



7.1 CONCLUSION

Historical architecture is static. It exists for the purpose of a time, its user and a distinct programme. If unchanged, historical architecture risks loss of occupation. Pretoria contains the situation of many historical buildings which are vulnerable to the threat of common fates of demolition, abandonment or improper alteration.

If historical architecture is to survive as a meaningful symbol to its context beyond its heritage value as “cultural property” (Feilden, 1994: 8), it demands occupation, and thereby alteration to address this.

As explored in the design study, improper alteration, as make-shift solutions, has led to the loss of value to both the existing historical building and the new programme by unsuitably addressing both or either factors. For the building to reinstate its historical integrity and address new occupation, the stripping back method (Scott, 2008:108) was proposed as a theoretical means to take the building back to its “historical ideal” and then forward by “enabling works” (Scott, 2008:108) through reflecting current cultural production.

This was achieved through the reinterpretation and re-imagination of the “historical ideal” through current cultural production. The grounded use of the creative skills training programmes as a means to inspire and involve users in product creation gave rise to a design product which is of heightened relevance to its user culture, while referring to the “historical ideal” outlined in context analysis and the mood board. This has served to contextualise relevance to the integrity of the historical, yet explicitly address current occupation, too.

The study is of benefit to the interior design discipline as it has highlighted the significance of alteration as a major field in design with focus on intervention to historical structures, with the temporal aspects of current inhabitation and cultural production being significant and key ontological aspects of the discipline.