually constructed with a low head room, instead of the usual 3 mud(tubali) thickness of the wall, the thickness is increased to 4 or 5 (tubalis) mud courses to be capable of supporting the upper floor.

The stairs are usually straight flight or dog-legged. The interior stairs often have a balustrade molded out of cob called pestles (tabarya), the pestles are used as screens to reduce the height of openings and perform the function of lighting the stairway.

Plate4.6. Staircase



Plate 4.7 Pestle shaped screen wall



Source; Field survey

The parapet (rawani) performs functional and aesthetic values. Functionally, they are used in conducting rainwater to the point of discharge, thus minimizing damage to the roof often considered unsightly by masons, they also add height and dignity to the building just as the royal headgear also called rawani ,articulates the majesty of chief.

- **Mosques;** Elaborate halls for prayers were constructed. The number of columns was reduced to permit better view of the (Imam) leader, which was achievable through use of wide spanning vaults. A mihrab niche is an alcove where the liman stands in front of the congregation; it assumes great proportions and emerges as a special feature on the exterior of the building. On plan, mihrab niches are semi-circular, rectangular or square.

Another important element of the mosque which had often attracted the attention of visitors is the (hasumiya) minaret; these are simple towers with internal stairs leading to the top platform where the muezzin calls the five daily prayers.

- **Entrances, doorways and windows;** The entrance of the palace is constructed in an elaborate and flamboyant manner. The entrance is usually a protrusion with two elaborate zanko on either sides of the high walls of entrance way. The Zanko (pinnacle) became an element of beautification. As a symbol of power and dignity Zankwaye (pinnacles)

are the prerogative of the royalty in Kano. The ruler of Kano turbans his head in a fashion that creates two pinnacles pointing to the sky.

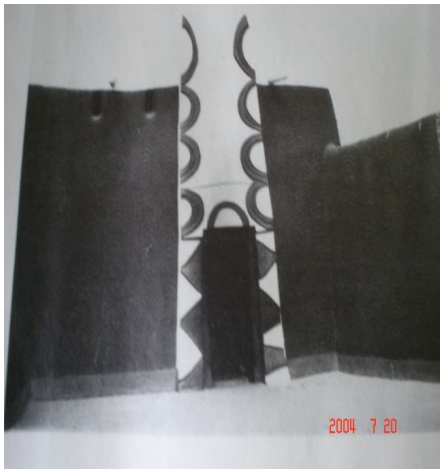
The doorways and windows became a focal point for decoration s on the exterior surface of the palaces, during this period the decoration was mainly done through application of 3-dimensional relief of geometric patterns. This was later supplemented by the use of psychedelic colours.

The decorative motifs are Islamic influenced, with the patterns similar to designs made on the cover of the Quran.3

.

Plate. 4.8 3-Dimentional relief decorations





Source;

- **Ceilings;** The hausa vaults reached its impetus of sophistication during this period, intricate ceiling patterns were introduced such as the (kafar kaza) chicken leg which is used decoratively most of the time, then the (Daurin- guga) securing the water pail, it derived it's name from the

manner a calabash is laced with rope to be used as a pail for drawing water from the well. Another ceiling vault is the (mai barauniyar kafa and mai-lema mai rijiya. The ceilings were elaborately decorated with geometric patterns especially in the private rooms of the Emir, such as the (Turaka) bedroom or personal sitting room; a typical example is the (Soron ingila) British hall of the Emirs palace Kano.Tukur .S (1983)

Plate.4.9. *Mai Gidan dara* ceiling



Plate .4.10



Plate4.11*. Mai lema daya* ceiling

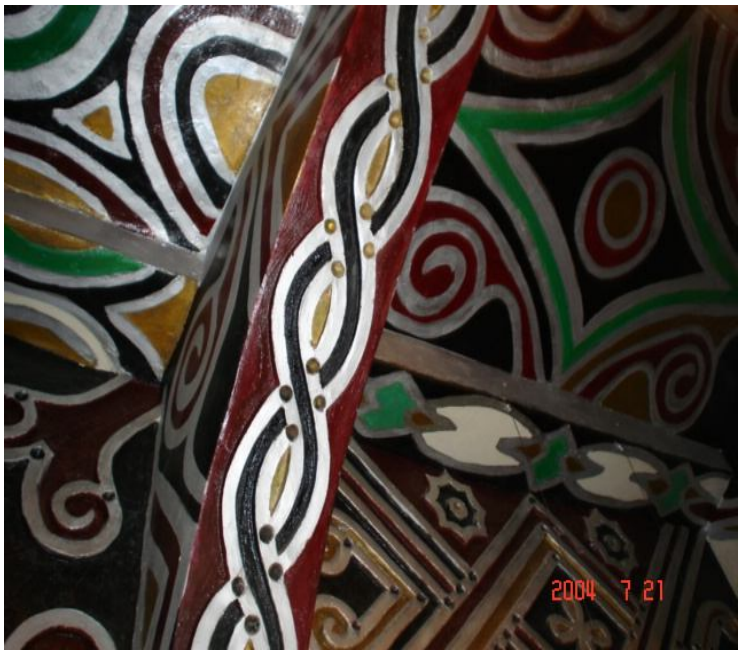


Plate 4.12 *Mai lema mai rijiya*



Source; Field survey

Plate 4.13 Ceiling colour decoration



Source; Field survey

FIG. 4.14 Decorative motifs from Kano princesses apartments

1.*Kan figini* (head of fan) 2. *Sarka* (chain) 3.*Kayar* Kifi(fish bone)4. *Fitsarin bijimi (*bulls urine5. (head of gecko) *Kan tsaka 6.*Takalmi(sandal)7. *Kan kadangare*(head of gecko)8. Tambari(emirs drum) 9. *Tsattsewala* (swift or swallow) 10. *Igiyan* tambari (leather ropeon drum) 11. *Tukunya (*cooking pot)12. *Gindin murhu* (fire place for cooking)13. *Matsefi*(comb)14. *Bakin buta (*mouth of bottle 15. *Ludayi (*ladle)16. *Kuge* (metal gong)17. *Gululu* (clay spindle whorl)18. *Shantali (*jug for abulution).

SOURCE; Journal Nigeria vol 14

4.3.4 Colonial period

- British Architecture and life style influenced the Hausa vaults, elaborately embossed entrance halls were being supplanted with upper storey suites for the house hold head.
- The introduction of the rectangular clay brick in cob or sand Crete which created a draw back on traditional aesthetics.
- There was consideration for ventilation, necessitating use of numerous openings (doors and windows).
- Windows/ Doors; European window styles invaded the Architectural land scape , which often go by the name ‘windo’ or ’fenitir’ . The windows were made larger and in a lower position as against the ancient traditional windows. Wooden window panes were made to cover newly developed windows. In the early 20th century, the use of glass panes was adopted. Furthermore, the doors were also replaced with panelled or sliding doors.
- The floor finishing changed from the traditional (dabe) into cement floors. Abadom. O (1988)

4.4 SPATIAL EVOLUTION IN ARCHITECTURAL PLANNING

Few persons of the Kano palace community claimed knowledge or insights in the pre-jihad palace landscapes. Aerial photograph and archival field map reveal that no new spatial avenue or pathways into the palace were developed until the Fulani period. It is indicated that the entrance into the Palace and the general placement and sequence of male spaces remained unchanged from circa 1500-1807. The longetivity of these placements partly reflects the growing importance of the central city market to the state and royal household, and the continued disadvantages of using the eastern pathway to reach the city walls. The only addition to the *Shigifa* area recorded by the Chronicle is the building of an open religious court area near *Soron fadanci* for the Alkali of Kano during the reign of Kisoki (1509-65). A more permanent structure was built in the nineteenth century whichindicates that the Islamic ideal of unity between religion and the state was incorporated more formally into the state realms. Other changes between 1500 and circa 1800 occurred in the *cikin gida*. Around the same period , it was discovered that the realms of the women quarters was a walled area of cloth dyeing pits, which is presently used as a cemetery.

FIG 4.4 DIAGRAMTIC RECONSTRUCTION OF RUMFA PALACE SHOWING CHANGES IMPLEMENTED BY SULEIMAN(1807-19), DABO(1819-46)AND (1846-55)

During the nineteenth century, the western portion of the Palace was an open field divided up into farm plots awned and farmed by domestic slave women .The current belief that, prior to the British conquest , the area was a haven for hausa spirits .

Rumfa adapted his house hold (Palace) to accommodate state concerns . The entrance halls *azure* became nodes along privileged avenues connecting the Palace to the city central market and city walls, The *Kofar Gida* was used as site for developing a state and domestic slave division of labour. The placement of these slaves was carefully thought out. Slaves in charge of the stables were located on the path bordering the stables and leading to the city walls. The *shigifa* was extended or distended to form a female –guarded labyrinth of court and council of state and a permanent staging ground for the development of an aristocracy. To guard against slave rebellions, the palace arsenal and stables were located not in the Kofar Gida, as was the characteristic of vernacular houses.

These are a few of the spatial changes that were effected in Gidan rumfa , as subsequent Sarki's occupied the Palace.

Spacial evolution (changes) was not only restricted to the primary palace, it also included the daughter palaces. Gidan Sarki of Nassarawa was expanded by the Emir of Kano in the early 1970's

to accommodate royal and governmental guests. While the Gidan Sarki of Fanisau was expanded by Sarki Dabo to accommodate Soron makaranta, and vast rooms for the wives and concubines that are residing in the palace during the retreats of Emir.

FIG. 4.5 DIAGRAMATIC RECONSTRUCTION OF RUMFA PALACE circa 1800

4.5 FUNCTIONAL RE-USE AND ADAPTATION OF PALATIAL BUILDINGS

The Hausa mason designs his buildings with consciousness of future changes that may necessitate improvement or demolition of parts of the building. In Palaces, the possibility of demolition is almost nil, due to the historical importance of every part of the building and in some instances , the buildings are left abandoned so as not to interfere with spiritual factors. Therefore some people refer to Hausa Architecture as organic (traditional) architecture, due to it's flexibility .

The Palaces of Kano were all built for certain reasons and to accommodate certain functions, over the years with change in rulers and demands of the society the functions of these palaces were changing to adapt to the new circumstances. The Chief builder usually erects the new buildings to conform with the existing building, he further applies the latest architectural technique of that period, so as to emphasise the importance of the building to the public. Such practices enabled architectural and historical researchers to be able to trace the trends of the chief builders and the Architectural elements in use at their respective regimes.

The 'daughter Palaces' in Kano adopted numerous functions , by its different users. This was done as an effort to enhance its usage and preserve history.

- Royal Ranch ; The life style of the Emirs/ Sarkis indicate their flair for seclusion and retreat into quite environments. These ranches are

sometimes reffered to as summer ranches. The Palaces accommodates some members of the royal family, slaves and close associates of the ruler. During the absence of the ruler the palace is inhabited by slaves that are the caretakers of the building and in some instances some concubines of the Sarki. The ranches are characterised by vast farmlands for provision of food items to the inhabitants of the Palace and gardens for the relaxation of the Royal family.

- Tax collection centre; Some of the ancient Palaces were adopted as tax collection centres of the emirate district that were far away from the Kano metropolis.The adoption of such function prompted the incorporation of new buildings to enhance the activity.
- Ribats; The word Ribat is derived from the root of the Arabic word rabata , it has been defined as “to be firm, to be stead fast”.Islam attaches graet importance to the founding of ribats , mainly for the defense and protection of the community. Ribats are to be found or established in vulnerable places in which muslim communities expect external attacksor in similar locations were muslims live in perpetual fear of harassment from their adversaries.

Considering Kano as the wealthiest and most prosperous emirate amongst the Caliphate emirates, was threatened by such hostile states as Ningi, Maradi and Damagaram.The reigning Emir responded to these

threats by resorting to earlier Islamic practice of establishing ribats , primarily for defensive purposes. The ribats were located at Rano, Babura, Karaye and Gwarzo, while former existing Palaces in desirable locations were also adapted to this use.

Amongst the historical buildings/sites of Kano Emirate that had to adopt new functions were the madabo Palace. This Palace is believed to be the oldest known Palace site of ancient kano (Bagauda dynasty). The Palace was ruined centuries ago, therefore the site was adopted as a Mosque. It is evident that the need to preserve the site as a public and respected place coincides with its conversion into a mosque.

PLATE 4.14 MOSQUE BUILT ON SITE OF MADABO MOSQUE

CHAPTER FIVE

5.0 GIDAN FANISAU

5.1 Historical background

The Fanisau community is located at Ungogo local Government of Kano state at the fringes of the Kano , it's accessed from Sarki road ,off Airport road . A Fairly tarred road leads into the heart of the community where the Palace is located. The palace is surrounded by a Ganuwa (city wall), at a radius of approximately 25m, though the wall no longer exist the gates of the wall are still standing, their names are Kofar Kudu, Kofar Gabas and Kofar Yamma .

Fig. 5.1 Map of kano showing Fanisau

The origin of Fanisau is from the earliest settlers of Kano, known as the Maguzawa. The chief priest of the Tsumburbura worshippers, Barbushe, amongst his clan chiefs is Gumbari-Jadu followed by his successor Nissau,

The hill was therefore the focal point of the community, hence called FA (hill) NISSAU (nissau's hill). Years later during the Habe era, the ruling family seek for spiritual assistance from the deities on the Hill, for success in war and many other issues. According to Sarkin Gida, At a certain period the area within the walls of Fanisau is reffered to as Muntsira (we've been saved) based on the longstanding belief that during war, everybody within the wall of Fanisau is saved from any harm,this belief corresponds with the historical use of the hill as a hiding place, through an excavated hole of approximately 15m in depth, hence accommodating a large number of the villagers during war.

The original building of the Palace was a small and simple shelter, towards the eastern side of the hill, on the instructions of the spirit on the hill, to provide immunity to the royalty of that era.

Through the years, as the Kano Emirate became politically and socially powerful, Fanisau became a Gandun Sarki (slave quaters), therefore necessitating the building of a palace, which was eventually built by Sarki Ibrahim Dabo, years later it was utilised as a Royal Ribat for training of military troops due to its strategic location.

5.2 ACTIVITIES OF GIDAN FANISAU

The Gidan Sarki of Fanisau has gone through a lot of spatial changes as its social demand changes.

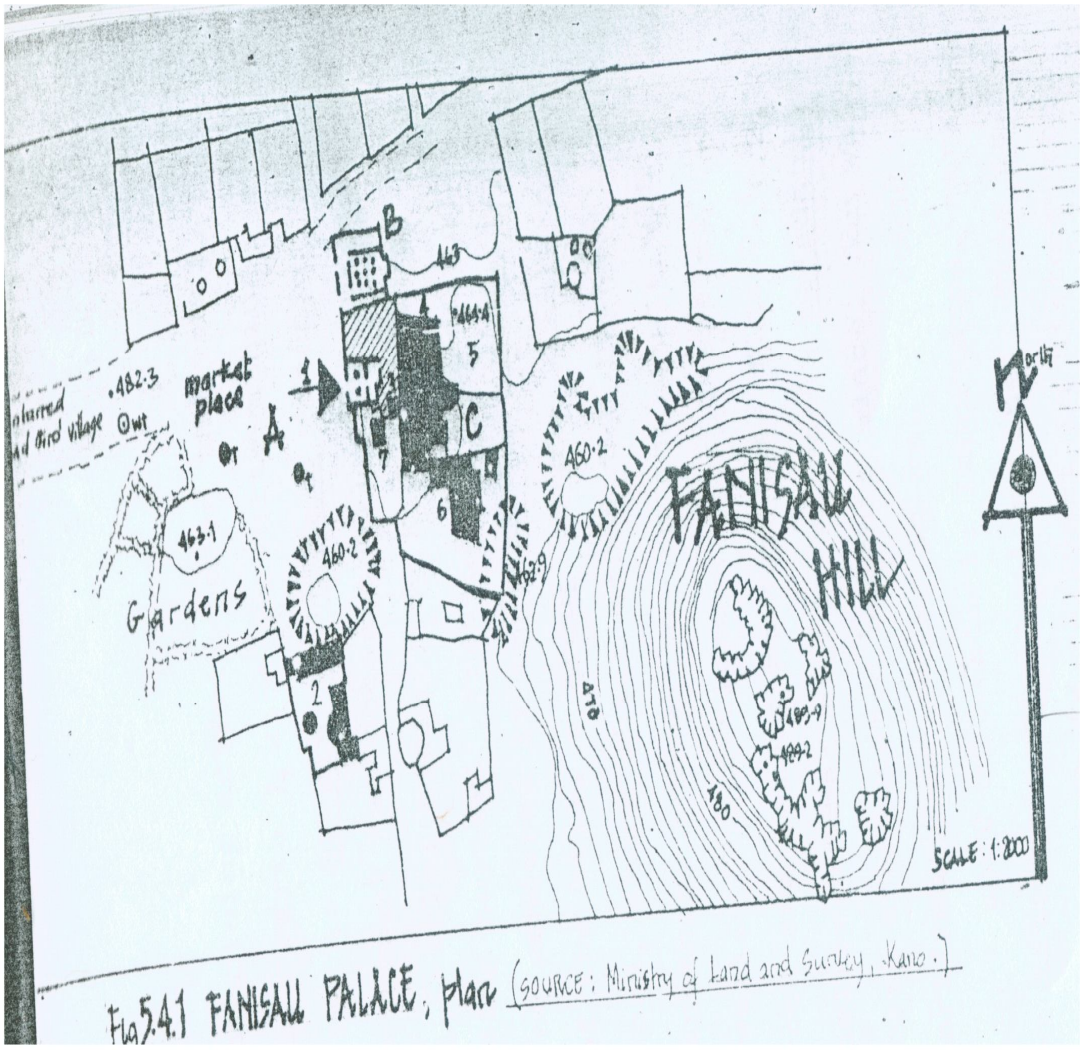
The original occupants of the Palace site were the maguzawa, who settled around the hill following the orders of their clan priest Gumbari-Jadu , who is a subordinate of Barbushe ,years later the priest hood passed on to Nissau and their activities continued until it was brought to an end by Sarki Tsamiya.

In the early pre-jihad period it was reported to be a timber stockade of huts which was later converted to a conventional building of tubali, by Sarki Abdullahi. The Building was designed in such a way to carter for the needs of the Royal family, who reside in it for long period of time i.e during war. Hence it had all the necessary functional spaces required in a Palace, which are; Mosque, Dandali and the Living quarters of the Sarki. The activities in the Palace progressed into Durbar processions when it was introduced by Sarki Rumfa .

After the Jihad, all pagan activities were stopped. The Gidan Sarki became a resting abode for the Emir and his family, to enjoy the silence and tranquility of the environment. The dandali was used by the locals as a weekly market, and the Durbar is held on the dandali grounds twice a year.

Today the most active events that holds in the Gidan Sarki na Fanisau is the Durbar .Foreign tourists visit the Hill for historical researches, but are not allowed into the surroundings of the Palace.

Fig.5.1 Sketch of Fanisau Palace



Source; B.N Ahmad

5.3 PLANNING AND ORIENTATION

As seen in majority of Hausa palaces, Gidan Fanisau is also identified with the Dandali, Masallaci, and Gidan Sarki.

At the front of the western façade, one sees the mosque attached to the outer wall of the northern extension of the Palace. The Soron-kofar Gida to the right, and facing west, the Soro's gate which is made of boarded timber and nailed iron-strips.

Plate.5.1 Entrance façade of Gidan Sarki, Fanisau



Source; Field survey

The gate stands very tall, with 2 small openings located on either side, with 4 zankuna (pinnacles) mounted on the wall, 2 at the corners and 2 in between them.

Inside the entrance Soro or Zaure , 2 massive circular columns, that taper towards the top ,supporting the trabeated bundle of Azara beams (dantsina) and flat mud roof. Another Soro leads into the Sarari from which the Dakin Hakimai (chief's chamber) located to the northern side of the building.

Plate 5.2 Entrance Zaure; showing column **Plate 5.3**





More courtyards and Soro leads into the interior. The Dakin mata (females room), Dakin rabon Hatsi and Soron Makaranta (where the Sarki and his family members take Islamic lessons) are all located to the South.

The private areas of the Sarki is located at the South eastern corner of the building. It is composed of a number of flat roofed rooms, including a single storey structure. The upper floors comprises of a private sitting room , Bedroom, bathroom and toilets.

Plate 5.4 Private quarters of Sarki





The shamaki is located opposite the Sarkis area, at the northeast corner. The area of the Sarki is separated from the Shamaki by courtyards and Soraye. The mosque is located farther north, adjacent to the sarari.[16]

Plate. 5.5 The Sarkis shamaki stables)



Plate 5.6 Upper chamber of Sarki



5.4 ARCHITECTURE AND CONSTRUCTION

The periods of construction and usage of Gidan Fanisau varied from the period of one Sarki to the, furthermore the function at which the building is used for has prompted necessary changes.

During the occupation of the Maguzawa in Fanisau , it is believed that their abode was on Hills or inside caves ,therefore any physical building structure was not evident.

As stated by Clappertton on his visit to Kano in the early 14th century. He visited the reigning Sarki as at the time in Fanisau, He described the palace as a cluster of wide huts of tubali with thatch roofs.

Years later further improvements were made to the building by Sarki Abdullahi, who converted the spaces into large rectangular halls (soraye) , built a new mosque and a new Sarki's chamber.

Inside the entrance soro or zaure, 2 massive circular columns that taper towards the top of the ceiling, supporting the trabeated bundle of azara beams (dantsina) and flat mud roof.

Plate 5.7 **Plate 5.8**



trabeated bundle of azara beams



Fanisau hill

More courtyards and Sora leads into the interior parts of the building, which consists of ; dakin mata (females hall), dakin rabon hatsi (food distribution room)and soron makaranta (where the Sarki and his family members takes islamic teachings) are all located to the south.

The (soraye) halls have elaborate vaults and beams (daurin guga & dauri baka) ,each exhibiting a different decorative patterns.

Plate 5.9



Soron mata (womens halls)

Plate 5.10



Dakin rabon hatsi (kitchen)

Plate 5.11



Soron Sadaka (concubine halls)

Plate 5.12



Soron makaranta (school hall)

The new mosque that was constructed by Sarki Abdullahi ,has 2 entrances in the wall facing west ,the mihrab consists of 7 steps .Inside the mosque are 6 thick columns ,of 1m in diameter each at the base, then taper as it progresses upwards.

The next stage of changes came about in the early reign of the present Sarki, Alh. Ado Bayero.

In the first Soro a massive column (approximately 1.2m) in diameter as well as a new daurin-guga, constructed by the present Sarkin –gini mallam ibrahim.The new daurin-giga posed an architectural fineness in terms of lesser vertical sweep or prorportions and smoothness-to-near perfection curves, clearer structural details is emphasized, the same can be said of the Kafin-Lema.

The Soron kofar-gida was also recently renovated. The new Azara bundle that serves as the beam have been tied together, before other

horizontal members were introduced, exhibiting a unique traditional structural system.

Further improvements were made in the Sarki's chambers. The roofing was of corrugated zinc sheets on timber trusses, the ceiling was of modern celotex ceiling board. The windows are louvered with green glass. An open balcony was introduced with access from the Sarki's private sitting room. The balcony is covered with green translucent roofing sheets, the most interesting view of the Fanisau hill is observed from here.

Plate 5.13



Balcony of the Sarkis living quarters

Plate 5.14



staircase leading upstairs

On the few occasions that the present Sarki visit's the Fanisau palace, he spends a considerable amount of time luxuriating in the peaceful tranquility and views of his upper chambers.

During major yearly Durbar Festivals the certain places in the palace is white-washed to enhance its appearance to the thousands of spectators in attendance.

5.5 PROSPECTS OF GIDAN FANISAU

The Fanisau hill is a major historical site that identifies the origin of Hausa man, as far back as the first century. The palace has played major roles in the political, social and religious roles of Kano emirate, through many centuries.

Gidan Sarki Fanisau is a monumental edifice that has numerous prospects such as;

1) It provides historical knowledge on the Maguzawa era.
2) It educates on the numerous social activities that made Kano become a powerful Emirate.
3) It is situated in a tranquil, secure and typical Hausa traditional community, which is ideal for tourism.
4) The Gidan Fanisau is a host of the most celebrated festival in Kano, namely the Durbar festival.
5) The Dandali of the palace is used as a weekly market, were unique traditional items are obtainable.

CHAPTER SIX

6.0 CASE STUDIES

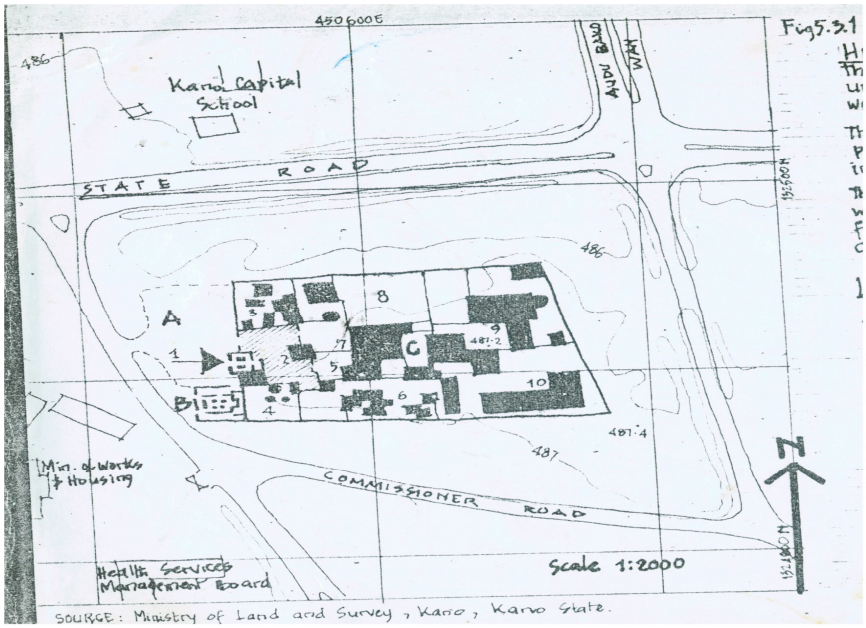
6.1 Case studies selection criteria

All the case studies selected in this research work were chosen to further identify the research situation from buildings of similar function or construction. Therefore, the Gidan Sarki Nassarawa and Dorayi were selected due to their similarity in function with Gidan Sarki Fanisau, while the British council and Nigerian embassy Riyadh were selected due to their traditional mode of construction. Lastly, the Gidan Makama and Gidan Dan-Hausa were selected based on their historicy, architecture style and as traditional tourist centres.

6.1.1 Case study 1; Gidan Sarki, Nassarawa

Location; Gidan Nassarawa is located outside the walled city of Kano, in Nassarawa Local government. It is situated on State road , The Gidan Sarki is sandwiched between the Government house, Ministry of works & housing and Ministry of Land & Physical planning.

Fig 6.1 Sketch plan of Gidan Nassarawa



Source; B.N.Ahmad

Historical background; The Palace was built by Sarki Abdullahi (1855-83) son of Dabo. According to Kano chronicle "Sarki Abdullahi gave orders that a house to be built for him to live in during the hot season".

Activities; The Palace was originally built for the care taker of the (Gandun-Sarki) Emirs ranch/garden, who was known as maishanu (slave title). It was later expanded to accommodate the Royal family and serve as a rest house. Since its construction, the Palace has been a favorite rest

house for the Emirs. Such visits usually last for two to four weeks, the duration for these visits started reducing considerably with time. With the advent of colonialism the activity of the activity in the building changed. The vast farm land was converted to plots for Governmental usage such as ministries amongst others. Today, the Gidan Sarki Nassarawa is the primary official Guest lodge of the Emir. It is one of the venue where the Durbar is held, famously known as Hawan Nassarawa, the Emir and his horsemen makes a stop here to rest before proceeding to greet the Governor on Sallah days.

Building structure and spatial organization; The first structure is the vaulted (Soron Tambura) hall of drums, followed by two smaller (Soraye) halls which the Emir passes through on horse back until he reaches the courtyard aligned to the (Soron makaranta) learning hall.

The Emir removes his riding shoes, during sallah days and replaces it with his ostrich leather shoes ,then proceeds through another 2 (soraye) halls called (Soron jakadu). This opens into a large courtyard called (Soron baki) guest hall, where inmates of the palace greet the Emir.

The private chalet of the Emir consists of a large sitting room that was recently renovated. To the right of the sitting room is a door leading to the old Bedroom of the past Emir, on the left is a doorway that leads to

the dinning room. On the upper floor is the bedroom and toilets. This building is completely traditional from its interior and exterior.

Behind the private chalet of the Emir is the (Hubbare) tomb, which is a regular square modern building which houses the graves of the ancestors of the Emir ; Sarki Abdullahi Bayero, Sarki Abbas and Sarki Sunusi.

Adjacent to the Emirs chalet is the female quarters, where his wives and concubines stay during their prolonged visits to the Palace. This building has been renovated recently into a modern sand Crete building.

Opposite the female quarters is another modern building , built by the former Governor of Kano, Audu Bako,as a gesture to create awareness in use of modern building materials. This section is also used by the Emir during his visits.

Adjacent to the Emirs chalet is another modern building, used as a guest house. The guest house is particularly used by dignitaries of the Government or Royalty that come to Kano to pay a visit to the Emir.

Architecture; The Soraye (halls) were all in existence since the inception of building the Palace. All the ceilings were made in different elaborate Hausa vaults, except the (Soron Tambura) hall of drums that was changed into a modern ceiling due to leakages. The interior of the Emirs chalet was decorated in various decorative 2-d relief forms and painted in green and red colors.

The exterior of the Emirs chalet and the (Soron makaranta) learning hall, have a newly plastered wall with neat motif patterns, while the remaining traditional buildings are finished in the ancient (Café) finishing.

Merits;

- The (Soraye) halls and private living room of the Emir have excellent lighting, through the open slit windows placed close to the ceiling.
- The atmospheric condition of the ancient traditional areas of the Palace is cool in temperature and has good absorption of noise.
- The circulation pattern for the Emir is intricate, making it impossible to predict the movement of the Emir.
- The renovations made to the Palace has made it to become the most frequented and useful Palace to the Emirate.

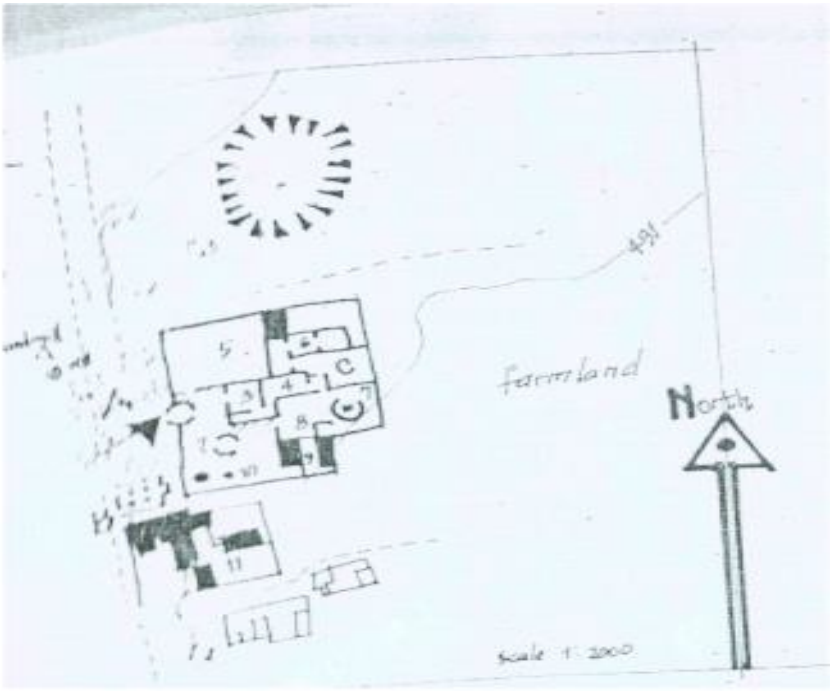
Demerits;

- There are many repetitive functions such as the guest houses.
- The design and orientation of the new buildings are in contrast with the ancient parts of the Palace.
- The appreciation of the Palace is limited to the immediate royal family members.

6.1.2 Gidan Sarki Dorayi , Kano

Location; The Dorayi Palace is located roughly 1km from the walls of ancient Kanocity, along an untarred road, behind Bayero University fence from the west.

Fig.6.2.Sketch Plan of Gidan sarki Dorayi



Source; B.N Ahmad

Historical background; The site became the property of the Kano Emirate since early 17th century. As at that time it was built as a timber stockade with thatch roof. It was later converted into a mud building by Sarki Abdullahi (1855-83).

The Palace was originally a Royal farmstead. Slaves were deposited on the fields to work for the Sarki in production of crops for the household

of the main palace (Gidan Rumfa) and other smaller palaces of the Emirate.

After the jihad, a new building was erected to serve as a military encampment (Ribat) due to its strategic location at the outskirt of the walled city of Kano.

Activities; This Palace is the smallest of all the Palaces of Kano Emirate. It is also not in much use except on Sallah days due to its dilapidated state and poor location.

During Sallah, the Emir makes a stop at the Dorayi Palace together with his council men.

Building structure & spatial organization; The layout of the Palace is the same as all typical palaces built by the Fulani rulers, comprising of a Mosque, Dandali (foreground) and the Cikin gida (residential).

The Dandali is the grounds were the yearly procession of Durbar festival takes place, while the mosque is attached to the residential building , it is small in size and presently in ruins.

The first (soro) hall is the (Soron kofargida), which leads to the Soron Sharia (courtroom) which opens onto a courtyard. The Soron hakimai (council men) is located at the north east corner of the palace.The Emirs chamber is located on the east with a transition chamber called the (Soron cikin gida).

Architecture; The (Soron kofar gida) is a unique building , it is circular in shape with a simple vaulted roof. The concubines wing is also a circular building approximately 6m in diameter. The (soro) hall has a gigantic column of approximately 1.4m thick in the centre of the circular hall.

The finishing of the Palace is made in local finishing of dabe.

Plate.6.1 Back entranceway



Plate 6.2 Bathroom



Merits;

- Amongst all the existing palaces of Kano, its only here that a circular mud soro is still standing.
- The (soro) halls interwoven in a simpler way compered to other palaces.

Demerits;

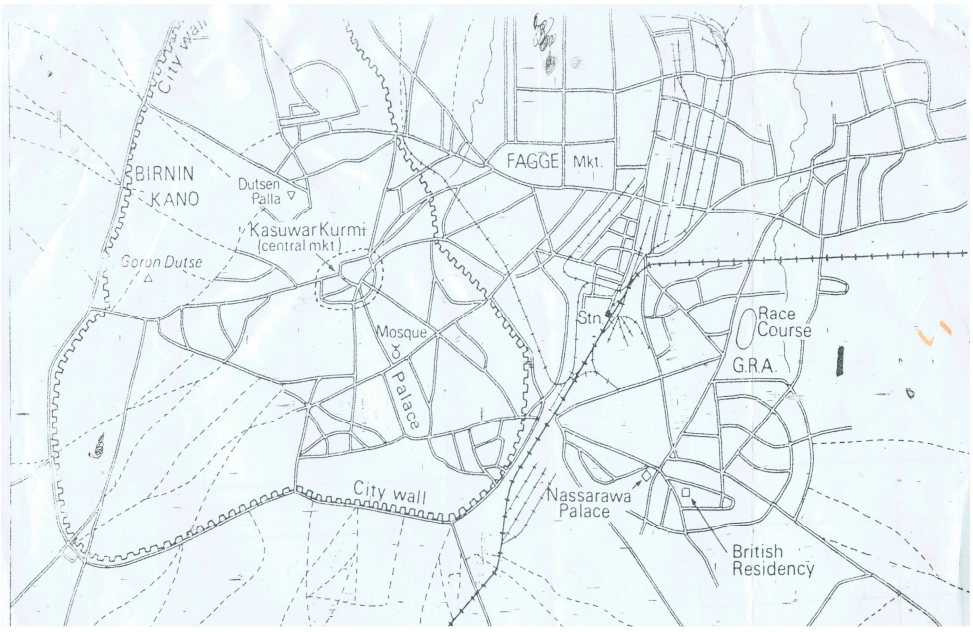
- The majority of the (soraye)halls are poorly lighted.
- The simplicity of the building doesn't depict the residence of a sarki.
- The walls of the building from the interior and the exterior is not decorated either in motifs (café) indentations.

- The surrounding environment of the palace has been encroached by slums.

6.1.3 Gidan Makama Museum, Kano.

Location; The gidan makama is located on Emir Road, opposite the kofar kudu of emirs' main palace within the wall city of kano.

Fig.6.1.3.1Location map of Gidan makama



Source; A.M Fika

Historical background; Gidan makama was originally built in 1442 as a house for the grand child of the reigning Sarki, Muhammad barda. The grand child who is Muhammad mansir Rumfa was appointed as the makama of kano at an early age if seven.

When Muhammad Rumfa ascended the throne as the Saki of Kano in 1462, he continued living in Gidan Makama while his permanent residence was still under construction.

Subsequent Makamas of Kano continued to reside in the building while it served as the official residence of the Makama. After the British invasion of Kano in 1903, the building was confined as an office then later into a national museum.

Plate. 6.3Entrance of Gidan Makama



Source; field survey

Activities; the primary function of Gidan Makama, today is as a museum for exhibition of antiquities and artifacts of Ancient Kano.

Visitors from within and outside the country tour the exhibition galleries with the aid of a tour guide of the museum.

Sometime certain special programmes are organized by the state government to enhance knowledge on craft and art especially to youths and children. Such activity takes place in the circular amphitheatre.

Building structure & spatial organization; All galleries of Gidan Makama were originally the rooms, courtyard and of the ancient home of Muhammadu Rumfa. Therefore the setup is of a typical residence of noble man in the Habe period.

Fig 6.3. Sketch plan of Gidan Makama

As typical of mud walls, the thicknesses of the walls are 600-1000mm thick. The roofs are simple dome roofing with vault ceilings, the openings are close to the ceiling level, permitting good flow of light.

Plate 6.4 Base of column



Plate. 65 corbels of archways



Plate.6.6 intricate ceiling

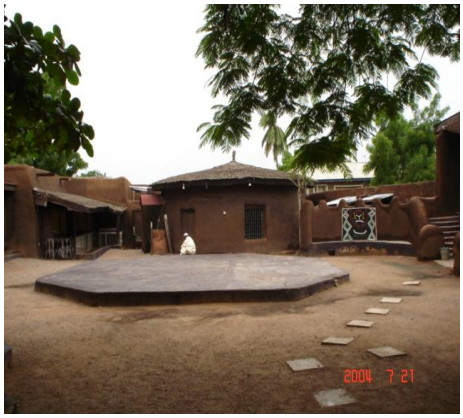


Plate.6.7 a typical bedroom



The new extensions made to the building were of modern materials. Its only link to traditional Architecture is the decoration of the interior walls. The extension serves as the offices/ administrative section of the museum.

Plate 6.8



The (Dandali) fore ground for entertainment

Plate.6.9



Demarcation; fortification walls

Plate. 6.10



Seating area of the (Dandali) foreground

Plate. 6.11



Corbel shaped doorway

Architecture; Gidan Makama is a perfect exhibition of a noble mans residence. This was achieved by maintaining the design of the building as it was years ago.

Demarcations of zones in the palace were achieved by building a wall in certain places that resembles the famous Hausa fortification walls (ganuwa).

The headroom of the galleries is approximately 2.5m, while the doorways are around 1.8m high.

Merits;

- The Gidan Makama is the only public building in Northern Nigeria that emulates Hausa traditional building.
- The atmospheric condition is very cool with good sound absorption from the always busy and noisy environment.
- There is adequate security for the artifacts due to proper orientation of the building sections.
- It is properly located to serve the purpose of public viewing.

Demerits;

- The new buildings are constructed with modern materials ,which contrast with the traditional trend of the ancient side of the building.

The galleries do not provide adequate viewing due to poor lighting and low headroom.

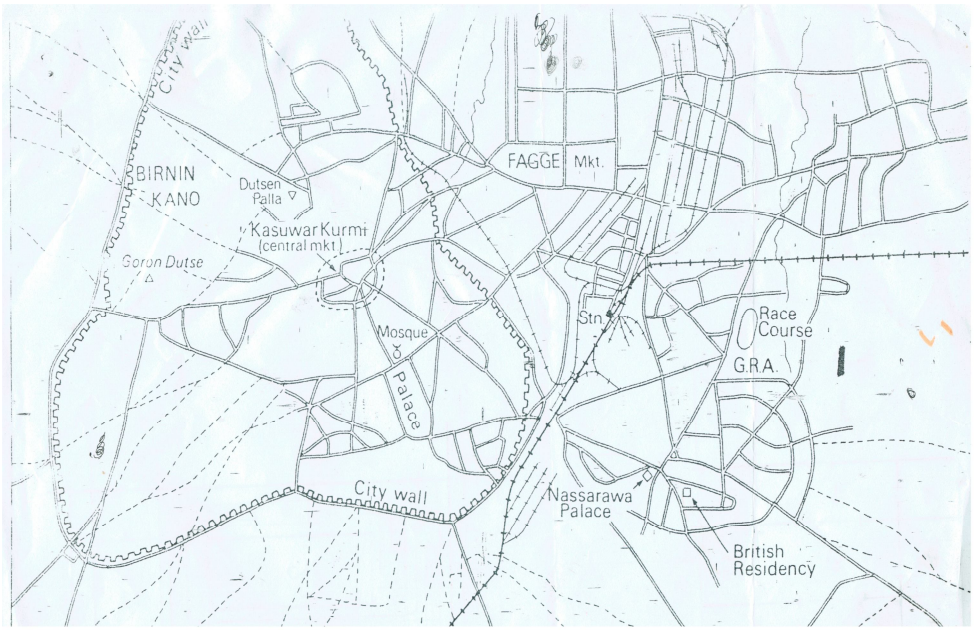
- The location and orientation of the modern building is poor.

  Appropriate exhibition of the Architectural features is deemphasized.
- There are inadequate functional facilities that will enhance tourism.

6.1.4 Gidan Dan-Hausa, Kano.

Location; Gidan Dan-Hausa is located on Commissioner Road , Nassrawa G.R.A.

Fig 6.4. Location map of Gidan Dan-Hausa



Historical background; The building site was originally part of the (Gandun-Sarki) royal garden of Gidan Sarki Nassarawa. The only built structure on the site was the hut of the caretaker, which serves as his accommodation. Years later it was converted into a bigger residential building for Turakin Kano, presumably after Jihad.

After British occupation of Kano, certain parts of the Gandun Nassarawa were converted into public offices or residence for the

colonial masters. In 1907, the building was demolished and a new building was erected for the 1st western education teacher in Kano, known as Hans Vishner popularly known as Dan-Hausa.

After the Nigerian independence the building was converted into a State public museum.

Activities; the primary function of Gidan Dan-Hausa is a guided tourism around the historical building and site, with the aid of a tour guide. Recently, a newly constructed modern building was erected which is known as the Kano Hall of Fame.

Building structure and spatial organization; The structure of the building was made with local tubali , but in Victorian Architecture.

There are 3 entrances into the building; the hall way, garage and backdoor. The ground floor of the building comprises of a sitting room, dinning room, bar, kitchen and conference room, while the upper floor comprises of 2 bedrooms, toilet, study, radio room and balcony.

The sitting room and conference room was converted to a gallery where show glasses are placed for displaying historical artifacts.

The Hall of fame, consist of a large hall and some adjoining offices where the pictures of dignitaries in Kano are hanged on the vast walls.

Fig6.5 Sketch of floor plan, Gidan Dan-Hausa

Architecture; An interesting Architectural style was created in the mixture of traditional materials and western Architecture. The functional spaces where well planned, hence overcoming the poor orientation evident in traditional Architecture.

The newly constructed hall of fame doesn't conform to the historical Gidan- Dan Hausa Modern sand Crete blocks were used, the

only obvious effort made towards application of traditional architecture was in the decorative motifs on the walls and the vaulted ceiling of the domed roof.

Merits;

- An ideal expression of trado-modern Architecture was achieved through the mixture of Western Architecture with traditional material and construction.
- The grounds are large enough to accommodate oout door activities.

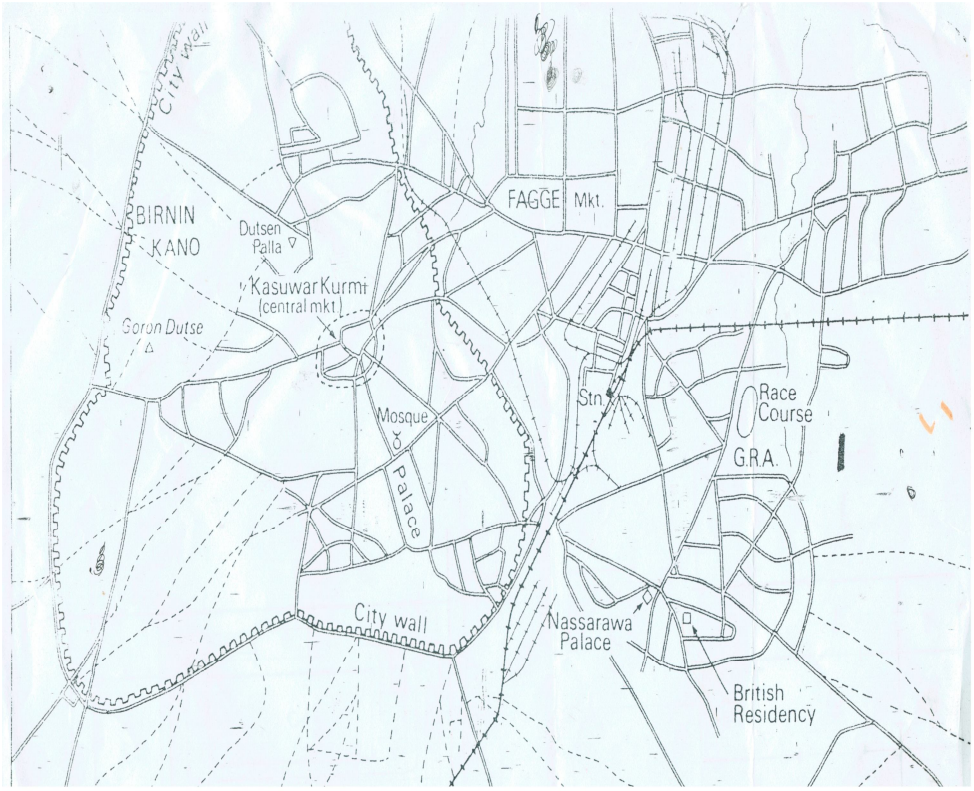
Demerits;

- Formal tourism facilities are not available.
- Necessary facilities and activities were not incorporated for enhancing public interest.
- The location of the building is inappropriate.

6.1.5 British council, Kano.

Location; The British council is located at No. 10, Emir Road, few meters away from the Emirs palace, Kano.

Fig 6.6 Location map of British council



Historical background; The building of the British council was originally a property of the Kano Emirate, probably a residence of one of the council men of the Sarki. It was handed over to the British in 1951 as an official building due to its proximity to the Emirs Place.

Activities; after the civil war the building was used as information centre for the British Embassy. In 1987 it was converted into a full lending library. The centre organizes other activities such as British exams (London G.C.E, TOFFEL Exams e.t.c), hosting the world book day, administering chevenning scholarships, internet Cafe and periodic film shows.

Building structure & spatial organization; The british council have made in maintaining and emphasizing the original façade of and Architecture of the building.

Plate 6.12 Library entrance

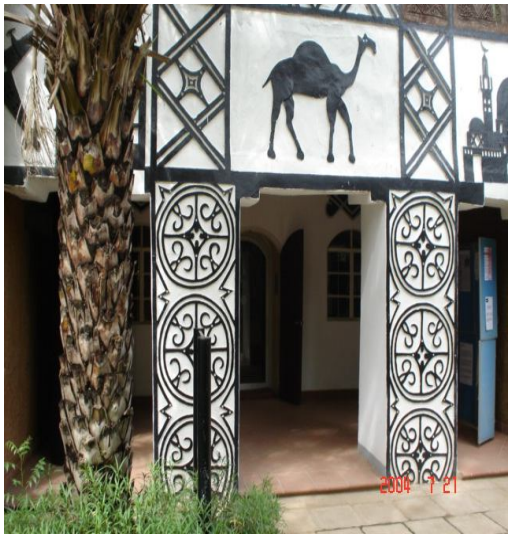


Plate 6.13 Amphitheatre

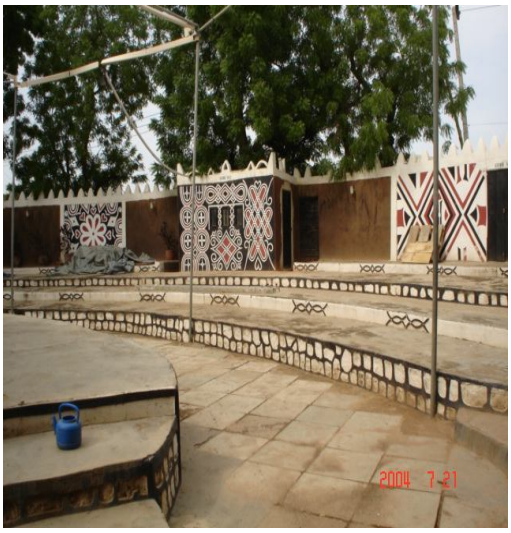
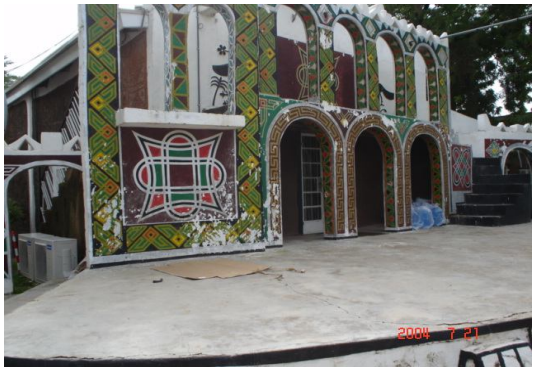


Plate 6.14



stage of Amphitheatre

Plate 6.15



side view of main building

The main building comprises of the reading rooms and offices. In front of the main building is an open landscaped courtyard, while beside the main building is an internet café and a multipurpose hall.

Behind the main building is an amphitheatre which is an extension of the original building. The amphitheatre is semi-circular in shape, depicting the traditional Dandali.

Architecture; the most ancient part of the building is the main reading room , therefore changes were not made to the external walls of this section. The corbel shaped windows were the typical windows of the 16th-17th century residences of noble men.

Modifications were made to the original buildings to suit the present function such as removal of walls to provide a wide reading room. The toilet facilities were also moved to new spaces outside the building.

The Zaure's (chambers) and inner rooms were converted into offices. The entrance ways into the building were designed in the traditional corbel door ways. The walls of the old interior walls were maintained, in areas were there is the need for new walls the traditional wall which is approximately 1000mm thick.

Plate 6.16



Journal section inside library

Plate 6.17



audio room

Plate 6.18

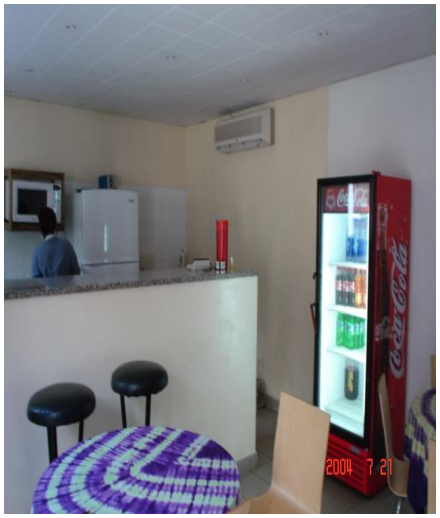


Plate 6.19



canteen **landscaped grounds**

Merits;

- The British council is the most famous of the British councils of Nigeria due to its traditional Architectural styles.
- Appropriate flow of spaces was achieved by proper zoning of noisy and quiet areas.
- All activities of the council are appropriately accommodated.

Demerits;

- The old parts of the building were replastered with cement hindering the benefit of thermal cooling.
- The designers limited their efforts attempting to maintain the traditional Architecture from the exterior only.
- There is an unavailable space for future expansion.
- The maintenance is costly due to the poor durability of the traditional plaster (makuba), which demands constant refurbishing.
- Application of electricity conduits is very difficult due to the absences in provision of such items in the original design.

6.1.7 Arewa House, Kaduna State.

Location; The building is located at Rabah Road of Ungwan Rimi, Kaduna State Nigeria.

Fig 6.7 Redeveloped site plan

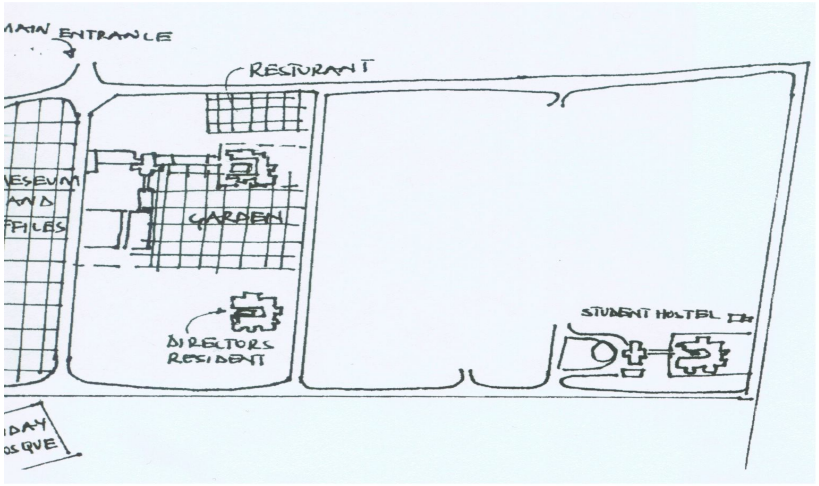
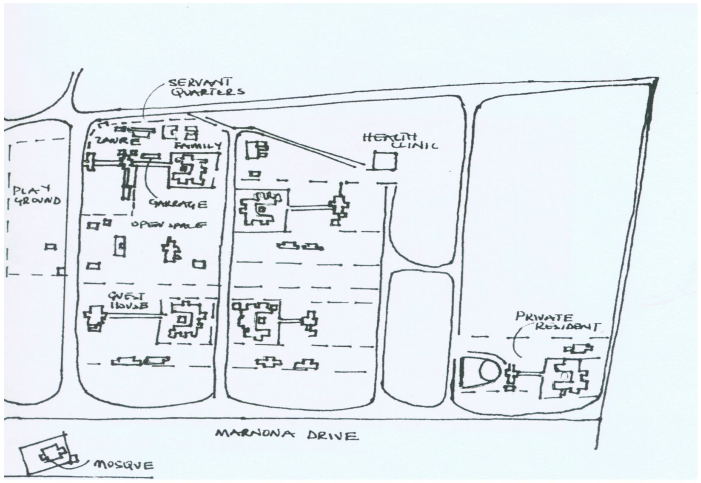


Fig. 6.8 Previous site plan



History ; Arewa house was the residence and officequaters of the former late premier of the defunct Northern region, Sir Ahmadu Bello. It was built along side other buildings, hence called ministers quarters.

In 1972, The interim common service agency, which took over the asset, gave formal approval for the use of this quarters as a centre for research and historical documentation hence Arewa House. The property was transferred to Ahmadu Bello University in 1976 on the order of the Federal Government.

Building structure and spatial organisation; The original building site was cleverly zoned into active (official) areas and the quiet residential areas. The Official areas were located at the centre while the guest section, servant quarters was on the right side, while the private residence was on the left side. These areas were demarcated by a tarred road.

Upon the upgrading and renovation of the building commenced, an Architectural firm known as Home development worked on the project. New facilities were incorporated such as conference hall, restaurant , gardens, museum, bookshops printing and bindery and additional offices were proposed. The construction work was completed in the 1990's.

Architecture; The Architectural theme of the design was initially of the colonial style. The fenestrations, Building height and interior was a depiction of the style during the colonial period as with the time the original building was built.

The new additions were made in the new–era design (post-colonialism). Applications of numerous sliding glass windows, wall fins amongst others. The private residence was converted into the researchers' hostel. While the restaurant, was placed at the fore front of the site. Recent additional buildings were constructed such as the multi purpose hall, which is used for public functions such as conferences and weddings. These new facilities are obviously integrated so as to establish a good financial provision to enhance adequate maintenance of the building, in as much as the functions on the site are conflicting.

Plate 6.20



The multi purpose hall

Plate 6.21



book shop

Plate 6.22 Conference hall



Plate 6.23 Water fountains



Merits;

1) A historical building has been preserved and the site been placed into good use.
2) The planning of the site was successful due to the minimal interaction of the researchers and the public was duly achieved.
3) Necessary facilities required by a researcher, is easily available within the building site.

Demerits;

1) The new structures bear no semblance with the old buildings, therefore a good flow of design was not a achieved.
2) The former quarters were located far behind the new quarters, Hence the new over shadowed the old buildings.

3) The buildings do not have a link to one another, Therefore a demarcation line exists.

CHAPTER SEVEN

7.0 SITE

7.1 LOCATION

The site is located in Fanisau, minjibir local government of Kano state. The site is precisely located within the ancient walls of Fanisau, where the Palace is located. The site is boarded by the houses of the local chiefs of Fanisau on the north and east, in the other directions there are small farmlands that belongs to the emirate. The notable facilities surrounding the site are the Fanisau primary school on the south east and the Export processing zone in the northern direction. The site is accessed from the major Airport road, where a newly tarred road is linked, leading to the outskirts of Fanisau. A fairly tarred road leads into the heart of Fanisau and stops at the surroundings of the Palace. Generally the site is characterized by shallow swamps and the flat topped Fanisau hill.

7.2 VEGETATION

The area is underlain by the Sudan Savannah vegetation type which consists of scattered trees and shrubs. Which is associated with the hot and dry climate that lasts for approximately 8 months and short rainy seasons.

Design implications

- The swampy areas will be filled, therefore the foundations to be used in such areas will be determined according to the soil type used for the filling.
- The existing old trees (70 yrs and above) shall be retained ,for historical benefit. Therefore the design shall revolve around them.
- The cave that is located within the Hill shall be structurally reinforced to enhance its stability.

Fig. 7.1 SITE ANALYSIS

7.3 GEOLOGY AND TOPOGRAPHY

The terrain of the site is gentle with uniform slope. Therefore construction of the buildings will not slope or require costly cut offs. The swampy areas will be filled with appropriate soil to increase usage spaces.

7.4 CLIMATE

Nigeria enjoys the humid tropical climate type. Because of its location just north of the equator, Nigeria enjoys a truly tropical climate characterized by the hot and wet conditions.

The climatic conditions in the northern part of Nigeria exhibit only two different seasons, namely, a short wet season and a prolonged dry season. Temperatures during the day remain constantly high while humidity is relatively low throughout the year, with little or no cloud cover. There are, however, wide diurnal ranges in temperature (between nights and days) particularly in the very hot months. The mean monthly temperatures during the day exceed 36°C while the mean monthly temperatures at night fall, at most times, to below 22°C.

(i) The Long Dry Season: This period extends from October to mid-May. The harmattan period during December- January is more intense and longer in the north than in the south. This is the period of little or no cloud cover, resulting in wide diurnal ranges of temperature.

(ii) The Wet Season: The wet season covers a relatively short period, from June to September. Both the number of rain days and total annual

rainfall decrease progressively from the south to the north. The rains are generally convectional, heavy and short in duration, often characterized by frequent storms. This results in flash floods, and in some places also in sheet or gully erosion.

Fig 7.1: Climatic Data Sheet for Kano

KANO	Elevation: 476m		Latitude: 12 02N								
Average number of years on record: 37											
X	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Average high temperature	30	32	36	38	37	34	31	29	31	34	33	30
Average low temperature	12	15	19	23	23	22	21	21	21	19	16	13
Average temperature	21	23	27	30	30	28	26	25	26	26	24	21
Average number of rainy days	-	-	-	-	5	7	11	14	9	1	-	-
Average precipitation	-	-	-	-	6	11	20	31	13	1	-	-
Average relative humidity	27	25	22	31	53	62	75	81	75	57	34	30
Average number of sunshine hours	1.8	8.2	6.7	6.9	6.3	8.4	6.8	6.7	8.9	8.7	7.7	6.7

SOURCE: Kano State Ministry of information & National Climatic Data Center" © 2004 Canty and Associates LLC

Fig. 7.2 Climatic Data Graph for Kano

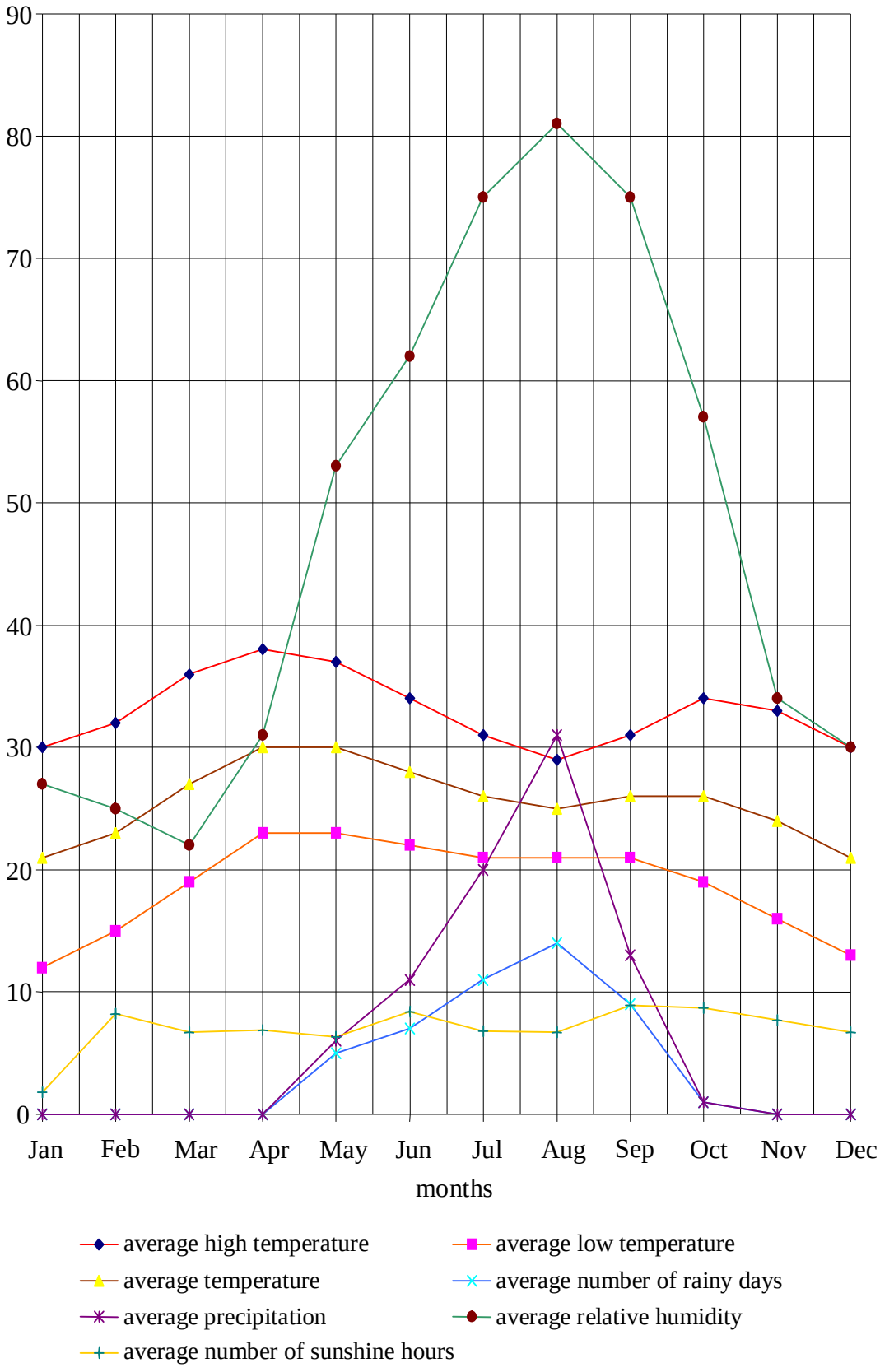


Fig. 7.3 Average Temparature

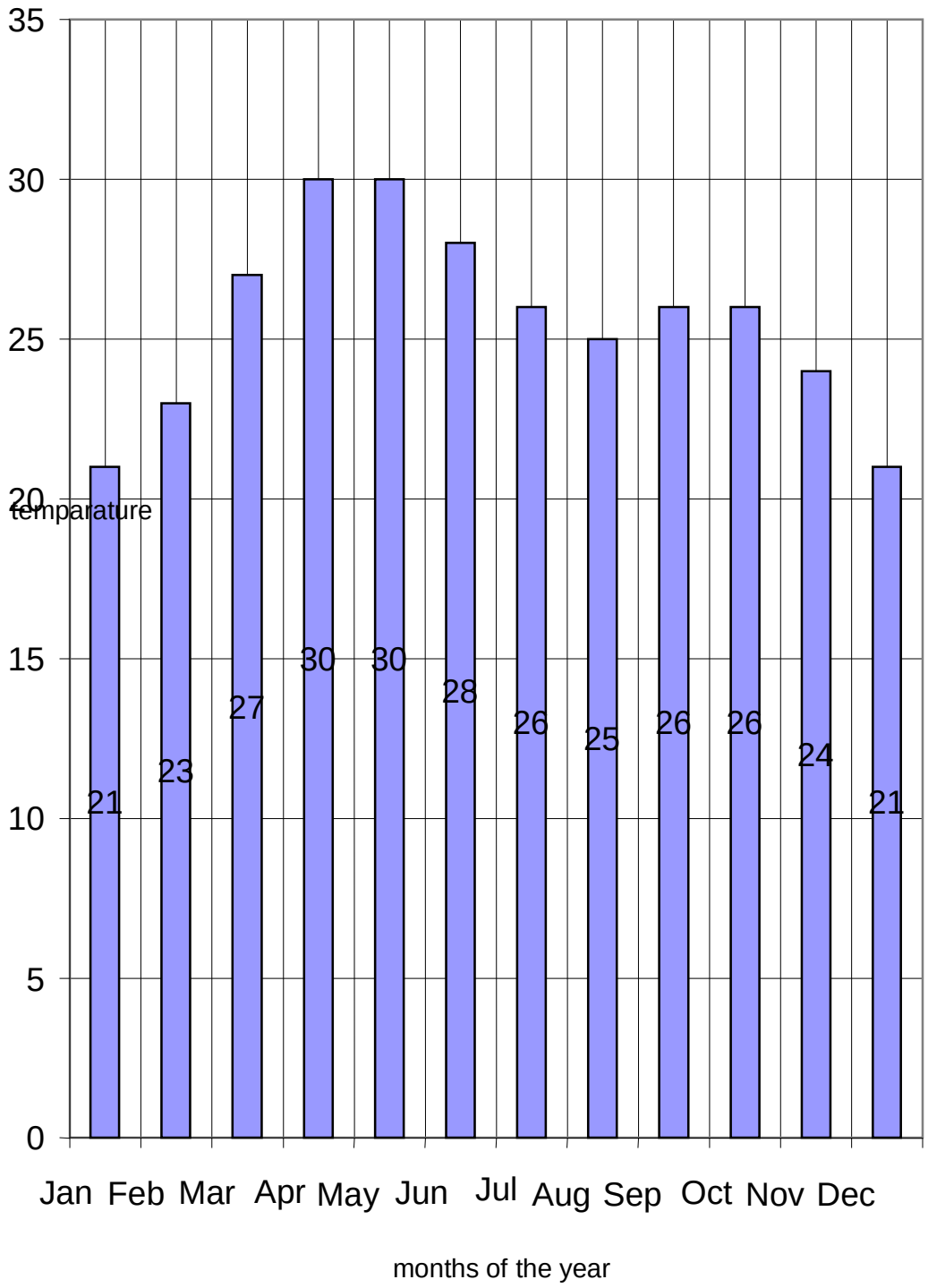


Fig. 7.4 Average Low Temparature

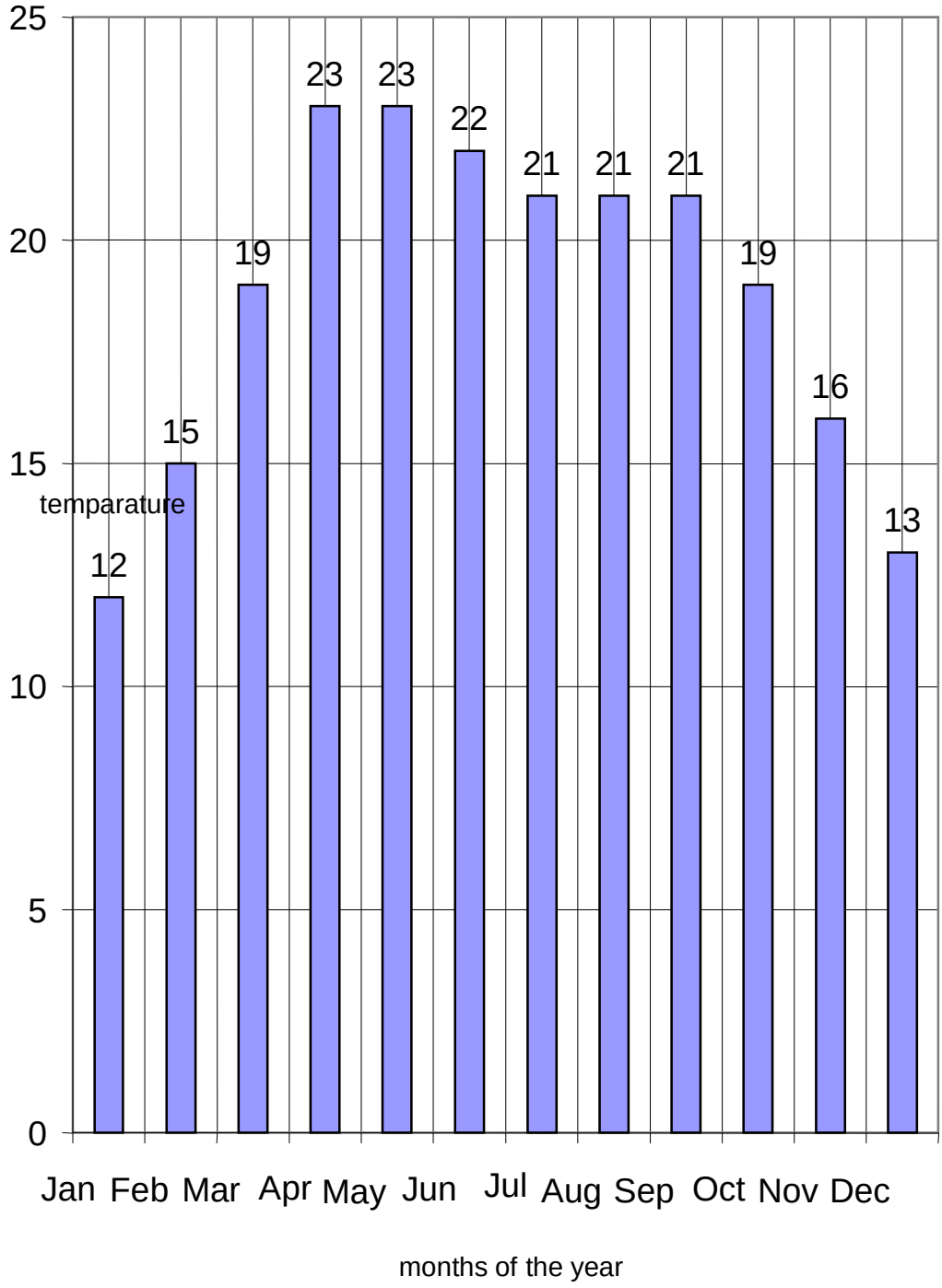


Fig. 7.5 Average Number of Rainy Days

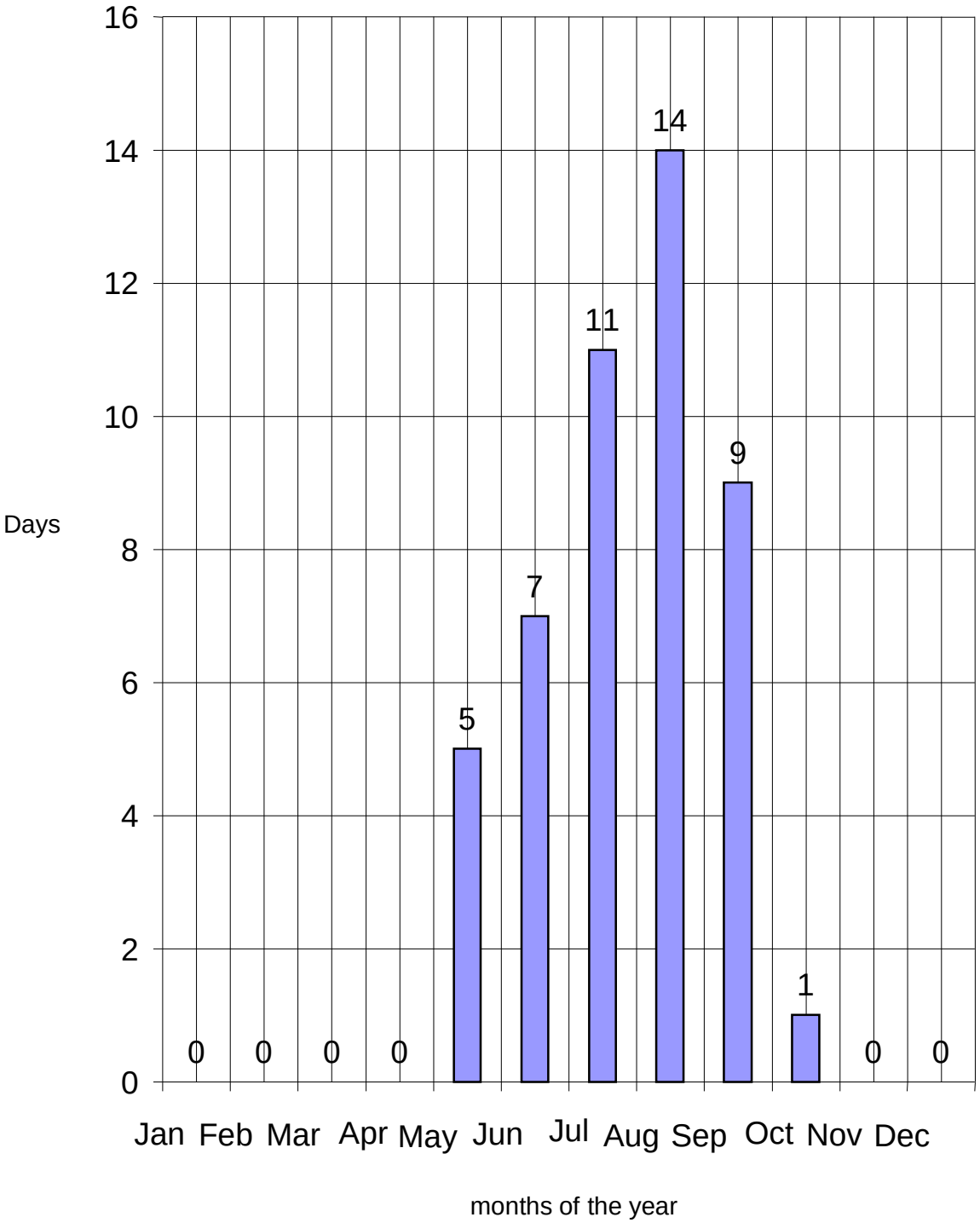


Fig. 7.6 Average Precipitation

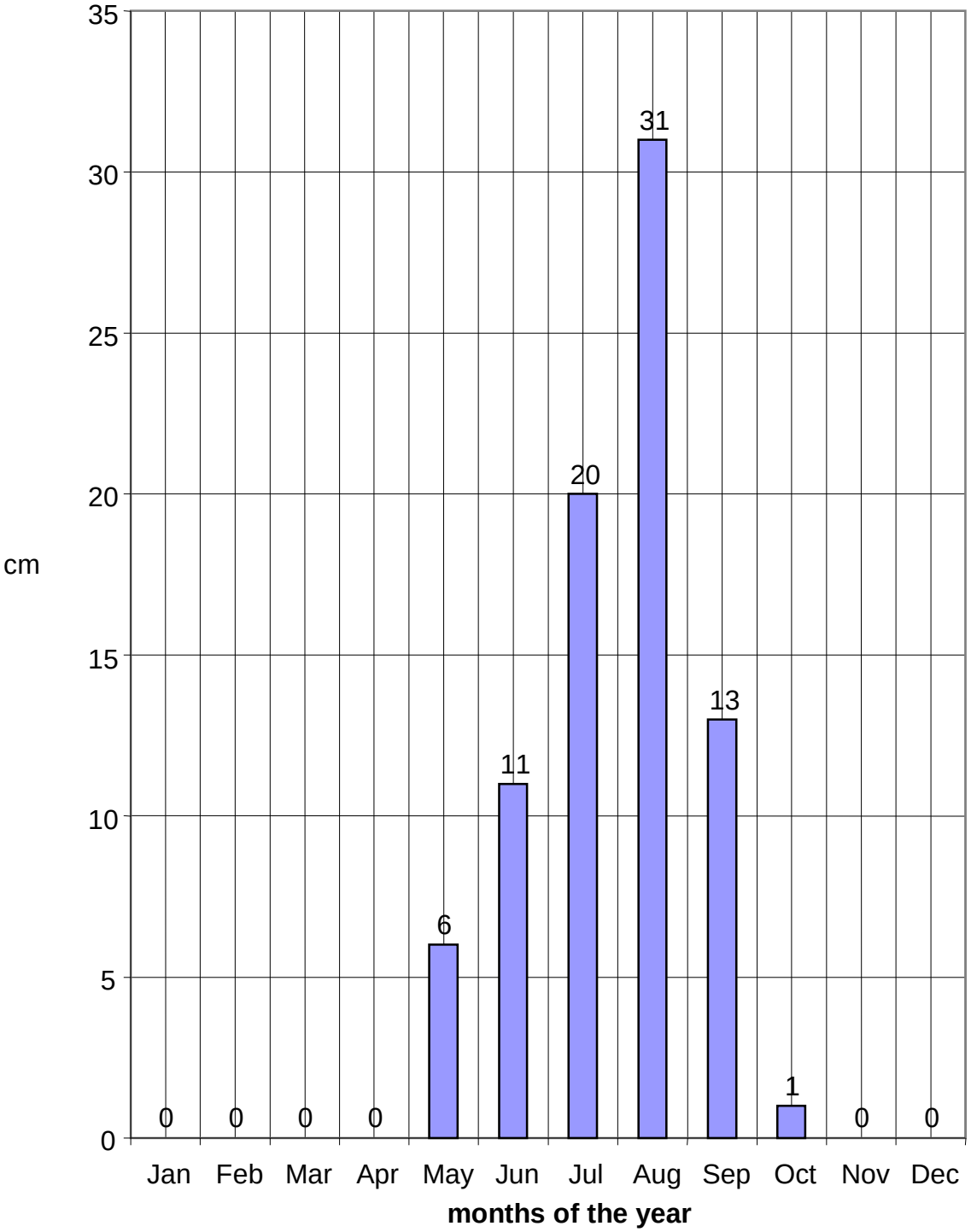


Fig. 7.7 Average Relative Humidity

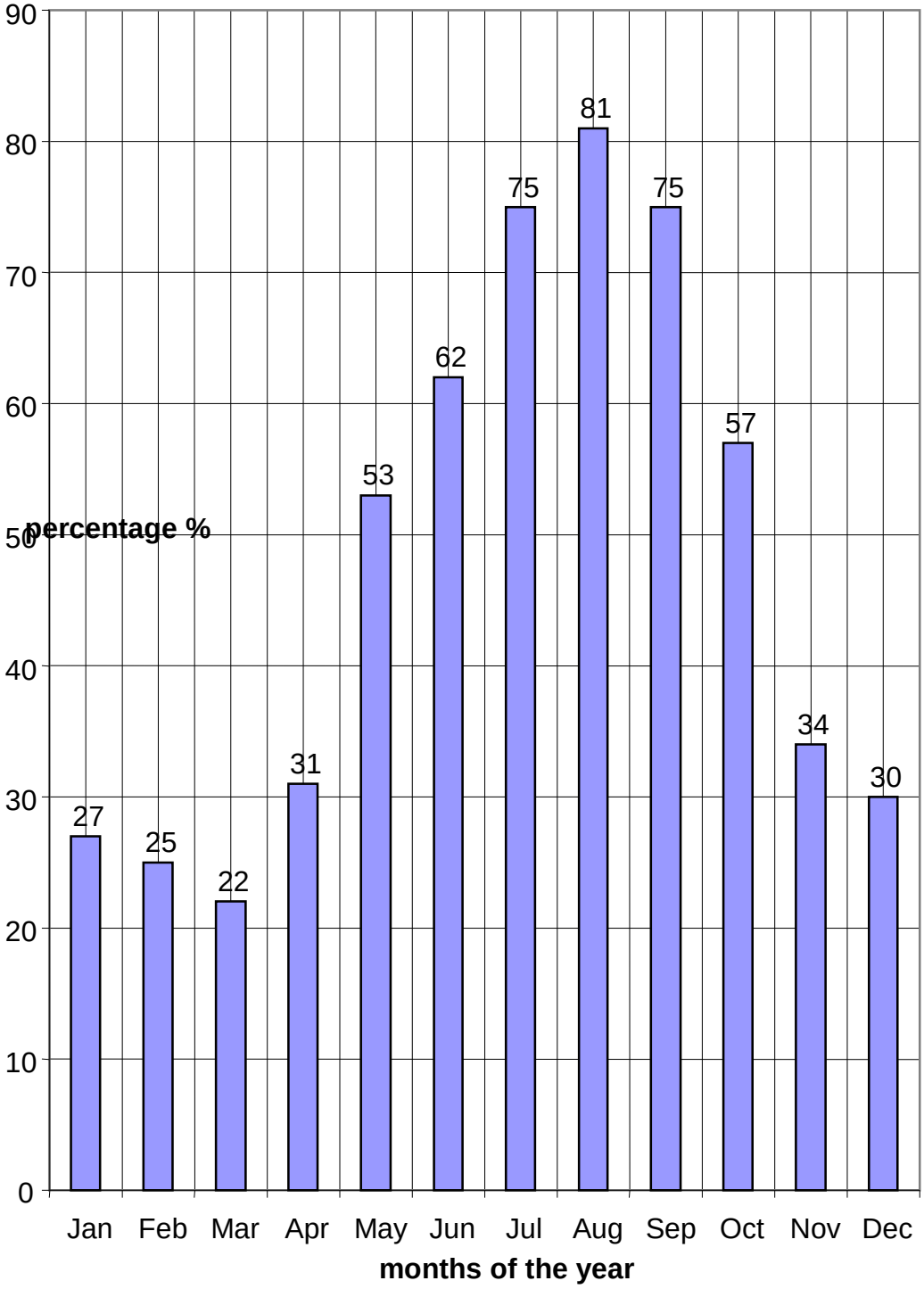


Fig. 7.8 Average Dew Point

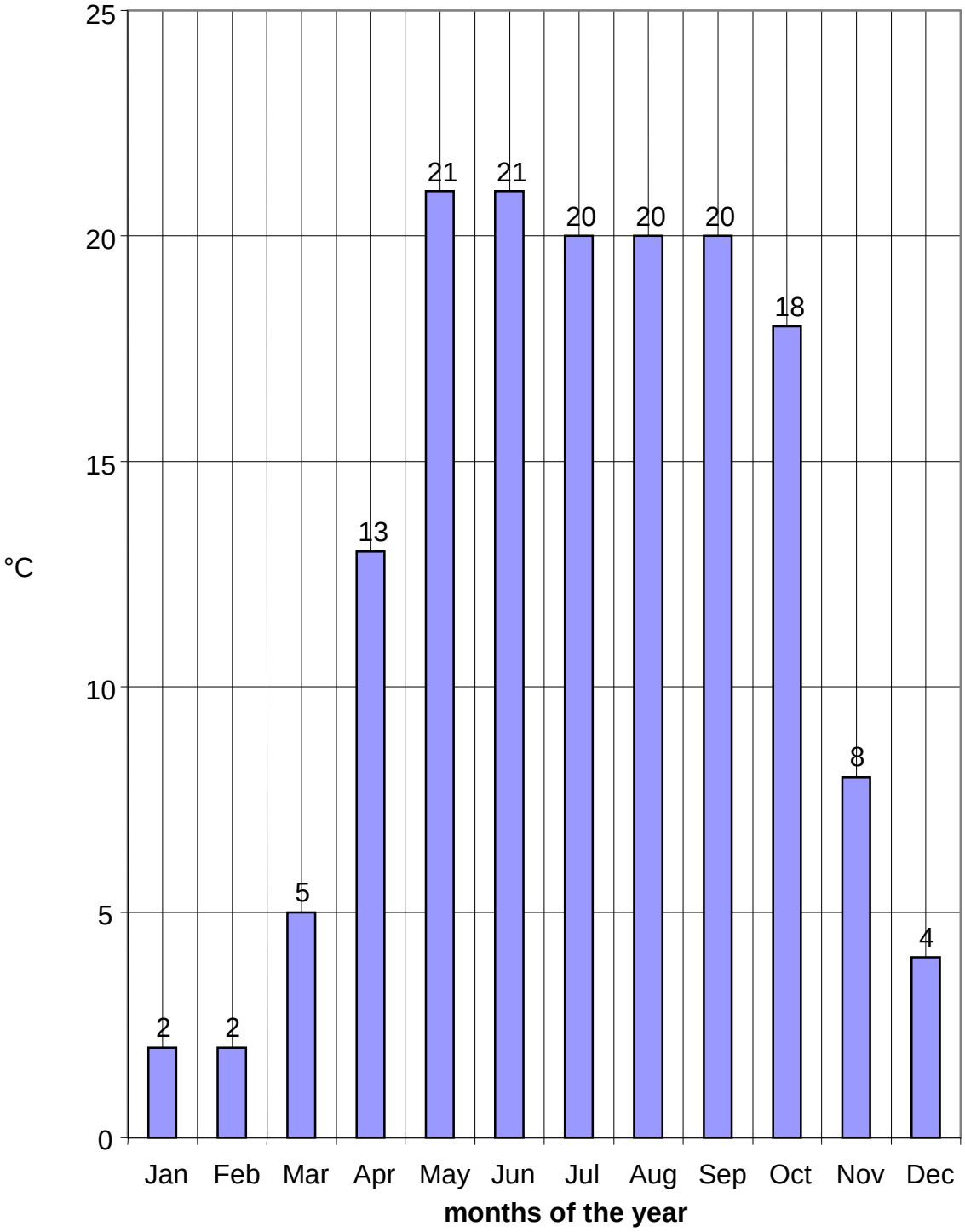
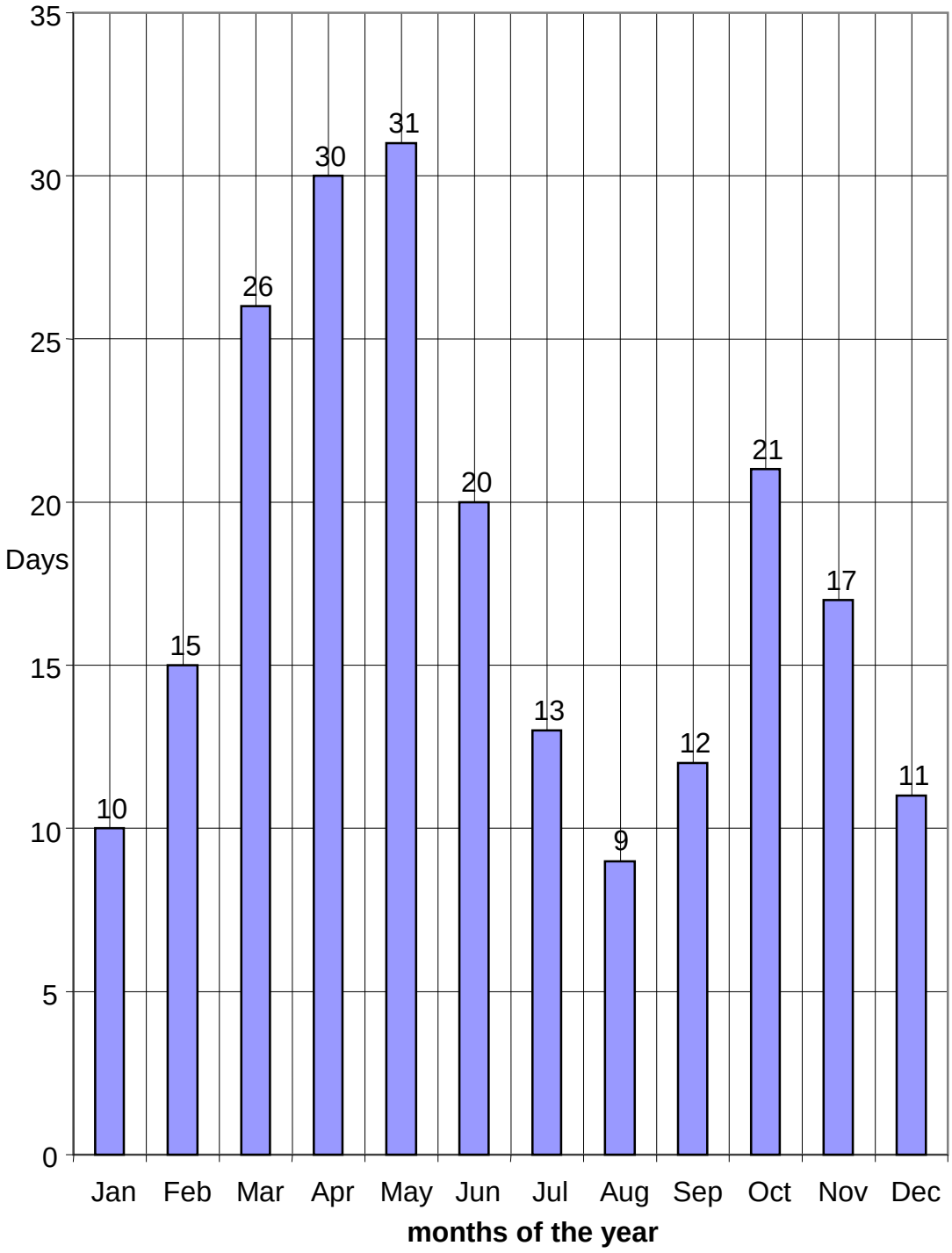


Fig. 7.9 Average Number of Days Above 90F/32C



7.5 INFRASTRUCTURAL FACILITIES

Drainage system has to be provided due to increment in facilities, the water system used in the existing building is obsolete therefore necessitates the designing of new water piplines, drainage systems and other necessary service. An electrical transformer is situated at the grounds of the site capable of supporting the required electrical power.

7.6 SITE ANALYSIS

The proposed site is centrally located within the walled town of Fanisau. The location of the site fits in well with the need to create a strictly traditional environment, hence the surrounding buildings are an excellent reflection of local traditional environment .The serenity of the surrounding provided an ideal atmosphere for research and relaxation.

The notable features on the site are the flat topped hill, approximately 6m high, the total width is 24m.From the anterior side of the hill is a cave of approximately 15msq in size. Other features on the site are the shallow swamps that were formerly farmlands cultivated by the slaves in the Emirate.

Adequate sunshine is usually received from 7.00 am to 6.30 am. Since the sun moves from east- west directions the longer axis of the building is to be oriented towards north-south axis. Also to protect the part of the building oriented towards such positions could be protected by screen walls, windows, windows hoods and landscape elements.

The soil is alluvial mostly dominated by laterite, the soil is very strong suitable for the most common foundation types. The vegetation cover is composed of schist, granites and gneiss rock, outcrops are not evident on the site as with the other parts of the locality. The soil is considered moderately suitable for dry season farming (fadama) and it is cultivable. Vegetation of the site is predominantly shrubs in different proportions, various types of grasses are found.

Heavy concentration of rainfall during the period which is July – August would require adequate drainage system to handle large volumes of water.

7.8 SITE SELECTION CRITERIA

The site was selected primarily due to reasons such as;

1) Fanisau hill is amongst the 5 ancient hills of Kano. Its historical impact identifies the earliest settlement in Kano.
2) The Durbar festival is held on the site twice in a year, therefore enhancing the publicity and appreciation of the site.
3) The existing building (palace) is amongst the few existing Places of its period.
4) The Fanisau Palace has evolved in usage through the years. It was initially a farmstead of the Sarki, it then became a royal Ribat , a tax collection centre, and today it serves as a resting place for the Emir.

CHAPTER EIGHT

8.0 DESIGN DEVELOPMENT

8.1 DESIGN PHILOSOPHY

The major aim of the design bearing is to emphasize the historical and Architectural features of the Fanisau site. This could only be achieved by emphasizing these features through creation of activities that will enhance its usage.

The new building facilities will have to be designed to flow with the existing building on the site, without compromising the functionality and aesthetic effect of a Palace building.

8.2 SOCIAL SURVEY

RESEARCHERS

8.2 SITE ZONING

The site was zoned based on the different users and rate of activities. The most active functionality is moved to the rear end of the site (Durbar activity), while the quiet activity is placed at the fore front of the site.

8.3 CLIENTS AND USERS

The client for this proposal will be the Kano Emirate council. There is need to enhance tourism in Kano from an angle where the genuine experience required will be obtained. Kano emirate has always been a

host for researchers from different parts of the world , it has also hosted royalty from other countries on many occasions such as the British and German monarchy, particularly.

The users of the design are categorized into three groups;

The researchers; Kano State is the focal point in the study of Hausa culture, therefore researches in the aspect relating to the hausa man usually necessitates the incorporation of information from Kano. Researchers in different field of study such as Hausa Architecture, Hausa languages, Hausa History e.t.c. always require the assistance of data provision from Kano, usually related to Kano royalty. The need to have a conducive environment with adequate facilities is necessary. The incorporation of the researcn centre and lodge on the Fanisau site was to provide an environment that is ancient, historical and interesting. Furthermore, the presence of the researchers where the majority are non- Nigerians requires adequate provision of security and privacy, which only the Kano emirate can absolutely ensure that in Kano State.

The royalty; This specifically entails the Emir's casual visits. Further usage by the Emir and his council men is on Sallah days. On improvement of the facilities on the site, the Emir can host special guests in the executive lodges, special Durbar can also be hosted for special visitors.

The public users; These users are occasional , the durbar normally holds once a year or when hosted for special guests. The users of the banquet

hall includes different type of audience, such as educational bodies, traditional organizations e.t.c

8.4 DESIGN BRIEF

The building site constitutes an upgrade of the exiting structure and designing of new ancillary facilities.

The existing Gidan Sarki of Fanisau was upgraded into research centre. The chambers for the Emir still maintains its position and usage. The Emirs chamber is to be used by the Emir on his casual visits for resting and to receive greetings from his subordinates on Durbar days. Therefore the existing horse stable (Shamaki) shall be maintained, the entrance hall (Soran Bene) shall continue to perform the same function it does today. The Private rooms of the Emir shall also remain at their present location and state. The entrance ways to the Emirs section is the same as the entrance into the research offices, this was maintained so as to enhance interaction between the Emir and the researchers. The existing halls in the remaining building part was put to use by converting them into the libraries, archives, catalogue, stores, offices and toilets. The halls were maintained in their present state (Architectural preservation), openings were made were necessary. The finishes of these areas were improved to enhance comfortable usage, therefore the floors are changed into marble floors, Water closets and urinals were installed in the toilets.

The mosque of the Gidan Sarki is equally maintained as a mosque. The need to relocate the mosque wasn't required due to its strategic location on the active areas of the site , easily recognizable and access. The proximity of the mosque to the lodge is adequate for easier usage by researchers in the lodge.

BANQUT HALL; this new facility is connected to the old Palace through a reception hall. The hall is primarily going to serve as the premise for the re-known banquet hosted by the Emir for his council men and important guests after the Durbar procession. The hall shall equally serve other functions that are related to the research activities, such as conferences, seminars e.t.c. The reception hall is to serve as an entrance way for the Emir onto the Grand stand of the Durbar ground and to access the Banquet hall without public exposure. The Architectural theme of the Hall is a slight depiction of an exaggerated halls of ancient Palaces. The building is made of modern sandcrete walls. The walls of the entrance doors were decorated with traditional motif drawings, as customary to Palaces. The entrance door was also exaggerated to conform with the high headroom of the hall. The supporting facilities around the hall are the reception area, store, toilets, and outdoor terrace.

RESEARCH LODGE; This new facility is located at the far northern edge of the site. The building is secluded from the noisy areas of the site and within walking distance to the research centre. The lodge comprises of 20 units

of bedrooms adjoined to a toilet and kitchenette each. The ground floor consists of the bedrooms, cafeteria, gymnasium and common room. On the upper floor are the bedrooms, miniature library, and laundry room and storage area. Beside the building is the outdoor recreation area which constitutes the swimming pool and lawn tennis courts, with out door seats surrounding them for relaxation. This building is a single storey building made of sandcrete walls, strip foundations and external finishing of textured granite paint on plastered wall. The colour of this building shall also be the conventional mud brown colour, except in areas where decorative motifs shall be used.

EXECUTIVE LODGE; This building is located beside the research lodge , southwards. This lodge is to serve the function of accommodating the high ranking council men and their subordinates after the Durbar lunch while waiting for the exit of the Emir. It can further serve the purpose of accommodating important guests of the Emirate, to enhance its utilization. The spatial organization is a depiction of the Hausa house hold setup, incorporating the inner and outer chambers (Zaure).

GRAND STAND; The grand stand is a typical reclining structure of concrete with an array of seats, the orientation of the stand permits appropriate view of the activity on the Durbar ground. The grand stand is the venue that the Emir seats during the Durbar festival. The stand is connected to the Emir's chambers through the entrance hall. The researchers and other

important dignitaries watch the Durbar from the stand to ensure comfort and security.

DURBAR GROUND; The field to be used for the procession of the Durbar participants on horse back is the Durbar ground. The ground is situated around the historic Fanisau hill . The ground can equally be used for leisure horse riding by the researchers.

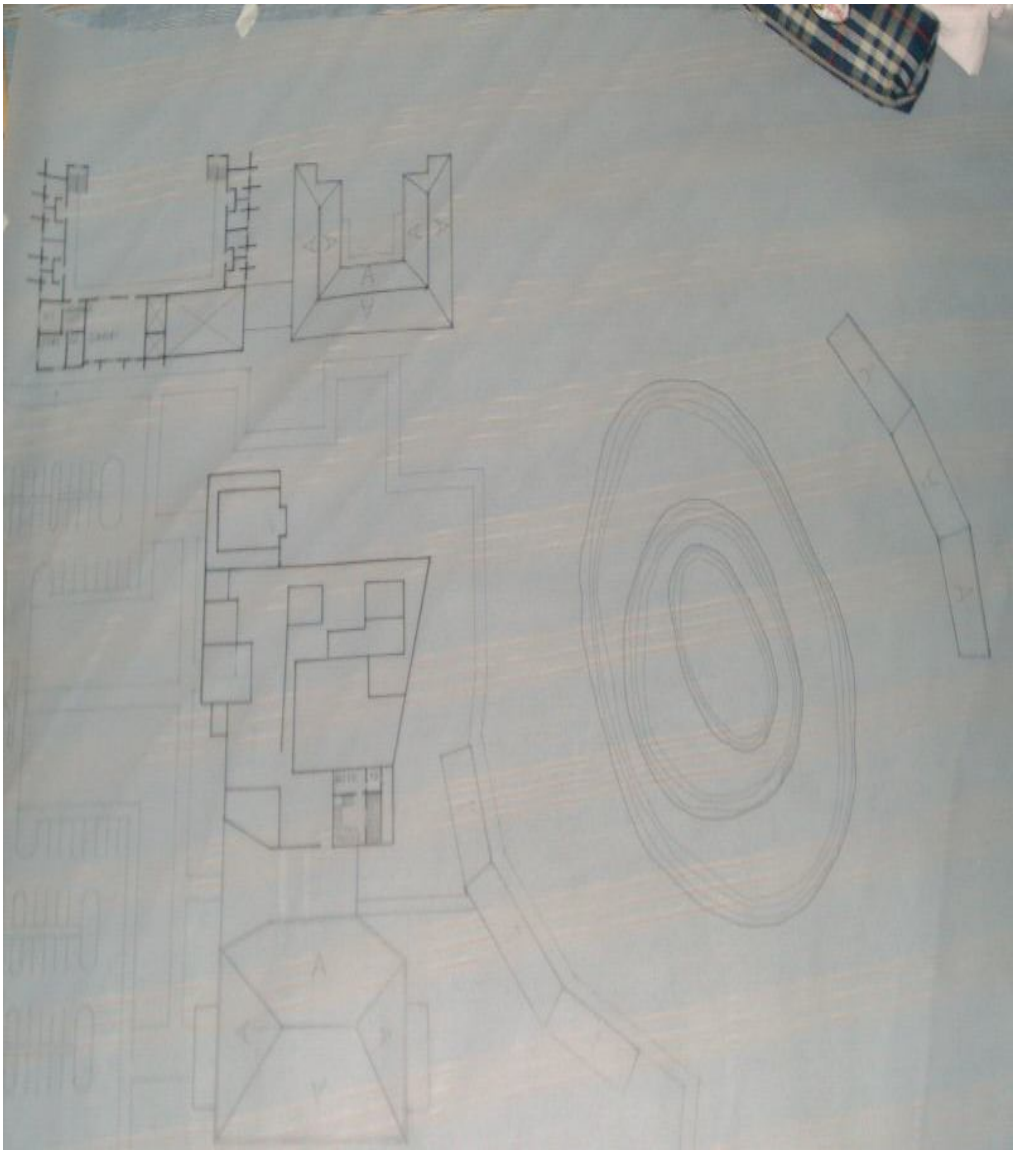
The Fanisau hill was made into the centre of focus on the site .This was achieved by bringing the active activities around the Hill. An attempt of imposing an arena seats on the Hill without tampering with the natural features of the hill was implemented. The steady slope of the hill was utilized to excavate the standing/sitting platforms. The platforms were finished in clay like bricks. Series of stairs and ramps were provided on either sides of the hill.

CAVE/ TUNNEL; The proposal in upgrading of Gidan Fanisau is aimed towards propogation of historical features, therefore the ancient cave within the Fanisau hill was celebrated. The cave will serve the function of leisure attraction as wall as traffic control. The present entrance into the cave is maintained, while the top of the cave is excavated to permit the movement of an escalator .During the Durbar procession people can ascend the hill through the straight flight of stairs in the cave or the escalator.

PLATE 8.1 Site Plan



PLATE 8.2 Floor Plan



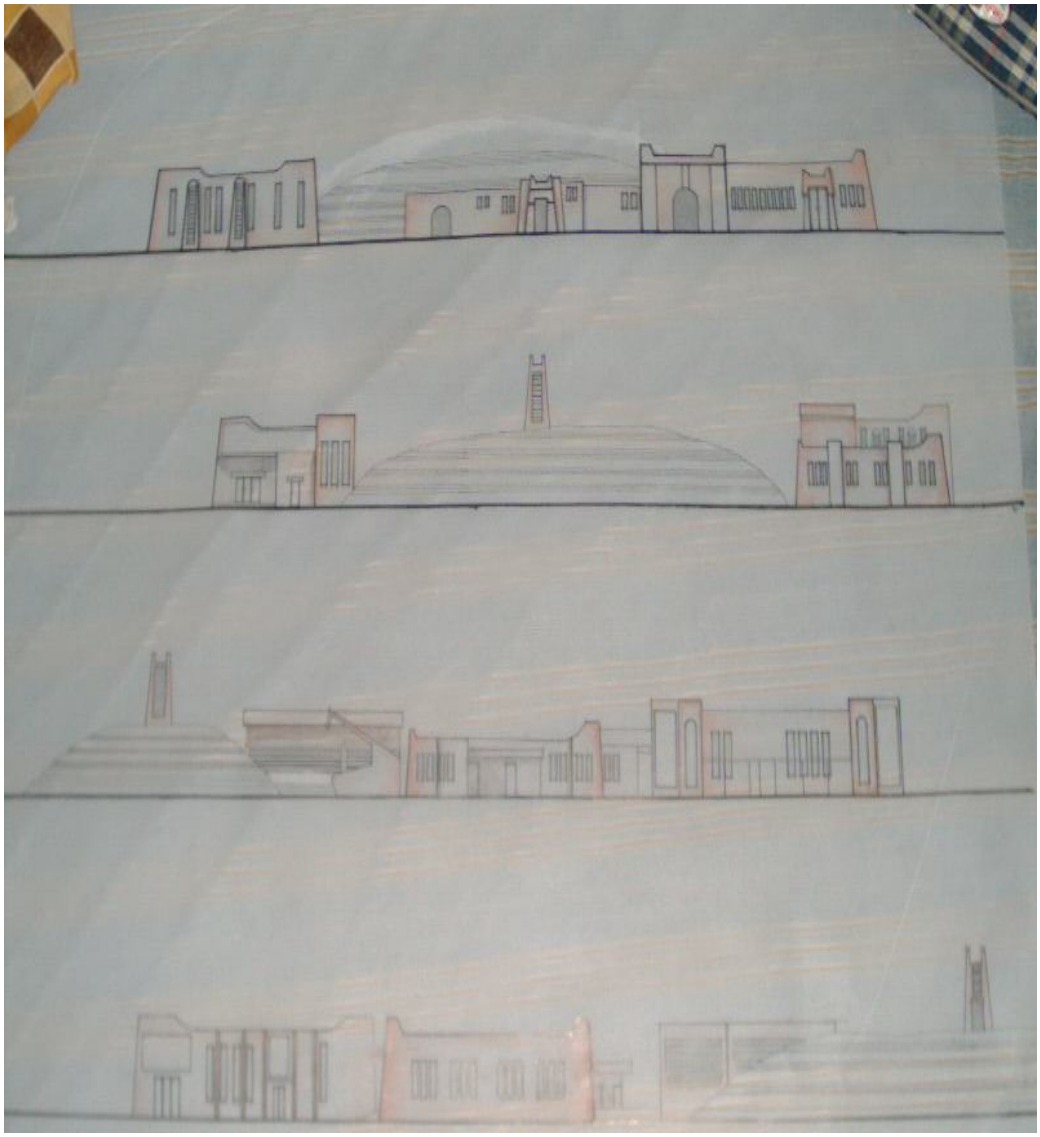


Plate 8.3 Elevations

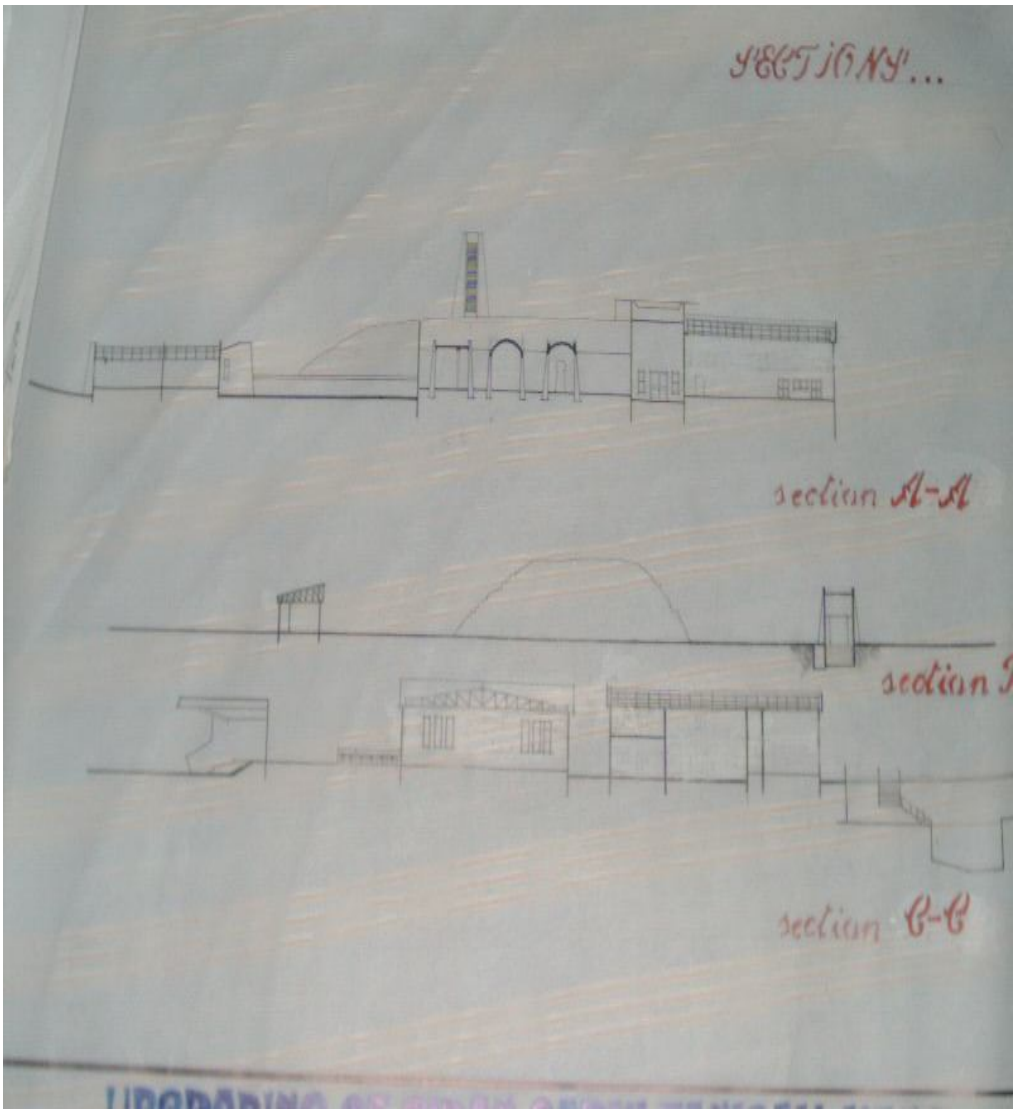


Plate8.4 Sections

8.5 SCHEDULE OF ACCOMMODATION

1] RESEARCHER'S ACCOMMODATION

Function	**No.**	**Size**	**Area**
Bedroom		5 x 3	15
Toilet		2 x 3	6
Common room		14 x 10	140
Gymnasium		10 x 10	100
Restaurant			
Kitchen		7.5 x 7	52.5
Store			
Library			
Maintenance unit			
office			
Store			

2] EXECUTIVE/ COUNCIL MEN'S LODGE

Function	No.	Size	Area
Bedroom	4	6 x 5	30
Toilet	4	4 x 4	16
Living room	2	6 x 4	24
Reception	1	14 x 6	84
Store	2	5 x 5	25
Entrance *Zaure*	1	10 x 6	60
Maintenance unit	1	3.5 x 2.5	8.75

3) RESEARCH CENTRE

Function	No.	Size	Area
Mosque	1	15 x15	
Toilet	3	5 x 2	10
Discussion rooms	2	7 x 4	
Office	4	6 x 5	
Reception	1	8.5 x 7	

Library	2	16 x 16	
Entrance *Zaure*		8.5 x 7	
Research laboratory		7.5 x 5.5	

3) EMIR'S CHAMBERS

Function	**No.**	**Size**	**Area**
Shamaki			
Reception			
Sitting room			
Bedroom			
Living room			
Balcony			

5) BANQUET HALL

Function	**No.**	**Size**	**Area**
Banquet hall			

Servery			
Toilet			

6) DURBAR ARE NA

Function	**No.**	**Size**	**Area**
Grand stand			
Hill sit-out			
Horse stable			
Tack room			
Hay stack			
Durbar ground			

8.5 CONSTRUCTION MATRIALS AND METHODS

Considering the need to impact a traditional appearance on the site requires careful usage of materials that will give the desirable effect.

The new buildings will be constructed in a manner that will compliment the existing mud building on the site. Consideration shall also be made towards provision of easily sustainable materials and maximum comfort.

FLOORS; The use of concrete over hardcore shall be adopted. The damp proof course shall be laid to the floor in protection against water rising and penetration to the surface floor, this is liable to happen due to the fill-in of the gulley on site. The floor finish of the existing Palace shall be in white marble laid over the traditional rammed floor. The floor finish in the remaining parts of the site includes use of terrazzo with ebonite strips in traditional motifs, smooth and non-slip ceramic tiles and interlocking paving tiles for the external walkways.

WALLS; The conventional concrete block work will be used. The walls shall be floated and plastered in concrete. The sandpapered wall will be finished in granite crystal paints, in the colour of deep brown. The building areas that have decorative motifs were done with strips of plaster of Paris P.O.P. and coloured in Royal colours (blue, green, red).

LANDSCAPE; The surroundings of the buildings were landscaped with exotic plants. A royal garden was provided , landscaped with carpet grass , shrubs and flowers. An attempt towards maintaining the royal heritage in landscape by placing cotton trees in every courtyard, which indicates the presence of Royalty.

CHAPTER NINE

9.1 RESEARCH CONSIDERATION IN DESIGN

Amongst the major features of Kano Palaces are adaptability to new functions, the design incorporated modern functionality that are linked to cultural heritage. The functional spaces are a repetition of squares and rectangles with intermediate spaces (Zaure) . The uses of courtyard were also evident in the accommodation zones.

The major features of palaces represented in the design includes the pinnacles (Zanko), this is represented in a different manner , they are wider sloping parapets as against the straight and pointed conventional type. The implementation of exaggerated wall height was evident in all the buildings which indicated power and authority.

The application of few fenestrations was emphasized, so as to maintain the exquisite but simple elevation of Palaces. The windows are mostly rectangular, an imitation of the Hausa slits. The traditional theme for application of portals on entrance ways is adopted, bold motifs, usually in the forms of the northern star was applied.

9.2 RECCOMENDATION

Globally, culture and heritage has become a tool towards enhancing publicity and financial upliftment. The adoption of historical buildings to such ends is a means of ensuring re-use of historical monuments.

The adoption of historical monuments into museums is an inadequate practice due to the poor appreciation and utilization of such in these parts of the world. In developed countries historical Palaces are being upgraded into resorts, hotels e.t.c .depending on the need for such facilities in their locality.

Therefore, I recommend the upgrading of other partial Palaces of Kano for public appreciation so as to keep it from becoming ruins due to lack of usage. This practice will enhance the tourism market of Kano state as well as permitting the Kano emirate play a major role in the tourism market of Kano, considering its history and achievements are what sets Kano State apart from other hausa states

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9.3 CONCLUSION

The hausa Architecture that we visualize today is a product of evolutions over hundreds of years. These changes occurred as a response to surrounding circumstances.

The research identified the intellectual capability of the Hausa mason in adapting his buildings with the economic and social status of his patrons. The buildings of the royalty went through subsequent changes, from an ordinary mud house to a change in spatial organization due to economic buoyancy, from use of building elements for structural purposes to adapting them as aesthetic purposes, from use of plain surfaces to application of decorations due to Islamic/ Arabian influences, amongst many others.

The Palaces of Kano have been identified to posses a unique capability in adaptation .The ancient Palaces were discovered to have under gone changes in functions from one period to another, in an attempt to enhance continuous usage.

The upgrading of Gidan Sarki ,Fanisau, have created a new outlet for adequate usage, maintenance and appreciation of a Historical site and building. The adoption of certain parts of the existing building as a research centre will provide first hand appreciation of the hausa Architecture as well as ensure its sustainability. While the new extensions

in the palace are modern facilities adopting the ingenuity of the Hausa mason without compromising the functionality of the facilities.

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