

Driving Factors of Continuity for Kano Emir Palace towards Safeguarding its Cultural Heritage

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ABSTRACT

Preservation and safeguarding cultural heritage juxtaposed with a living dimension have become a global concern in heritage studies. Traditional palaces in the Hausaland of northern Nigeria are conceived in earthen form, featured with continuity of tradition, and embodied with a living community. Thus, its conservation intervention prompts the Palace to renewal, reconstruction or expansion, to facilitate current needs. The interventions contravene the Eurocentric principles of conservation that oblige the prevention of changes on monuments' materialism and the spaces it occupies. In contrast, the contemporary approach is a more socially inclusive approach that embraces community engagement. Despite the richness of living heritage sites in the country, research aiming to conceptualise conservation approaches in Nigeria is deficient. Hence, this paper aimed to explore the driving factors of continuity for Kano Emir Palace towards safeguarding its cultural heritage. A semi-structured interview was conducted with 12 traditional builders and analysed with NVIVO 12. It is found that driving factors are embodied with mediating,

deteriorating, and reviving dimensions that prompt the Palace transformation whilst safeguarding its cultural heritage. The paper concludes that the heritagisation of Kano Emir Palace entails assigning values unto spiritual content and decreed spaces of its monuments for the continuity of the inherent function, regardless of material lost and transformation. Besides, a 'location-based conservation approach' is suggested

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as a supplementary paradigm of heritage studies. The framework can be designated in heritage policy for living heritage sites, including functioning traditional palaces in Africa.

Keywords: Community-conservation approach, cultural heritage, driving factors, Kano Emir Palace, living heritage

INTRODUCTION

Conservation conceptions in heritage studies are continuously becoming distinct and changing due to varying values evolving from particular cultures and contexts (Vecco, 2018). Therefore, a particular heritage's interpretations and preservation treatment may not suffice the same treatment for a diverse heritage (Baird, 2013). Besides, heritage values cannot be generalised because local situations and the management of notions change with changing contexts (Chirikure et al., 2010). Thus, heritage conservation is a devised social means of understanding the reality of people's contemporary lives and their relationship with the condition of their environment (Smith, 2006). Therefore, heritage conservation remains a dynamic phenomenon that should be treated with distinct evaluation outcomes of a particular heritage context to avoid conflict of notion.

For the reasons mentioned earlier, Vecco (2018) emphasises the concept of genius loci as the denomination in determining a place's cultural significance and heritage-making. The loci concept will explore a holistic entity and the reality of tangible

and intangible identity and experiences a particular community evokes towards safeguarding its heritage (Vecco, 2020). Sinamai (2020) posits that the Eurocentric heritage discourse is an inverted notion of African heritage practices. For this reason, Ugwuanyi (2020) African heritage scholars, including Nigeria, should conceptualise their heritage-making, emphasising place-based conception towards suiting African-loci. Thus, Bwasiri (2011) contends that African heritage scholars need to delineate the meaning of heritage conservation from their indigenous living spaces. Therefore, there is a need to explore what parameters define and suits the African cultural framework.

Meanwhile, conservation conceptions in sub-Saharan African countries are featured with cultural expressions and continuity of traditions to ensure their cultural heritage's survival. Their heritage inheritance is attributed to the complex religious, traditional, and spiritual beliefs enriched with diverse tangible and intangible heritage (Ngoro & Wijesuriya, 2015). Thus, African communities need continuity to sustain their heritage in time and space, whilst the monuments respond to the reality of the communities' living traditions. It is folklore that monuments in Africa are treated momentarily in a cyclical phenomenon, ensuring the continuity of spiritual traditions and little concern about physical conservation (Graham, 2002). Likewise, Ugwuanyi (2020) asserts that the heritage historicity in Nigeria is cyclical, imbued with values and myths according to their contemporary lives. However, architectural heritage conservation in Nigeria is still in its

infancy when ascertained in heritage studies (Osasona, 2015). Nonetheless, few studies have been conducted on historical buildings.

In the southern part of Nigeria, colonial offices and houses encroaching deterioration are suggested to be reused as tourist sites (see Olagoke, 2014). Kolo (2015) suggested that the British post office colonial buildings be reused as commercial banks or museums. It is also found that the communities of Calabar metropolis in Cross Rivers state are converting their residential building for commercial uses (see Ojikpong et al., 2016). At the same time, the deteriorating Afro-Brazilian residential buildings in use are called upon for maintenance with recommendations (see Osasona, 2015, 2017). Then the colonial religious buildings, including churches and mosques, are subjected to physical modifications of fabric and facelifts intervention. Consequently, they are reconstructed to accommodate the growing congregation and neglecting the architectural and artistic values. Thus, spiritual values are prioritised over the material fabric (see Sabri & Olagoke, 2019a, 2019b, 2020, 2021).

While conservation studies in northern Nigeria, particularly in the Hausaland, is bounded on investigating its indigenous architectural characteristics, building materials, structural components, elements, and motif designs (Agboola & Zango, 2014; Dmochowski, 1990; Saad, 1981). Others studied the spatial configuration, organisation, and planning of functions and spaces in Hausa traditional architecture (see Auwalu, 2019; Muhammad-Oumar,

1997; Umar et al., 2019). While due to the fragile earthen structures in the north, the factors that influence their sustainability were studied (for example, Danja et al., 2017; Sodangi et al., 2011). For example, Umar (2017) asserts that economic status and environmental factors embodied with rainfall influence, poor roads, and drainages led to the transformation of mud houses to a modern look in the Kano metropolis. Thus, recommendations have suggested the deterioration and collapse occurrences of earthen structures due to the rainfall influences (see Eneh & Ati, 2010).

The conception of heritage conservation studies in Nigeria implies that it will study colonial buildings embodied with international styles. However, there is a lack of improvising what constitutes the meaning of conservation in its local communities. Notably, a study on Nigerian communities imbued with their culture, values, and myths is found scanty. Despite the richness of living heritage sites in the country, research aiming to conceptualise such conservation approaches in Nigeria is deficient. Thus, studies in living heritage sites with people, places, and cultures imbued with values receive less attention in Nigerian academia. This study contextualises its research-based place in Kano Emir Palace, functioning with a perpetual community embodied with culture, myths, and spiritual values. Hence, the study aims to explore the driving factors of continuity that mediate changes towards safeguarding the cultural heritage of Kano Emir Palace.

THE CONCEPTION OF LIVING HERITAGE SITES

The conception of living heritage aims (1) to develop a community-based approach as a conservation and management tool and (2) to promote traditional knowledge systems in conservation practices (Wijesuriya, 2018). Indeed, communities with a living dimension need both the monument and the continuity of their practice, including Kano Emir Palace. Thus, there is a need to scale both the tangible and intangible features of a community's heritage, exploring and determining which features carry more weight values (Pocock et al., 2015). Aikawa (2004) asserts that both features remain interdependent. In the same vein, intangible heritage constitutes meanings, knowledge skills, and values that portray the understanding of people's tangible heritage in their context (Smith & Akagawa, 2009).

Living heritage sites are imbued with the concept of continuity (Wijesuriya, 2018). At the same time, continuity is embodied with serving heritage's original function (Poulios, 2014). The additional elements of continuity include (1) connectedness of original community to the heritage, (2) caring for the heritage expressed through traditional knowledge and management system, and (3) cultural expression through evolving tangible and intangible heritage expression responding to changing circumstances (Poulios, 2014; Wijesuriya, 2018). Wijesuriya (2005) added that continuity is embodied with changes. Hence, as continuity is the crucial dimension of living heritage, thus changes remain

inevitable. For example, Poulios (2014, p. 23) asserts that "conservation in the context of living heritage approach does not aim at preserving the fabric but maintaining continuity, even if the fabric might be harmed in certain occasions". Moreover, the community embraces changes/evolution suitable to their present condition for their continuity (Poulios, 2010). In the ongoing continuity, Foster and Jones (2019) postulate that heritage materialism can be created and recreated through the replica of the materiality and craft practices, recognisable to the expectations of materiality, setting, and place. Moreover, Boccardi added that replicating craftsmanship by the living heirs is negotiable since the craftsmanship is revived in the blood and spirit of the master builders attributes (Boccardi, 2018).

THE KANO EMIR PALACE

The Kano Emir Palace was built in the 15th century from 1479-1482 by Muhammadu Rumfa (Barau, 2014). The Palace is located in the Hausaland of the northern part of Nigeria and situated within the city wall of the Kano metropolis, as seen in Figure 1a (Liman & Adamu, 2003). It is clichéd as a town with numerous wards and 4000 residents (Barau, 2014). To the present day, the Palace is functioning as a living space, dwelled permanently by perpetual community within the Palace fortified fixed boundary, as seen in Figure 1b. The Palace function is still in use, the core community remains perpetual, and the community persistently safeguards its intangible and tangible heritage continuity.

The intangible functions include socio-cultural, administrative, and religious, including durbar festivals, court sessions, and Islamic congregation activities. The intangible function of daily practices sides with the conception of continuity as the key phenomenon of living heritage sites (Poulios, 2014; Wijesuriya, 2018).

The Palace is conceived in earthen form and built by the master masons, embodied in Hausa traditional architecture (Bilyaminu, 2017; Nura, 2014). Figures 2a, b, and c displays the local building materials, including building bricks *tubali* (see Figure 2a), local plaster *makuba* (see Figure 2c), and the wooden rafters *azara* (see Figure 2b) (Dmochowski, 1990). One of the Palace’s fascinating architecture is the exaggerating ceiling design of the Hausa vault, called Bakan Gizo, literally, the bow

of a spider, as seen in Figure 3. Concisely, the master masons attributed the spider’s web as genius creativity and conceptualised it in the early 19th century (Saad, 1981). The Hausa vault spans eight meters high without intermediate support, as seen in Figure 3 (Denham et al.,1985; Last, 1980; Saad, 1981).

However, the Kano Emir Palace being in earthen form and is influenced by the heavy annual rainfall scourge (Liman et al., 2014). Meanwhile, earthen structures tend to be the fastest heritage to encroach decay than any other heritage site property due to rainfall influence and the fragile material it embodies (Correia, 2016). Thus, the Palace has undergone severe alterations and rehabilitations responding to modernity (Dmochowski, 1990). How did the Palace change over time, responding to continuity

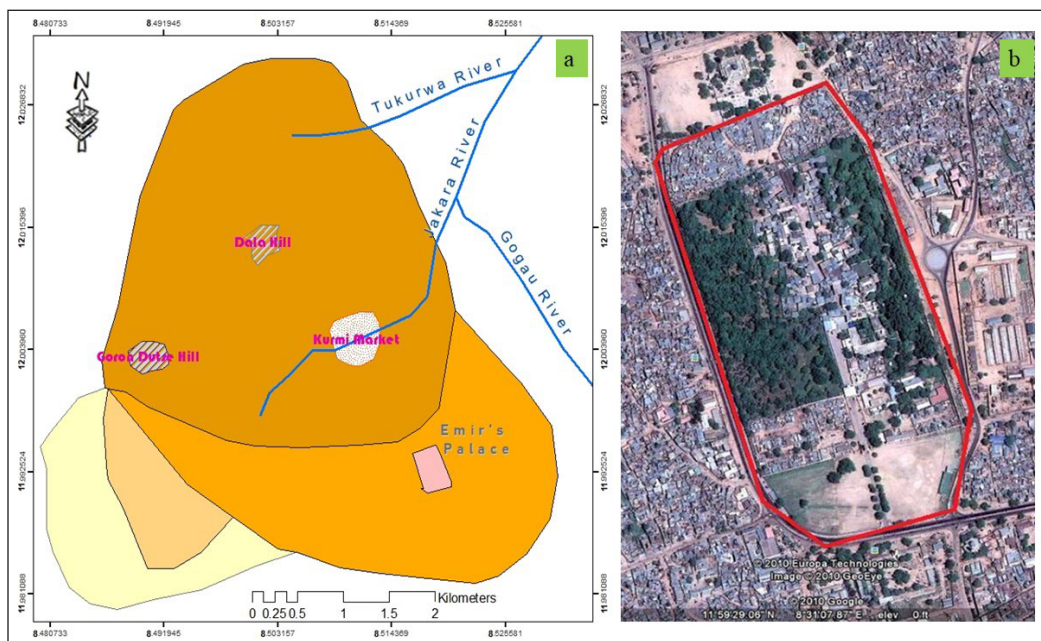


Figure 1. (a) The developments of walls around Kano City wall showing the Kano Emir Palace (Liman & Adamu, 2003); (b) Google earth image of Kano Emir Palace (Barau, 2014)

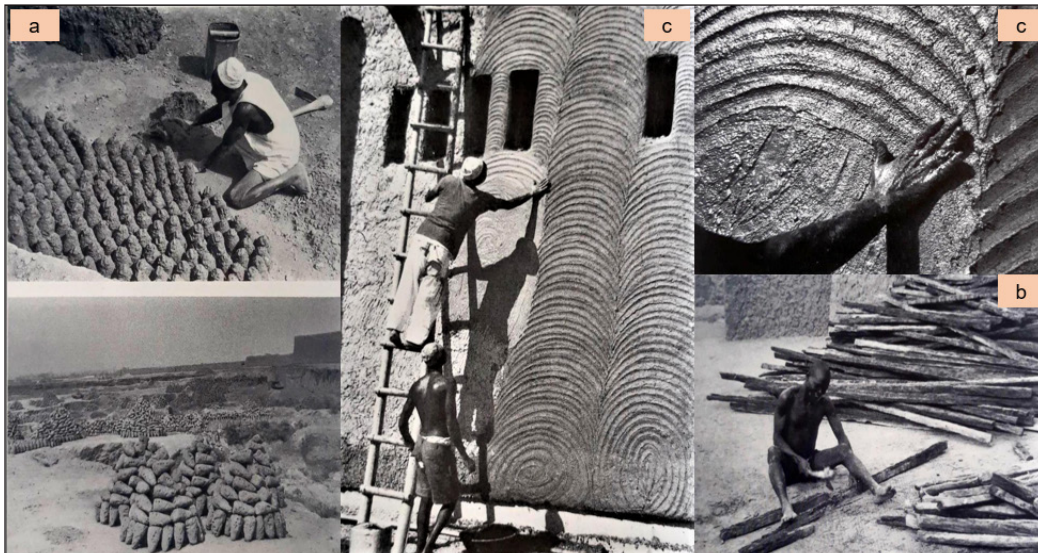


Figure 2. The locally sourced building materials preparation and traditional construction technique (courtesy of Nigerian Commission for Museums and Monuments; Dmochowski, 1990)

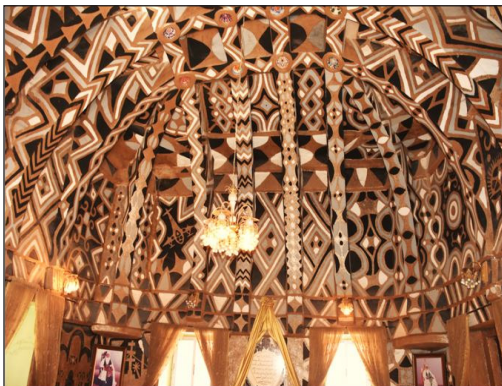


Figure 3. Kano Palace Emir's court chamber *Soron Bello* displaying the Hausa Vault *Bakan Gizo* in its earthen form

and modernity within time and space? In the meantime, Sully (2007) postulates the need for heritage evaluation by addressing key questions such as heritage, how it is used and cared for, and whom. Besides, Vecco (2018) added and for how long? Hence, this study will explore the key questions during the evaluation of Kano Emir Palace heritage-making.

RESEARCH METHOD

The traditional builders associated with the Palace are the unit of analysis for this paper. They are the closest ally to the Emir towards conceiving and maintaining his structures, reflecting his needs and requirements. Moreover, they know every nook and cranny of the Palace (Nura, 2014; Saad, 1981). Thus, they are the respondents towards delivering information on the driving factors of continuity imbued with changes for Kano Palace. The in-depth interview involved 12 participants. The 12 participants were coded from TB-1 to TB-12 to remain anonymous (see Figure 8). A smart recording device was used for recording the interview sessions. Thematic analysis was employed to explore the driving factors using Nvivo 12. Similarly, the retrieved archival photos and fieldwork photos were also analysed. The methodological framework is illustrated in Figure 4.

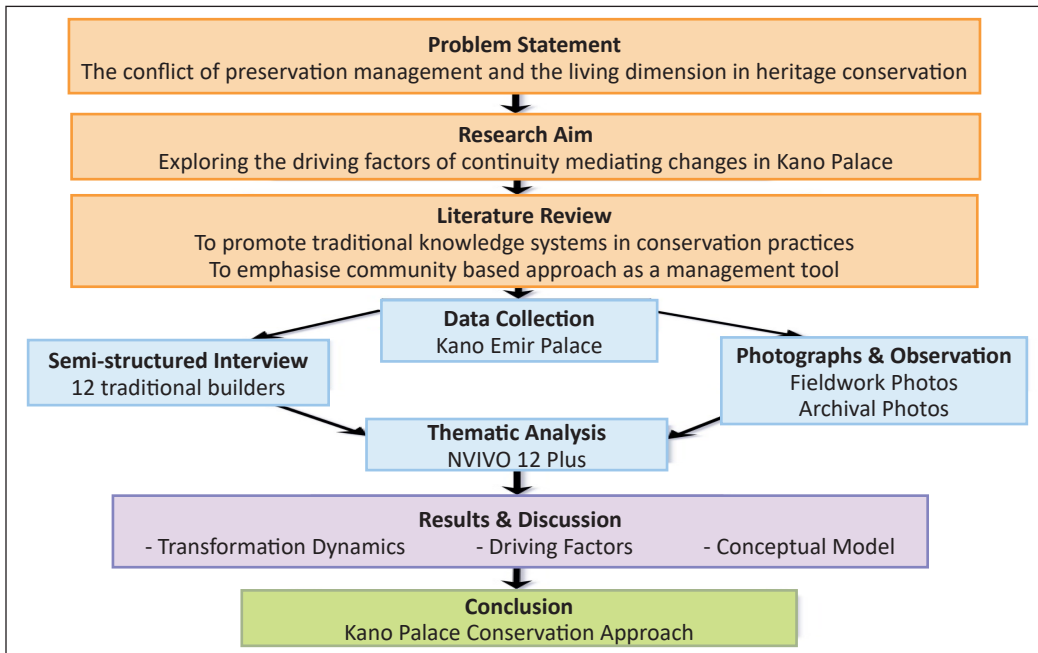


Figure 4. Research methodology flow chart

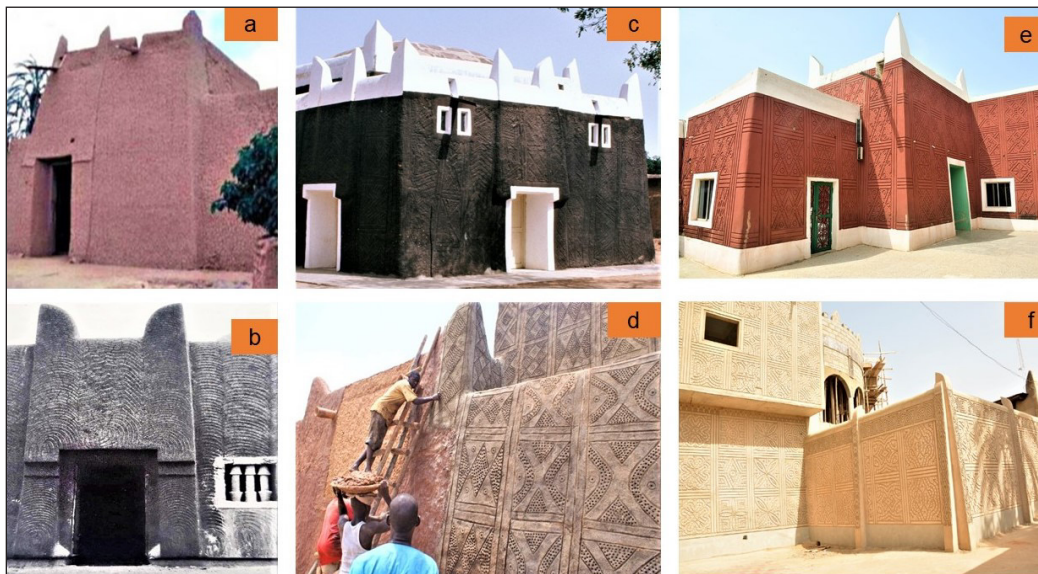


Figure 5. The transition of the Kano Palace monument's earthen fabric according to Skills and technological advancement. (a) Kano Emir Palace Northern gate, Kofar Fatalwa (courtesy of Oluibukunola F. Esuruoso collections #9360); (b) An entrance foyer façade (courtesy of Nigerian Commission for Museums and Monuments; Dmochowski, 1990); (c) The Crown Chamber; (d) Replacement of Makuba with cement reviving the design motif (NCMM report 2013, courtesy of Nigerian Commission for Museums and Monuments; Dmochowski, 1990); (e) Cladding of palace guest-chamber Soron Giwa in masonry wall construction; (f) Reconstruction of Emir's wing in modern block form reviving the cultural elements and identity. (R. Keith Rowan collection, courtesy of Aga Khan Documentation Centre, MIT Libraries # 168924)

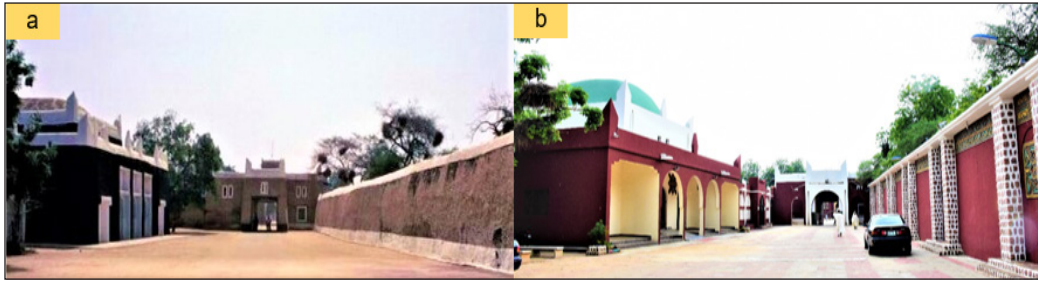


Figure 6. The Kano Palace crowning chamber (left) and part of the royal cemetery fence (right): (a) shows the Crowning chamber and all structures in an earthen form and the floor paving in bare sand (R. Keith Rowan collection, courtesy of Aga Khan Documentation Centre, MIT Libraries # 168942); Then (b) shows the Crowning chamber and the wall on the right-hand side is reconstructed based on spirituality and place attachment notion. Also, the pavement is modernised to concrete interlocking from the bare sand flooring



Figure 7. (a) Aerial view of the monumental guest-chamber *Soron Giwa*, showing the zinc roof sealing the mud roof and then cladded with the masonry wall; (b) The preserved interior of soron Giwa in its earthen form



Figure 8. The Emir's wing self-collapse and demolition process after attaining ageing and limit of repair

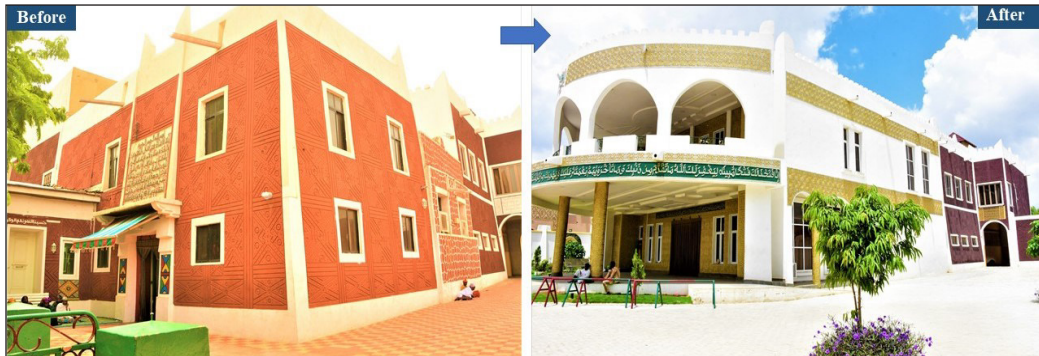


Figure 9. Kano Palace Emir's wing reconstruction based on spirituality and place attachment notion

DATA ANALYSIS AND RESULTS

The 12 interviewed audio recording files were transcribed. During data collection, each respondents' interview was transcribed before proceeding to the next respondent. It is to ascertain the level of exhaustiveness and data saturation. After every transcription process, each respondent was revisited for the member checks procedure to acquire the credibility and validity of the data before analysis (Birt et al., 2016). All the respondents were satisfied with their transcription because the interview was cautiously transcribed by listening to the recording device (Gibson & O'Connor, 2017). Henceforth, the 12 transcripts

were analysed using Nvivo 12 plus to explore the recurring themes using thematic analysis. Various phrases were highlighted during the open coding, according to each respondents' transcript's response, as seen in Table 1, displaying the frequency of coding references.

Hence, during the opening coding, meanings were assigned against each transcript and subsequently across the 12 transcripts. Next, the generated codes were collated and scrutinised through revisiting, revising, reorganising, and reinterpreting (Braun & Clarke, 2019). Finally, similar codes were condensed to form a theme, while less recurring unclear codes were

Table 1

Coding references of the traditional builders on the driving factors of continuity themes

S/N	Fabric Loss Influential Factors Themes	Frequency of coding references	Traditional Builders Responses
1	Building Adaptability	25	7
2	Change of use	27	12
3	Decline of Master Masons	54	12
4	Material Ageing	35	9
5	Evolving of Building Materials	27	12
6	Rainfall	66	12
7	Repair Limitation	45	10
8	Spirituality & Place Attachment	51	12

discarded (Braun & Clarke, 2019). Hence, eight themes were determined and concisely renamed in a succinct meaning, as seen in figure 10. Accordingly, Figure 11 portrays the responses of how the traditional builders emphasised in the theme-making. While Figure 12 reflects the pattern of how each traditional builder responded during the interview. Then Table 1 shows the frequencies of coding references ranking order against each traditional builder response on a particular theme.

DISCUSSION

The paper determined eight (8) driving factors of continuity embodied with Kano Emir Palace's changes, evoked by the Kano Palace community. The eight driving factors are repair limitation, rainfall, material ageing, the decline of master masons, building adaptability, change of use, evolving of building materials, spirituality and place attachment.

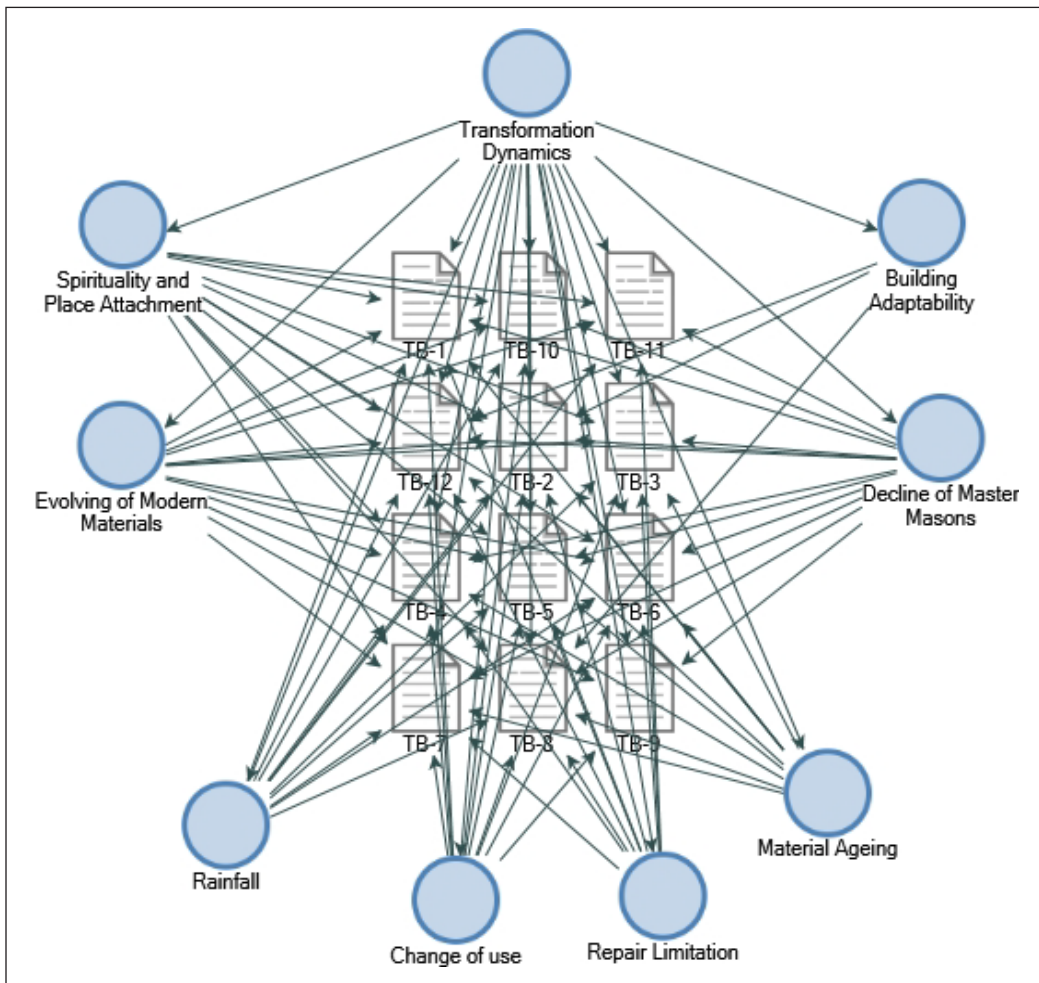


Figure 10. Thematic project mapping of the eight recurring themes elicited from the 12 traditional builder

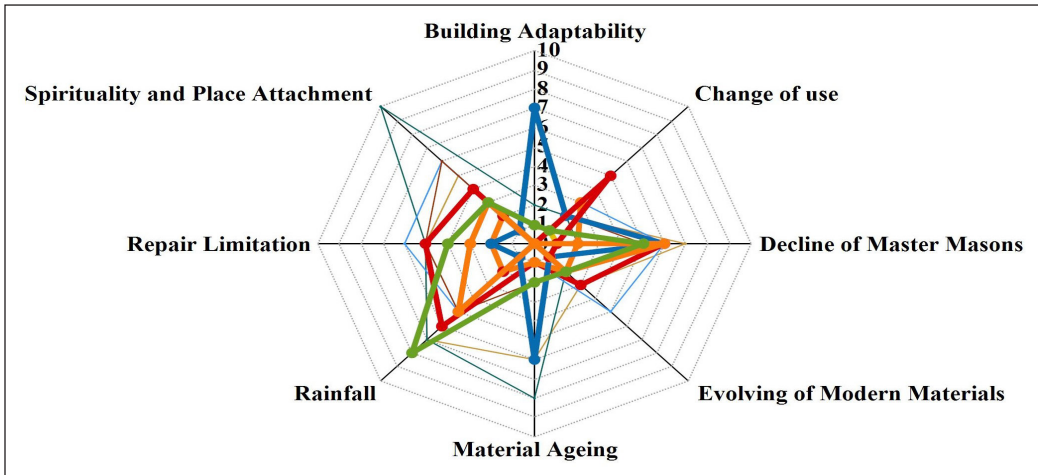


Figure 11. Radar analysis portraying the emphasis of the traditional builders towards elucidating the eight recurring themes

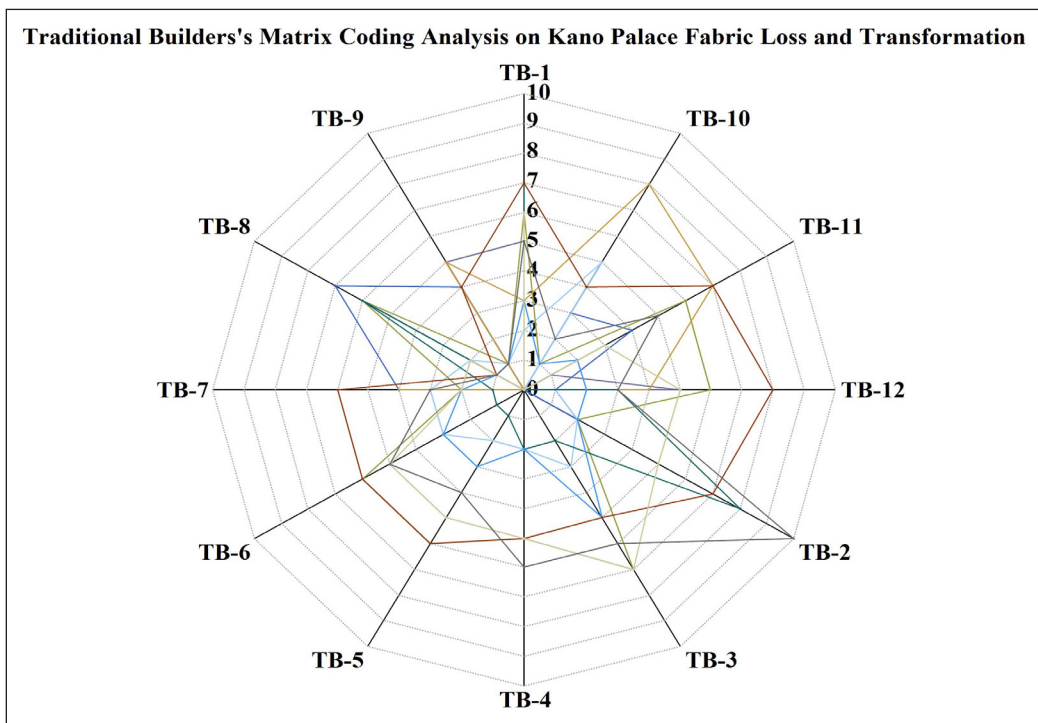


Figure 12. Radar analysis portraying the pattern of the interviewee's responses during the interview

Rainfall

Rainfall portrays the frontline driving factor of changes that prompts the loss and transformation of the Kano Palace earthen

fabric (see Table 1 and Figure 11). The primary reason is that the Palace is conceived in earthen form and contextualised in a semi-arid region, receiving periods of

annual rainfall (Liman et al., 2014). Hence, fabric maintenance is carried out annually to replace the eroded earthen plaster layering on the wall and roof surfaces: *“the consecutive Emirs of Kano Palace remain ever attentive to our needs towards preserving the earthen monuments. However, rainfall remains the unquestionable natural agent that influentially erodes the fabric of the Kano palace monuments annually”* (TB-8). This phenomenon parallels the assertion that earthen heritage structures are the fastest properties to encroach decay (Correia, 2016).

Suppose the layer is not replaced before the following season. In that case, the earthen structures are vulnerable to collapse for being exposed to excessive rainfall scourge: *“If the replacement of the layer is not restored, it becomes vulnerable to the structural stability of the earthen structure. If this persists without urgent repair, the structure over time shows sign of self-collapse”* (TB-2). Therefore, the rainfall scourge is the unquestionable and undisputed disturbance that inevitably erodes the Palace fabric due to the climatic condition. Hence, the community annually creates and recreates the fabric using the same material for the continuity of the Palace tradition. Thus, the creation and recreation of the fabric sides with heritage materialism-revivalism by replicating the same material (Foster & Jones, 2019).

The Decline of Master Masons

The practising master masons are inevitably declining, either through attaining ageing

or passing away: *“The current issue we are facing is that majority of the Kano Emir Palaces’ master masons are dying. In 2005 a considerable population passed away. The few that are alive are now are very old”* (TB-10). On the one hand, the master mason inexistence contributed to the inability to create and recreate the Palace monuments’ quality artistry in their earthen form. On the other hand, the current living heirs cannot achieve the craftsmanship of their forefathers, towards reviving the monuments in an earthen form: *“All the monuments that have been built for more than 100 to 250 years have outlived their life span and require the master masons’ handy work, who is unavailable. At the same time, the youngsters are not passionate about continuing the traditional practice”* (TB-11). Thus, the decline of master masons means the scarcity of the master builders and the low quality of the artistry in earthen form. Therefore, the chance of renewal or reconstruction of stable and reliable earthen construction is becoming more impractical.

A probing question was asked about the status of the current traditional builders: *“Well, the youngsters have shifted their craftsmanship to modern format, in the spirit of reviving the ancestral craftsmanship in the modern look using modern materials. Hence, they fully participate in Kano palace’s arts, and decoration after contractors have finished their job”* (TB-5). The shifting to modernity implies that the living heirs of the master masons perpetually revive the Palace nomenclature identity in the spirit of their ancestors in modern form. This approach

is similar to Boccardi's (2018) notion on craftsmanship revivalism unto heritage. The similarity is because the traditional builders, the living heirs of the Kano palace master builders, are done by replication. Hence, as the Palace community embraces new building materials, the continuity remains perpetual and cyclical embodied with changes (Poulios, 2014; Wijesuriya, 2005).

Spirituality and Place Attachment

This theme is regarded as the prevailing schemata and practices of the Palace community towards safeguarding their heritage imbued with values and notions (see Figure 11). It mediates the Palace continuity with transformation to the present day. It is initiated once an Emir inaugurates a monument imbued with a function on a designated space, then that space becomes a decree. Thus, through these planning processes, the Palace undergoes formation and expansion over time. Then the spirituality notion is the spiritual contents embedded into every monument during the inauguration on the decreed space. The spiritual contents entail written inscriptions from the Islamic Holy Koran verses or abstract symbols written from unknown phrases. The materials are wrapped and encased in a pot or cloth. Finally, they are embedded within or beneath a monument during construction: "*Our forefathers prepare the manuscript arsenals. They are placed beneath the building foundation or in walls or roofs to protect the monument from evil calamities and prolong the life span of the earthen structure*" (TB-8).

Hence, once a monument embodies the spiritual contents and serving its imbued function on its decreed, the heritagisation process is accomplished. Thus, the Palace community perpetually and mutually initiates a nostalgic psychological bonding to that decreed space. Accordingly, the decreed space, continuity of a function, and spiritual contents imbued in the monument are the three psychological dimensions that the Palace community intrinsically values with thoughts and memories. The psychological bonding initiated with thoughts and memory on the decreed space with the spiritual contents embodied in the monument is where 'place attachment' comes into play. Therefore, the Kano palace's tangible and intangible components are interdependent and somewhat not compartmentalised. This mutualism sides with the notion of upholding the interdependency of tangible and intangible features of a heritage (Aikawa, 2004; Bwasiri, 2011; UNESCO, 2003).

The Kano Emir Palace being a living space, is perpetually featured with growth and development. Thus, a monuments' capacity towards accommodating the Palace members is bound to become inadequate in the future. For example, the Palace crown chamber, *soron zauna lafiya* was demolished and enlarged twice and reconstructed on the same decreed space. The first reconstruction was revived in its earthen form in the 1930s. Then the second revival was reconstructed in concrete built form in 1996 (see Figure 6): "*Court halls in Kano palace over time attain short of spatial capacity due to the*

ever-increasing of population, including Emir's council members, chieftains, titleholders, community masses or guests to engage gatherings or meetings" (TB-7). Therefore, once a monument attains short of its performance, whether the monument is structurally fit or in disrepair, it must be demolished and expanded on that exact location: *"During the reconstruction, all the spiritual contents are placed back intact. The placing back of the spiritual content forms respect. It maintains the historical monuments' location, serving its original function on the decreed space initiated by the ancestral Emirs"* (TB-3). Hence, regardless of material, the spiritual contents are always safeguarded and placed back in the new construction after demolition. The placing back is implemented on the same decreed space, with the monument serving the same function. These findings fulfilled the evaluation of the Kano Palace undertaken during their heritage-making, as postulated by Sully (2007) and Vecco (2018). Moreover, the Palace approach sides with Poullos (2014, p. 23) notion that living heritage conservation aims to preserve the intangible dimension and not the fabric, even if it may be harmed.

Repair Limitation and Material Ageing

The majority of the traditional builders emphasised repair limitation and material ageing as the factors that influence the sustainability of the palace earthen structures (see table 1). They connote these two themes as the notable phenomenon that inevitably ends the life span of the Kano Emir Palace

earthen monuments. The ending of the monuments' life span is related to when the imbued local materials attain ageing. One of the traditional builders made a narration on how the rubbles of the collapsed building are seen as evidence showing the materials have attained ageing: *"If you look at the debris of the building, you will see the soil has become like a cloud of dust as its glutinous properties are gone. Even the embedded twigs, which function as reinforcement wiring, has deteriorated and eaten up by the sand over time"* (TB-2).

An exemplar is the Emir's wing that outlived for about 150 years in its earthen form. The embodied twigs and the soil had attained ageing, which leads to the structural instability of earthen monuments. The timber sections shift, causing settlement to the structure and constitutes cracks all over the wall. At this juncture, the component of the entire structure becomes irreparable and highly at risk. In 2018, Part thereof of the Emirs wing started collapsing (see Figure 8): *"When the moment settles and form cracks, next is falling part thereof and eventually the building will collapse vulnerable to the lives of the surrounding people if not demolished"* (TB-9). Thus, to avoid loss of lives and properties, the Emir's wing was demolished and reconstructed on the same spot according to the spirituality and place attachment notion. The reconstruction was revived in concrete-built form (see Figure 9). This approach is in harmony with Poullos (2010, p. 17) claims that conservation in living heritage sites embraces change/ evolution suitable to the present community for their continuity.

Building Adaptability and Change of Use

Being a living heritage, the Palace population remains to evolve and not static. Hence, the behaviour of the Emir and the community also changes responding to time and modernity. Undoubtedly, the space requirement initiated at the beginning will become inadequate, and the preferences to material and design also will be upgraded: *“Yes, as time changes, the ever-increasing population evolves, demanding bigger spaces. Also, the materials used in the Palace are upgraded gradually due to the exposure of the Emirs travelling abroad and receiving local and international guests”* (TB-1). Hence, these mandates layers of changes to structures repurposing to suit every new Emir’s needs. Thus, the perpetual Emirs private wing, wards, the private chambers, and the court halls must tolerate building adaptability. A typical example is the crowning hall chamber that was explained earlier (seen Figure 6).

Evolving of new Building Materials

The evolution and discoveries of new building material embodied with advancement in skills and technology lead to the palace transformation over time. The trend of the changes occurs at a periodic generation responding to modernity. Thus, whenever an intervention is intended, the Palace incorporates new materials towards upgrading the living standard and safeguarding the cultural heritage: *“You know, for every generation, modernisation and technology evolve, so the craftsmanship*

and knowledge improve with adopting new building materials. Therefore, every Emir at his time tries to integrate new and qualitative materials into new interventions for the welfare of the Palace and suits his lifestyle” (TB-2).

An example of the Kano palace transitions towards an upgrade in material use can be seen in Figure 5 from 5a-5f. Particularly, Figures 5a to 5c are transitions of the same earthen fabric form. In figure 5d, the cement material is applied on the monuments’ surfaces by removing the local plaster, *makuba*, done in the 1980s. Then Figure 5e shows the Palace guest-chamber, *soron giwa*, being clad with masonry wall construction in the mid-1990s by preserving the earthen form from its interior in the mid-1990s (see Figure 7). Finally, Figure 5f shows part thereof of the Emir’s wing after total reconstruction after attaining ageing and limit of repair, as explained earlier. The wing is restored according to the spirituality and attachment notion whilst reviving the cultural identity. Hence, to protect lives and properties due to the ageing of the fragile material, the evolving of building materials are embraced to survive and safeguard the Palace cultural heritage.

CONCLUSION

The driving factors of continuity for Kano Emir Palace are explored. Accordingly, rainfall, material ageing, and repair limitation posed to be the deteriorating factors of continuity. They necessitate replications and replacement through the

creation and recreation of materiality, embodied with a variation of craftsmanship. Then, building adaptability and modern material invasions are the reviving factors of continuity that prompt changes imbued with transformation. Whilst, the revival processes are implemented by taking the Palace nomenclature identity into cognisance during the interventions. Finally, the decline of master masons, change of uses, and spirituality and place attachment were revealed as the mediating factors of continuity. Their phenomenon shapes the Palace conservation approach in the ongoing contemporary needs and the reality of the Palace community. Therefore, the eight driving factors are interrelated towards embodying changes and transformation of the Palace in the ongoing continuity, in a cyclical phenomenon (see Figure 13). Nonetheless, every Emir and the

perpetual palace community implement all the interventions based on spirituality and place attachment despite the transformation. The strictness of adhering to the notion is purposely to safeguarding the Kano palace cultural heritage. Hence, the driving factors of continuity in Kano Emir Palace are conceptualised by mediating, deteriorating, and reviving factors for being an earthen living heritage in a semi-arid climate region. Therefore, context, materiality, craftsmanship skills, growing dimension, and climate condition play a role in Kano Emir Palace's heritage making.

Hence, the paper studied the conservation approaches of Kano Emir Palace based on interpreting the reality of its context, spiritual beliefs, and myths. The study affirms that the Palaces' value on the intangible features outweighs that of its tangible features. It is because the

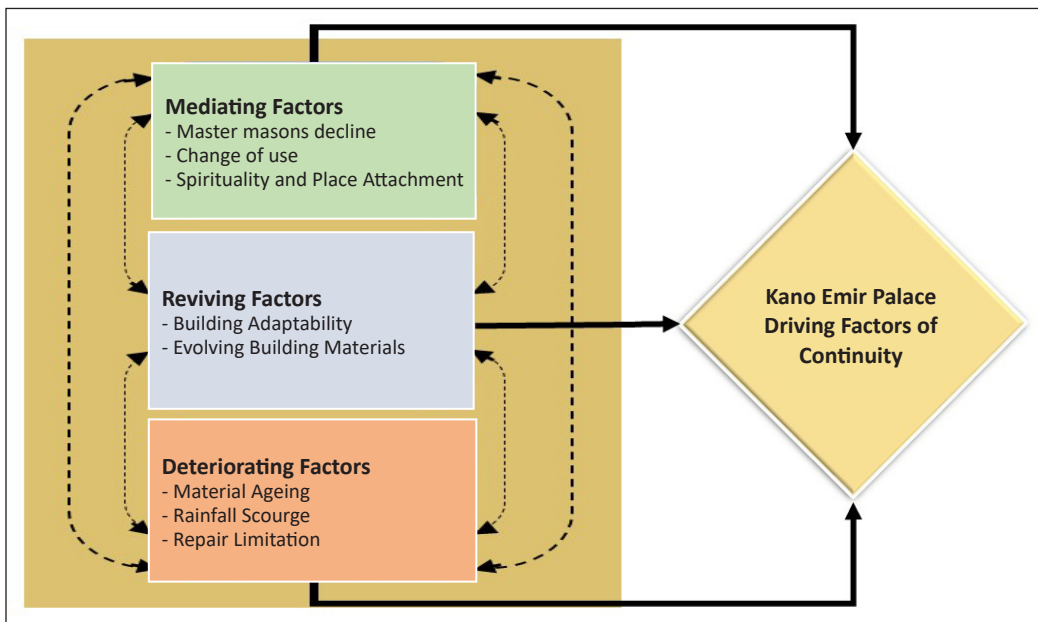


Figure 13. The Kano Emir Palace Continuity driving factors conceptual framework

meaning of the Palace is imbued in the continuity of its daily functions and not the material. Moreover, the Palace is embodied with a living dimension that prompts renewal, expansion, and reconstruction. Thus, responding to modernity for the survival and comfort of the community towards safeguarding the Palace cultural heritage. Essentially, the heritagisation of Kano Emir Palace entails imbuing its values intrinsically not on its monuments' fabric but unto its confined designated space, attached with spiritual contents and continuity of a function on that specific location.

Hence, the epistemological conservation approach of Kano Palace embodies the preservation of a decreed space location and the continuity of a function on that decreed space. Regardless of loss, renewal, expansion, reconstruction, and transformation of its tangible heritage. Thus, the conceptual framework can be co-opted as a cultural framework in the heritage policy for indigenous traditional palaces in Nigeria and Africa. Moreover, the framework can suffice in living heritage sites whose contexts are imbued with beliefs, myths, and values. Besides, the paper suggests a supplementary paradigm of location-based conservation approach in heritage studies. It further recommends theorising the reversal of monuments from lost in resilience and being recognised as a heritage.

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