

Chapter Seven

CONCLUSION

This chapter reflects on the project. The interpretation as normative is discussed as well as the crafted architecture as implemented resolution.

*Figure 7.1
The ruins of Fort Commeline
(Author, 2018)*

Reflection

This dissertation aimed to reflect on the forgotten Fort Commeline and poses to protect and rehabilitate its disregarded heritage value. It demonstrates this artefact's heritage significance, as well as securing its current documentation, future value and introduce continuity through its fragmented narrative.

The precinct is identified as the key to narration of the site and ensures a comprehensive understanding of both the heritage and contextual relation considered as the cause to the process of ruination and isolation due to the weathering of matter and time within the intercession and use of the disruption of space. This leads to the reflection on heritage worth through a theoretical investigation that served as a viable architectural and heritage response.

It accomplishes the reflection on the present isolation and ruination and orientates itself as a sense of character and symbol of architecture (Ionescu, 2016: 2-7). It perceives the present as a continuum of memory and change as a result of time and proposes an archetype of architecture in relation where heritage fabric meets the 'new' (Woods, 1993).

The intention however, is to characterise this segregation of the former and the new without compromising its heritage-built fabric. Hereby implementing the notion of conservation, and ideally poses to consider the existing heritage fabric as foundation to craft from and in the end regain what has been considered as lost.

The rehabilitation of this ruin serves as the foundation of the narratives and mysteries that previously arose from Magazine Hill (Panagos, 2006: 1-7). It therefore considers the theme of narration as substance to narration of place which would ideally display or proclaim the narrative as an event of heritage.

The Ideal design approach would largely be directed as the 'being', a induced entity placed with space and serving as character, a substance of the narrative. Therefore, the character, or in this case the visitor would not only experience the narrative but become the narrative.

Crafting the narrative as a result of architectural experience, the association and interpretation of spatial intellect would differ from character to character and ultimately be defined by the spatial intent and experience of each individual. The envisioned conservational approach as well as the success thereof, as a result would not only be dependent on the rehabilitation process but would also serve as the continuation of the narrative, ensuring the future of the heritage.

Fort Commeline is now re-established as the reign of the hill, serving as monument, declaration and anchor of hope through the collective of storytelling and identified as a stereotomic quality serving as the protector of our future and collective heritage of Pretoria and its continuity bound by time.

With the theatre representing the narrative of the precinct where the architecture is explored as the provisional curator of the narrated journey and allows for the individual's experiential interpretation of the heritage. The effective use of matter, form and transition of space, mediates the contextual sensitivity of the narrated experience from one platform to another.

With this clear distinction of the former and the new, the once lost and neglected ruins of Fort Commeline now serves as curator of our collective and continuous heritage.



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