CHAPTER FIVE

CONCLUSION
5.1 CONCLUSION

In response to the research questions formulated in Chapter 1:

How can an enduring identity be retained in a constantly changing environment?

How can an enduring identity be expressed in a constantly changing environment?

How can the transportable *Les Grandes Tables de l’île Seguin* structure adapt to constantly changing conditions?

Alteration of a building should make the building incomplete, and as such situate it as an element of continuity (Scott 2008:212).

Scott’s vision for alteration concludes the approach followed, within the proposed context, to address the current state of interior design, defined by the need for interiors that can undergo a succession of rapid change. This dissertation explores this need through identifying the factors which promote and prompt change as well as identifying the aspects of change which can disrupt and dislodge the integrity of the identity of interior design.

Through allowing the altered *Les Grandes Tables de l’île Seguin* to be incomplete, continuity of the interior is achieved by providing opportunity for temporary interventions which generate temporary identity within the enduring identity of the whole.

An interior identity is retained throughout the rapid transformations experienced as the enduring components of space do not change, but enable change and temporary identities to be incorporated. By clearly defining where temporary intervention is possible through ‘incomplete’ design the identity of the enduring elements and space are not compromised. This not only ensures continuity, but enables the interior to become responsive and active.

Enduring identity is expressed through applying methods of timeliness in interior design. The enduring identity of the Design Network Africa Design Development Centre is established as an entity which enables temporary intervention within a defined framework. By establishing a defined design language through the use of materials, form and technical approach the enduring ‘framework’ elements in space generate consistent meaning through repetition, and are thus recognised as a complete system, which establishes itself as the enduring component in the temporary conditions. This creates an intertextual reference in the organisation of space and the use of objects and components in space.
Creativity is an individual act of creating novel ideas and artefacts, while innovation is an iterative, collaborative process that involves multiple players (Isar & Anheier (2004:10).

Timeliness in interior design is identified as a desired reference point to the approach to continuity in interior design. Employing principles of timeliness in the interior design of the Design Network Africa Design Development Centre: allows meaning to be created through external references to cultural convention; evokes temporal emotions which contribute to a sense of continuity; establishes an interior narrative and indicates the passage of time through occupation of space and use of objects in space.

It is acknowledged that further opportunities for the expression of timeliness in interior design are attainable within the context of the project, however focus was placed on the above mentioned concepts for their relevance to the project as a whole. This is substantiated by the intention of developing the approach to responsive interior design through exploring temporality and identity in relation to constant change.
5.2 REFERENCES


FHB rundle. 2009. Mild steel flat bar. http://www.fhbrundle.co.uk/products/300322010__Mild_Steel_Flat_Bar_220_x_10mm_6_1m_Grade_S275 (Accessed 20 November 2014)


Beings in nature are able to adapt and change their form to adjust to situations, whether for protection against predators, to attract a mate or for communication. Studying and interpreting these forms, processes and systems in nature informs the design of a structure that is flexible, attractive and responsive to environmental changes allowing the structure to emulate nature in physical design and life-cycle.
A2 PROJECT TWO: HOW BUILDINGS GROW

Open building approach provided the community members with an enabling framework which allows them to expand and personalise their built environment as they are able to and as they require. Through this they are enabled as they take ownership of the built form they have created.

Figure 5.3. Phase I

Figure 5.4. Phase II

Figure 5.5. Phase III
A3 PROJECT THREE: ALTERATION & ITERATION

An intervention concerning a building of cultural significance where the investigation focused on connections and relationships between existing and new materials, to bring to light the existing palimpsest. Assessment tools were developed to aid in the evaluation of alterations as the foundation of the iteration process. Graphs served as assessment tools to illustrate the significance evaluation, condition and overall intervention impact for the existing and interventions. Which determined the design approach according to each element in context.
## B. COMPARATIVE STUDIES

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<th>Centre</th>
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<td><strong>International</strong></td>
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<td><strong>Arts and craft studios, Korea National University of Cultural Heritage</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>exhibition hall, craft studios, drawing studio, offices, machine room, community room, dormitory, lecture hall (ArchDaily 2013) Figure B1: Arts and craft studios Korea National University (Shin 2013)</td>
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<td><strong>Hong Kong Design Centre (Incu-Design Centre)</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>office, shared equipment, meeting rooms, photo studio, spray room, internet pantry, display window, showcases, library (Hong Kong Design Centre 2008) Figure B2: Hong Kong Design Centre (Hong Kong Design Centre 2008)</td>
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<td><strong>Object: Australian Design Centre (Centre for Contemporary Design)</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>exhibitions, publishing, retail, digital or educational activities (Object [Sa]) Figure B3: Object (Object [Sa])</td>
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<td><strong>Workshopped (Design Hub)</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>workshop, studio, retail space, exhibition (Workshopped [Sa]) Figure B4: Workshopped (Workshopped [Sa])</td>
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<td><strong>Manchester Craft and Design Centre</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>studio boutiques, café bar, exhibitions, workshops &amp; events (Manchester Craft and Design Centre 2014) Figure B5: Manchester Craft and Design Centre (Manchester Craft and Design Centre 2014)</td>
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<td><strong>Guildhouse (Centre for Contemporary Craft &amp; Design)</strong></td>
<td>Exhibition: •, Studio: •, Lecture: •, Workshop: •, Retail: •, Other: •</td>
<td>workshops, exhibition space (Guildhouse 2014) Figure B6: Guild graphics (Guildhouse 2014)</td>
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<td>BAT centre</td>
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<td>The Woodstock Exchange</td>
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<td>Tool Share Studio Johannesburg</td>
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<td>Arts in the Forest Cape Town</td>
<td>Workshop</td>
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**Description**
- BAT centre: craft shop, gallery, art studios, dark room, storage rooms, seminar room, media centre, library resource centre, coffee shops (BAT Centre 2013) Figure B7: BAT centre courtyard 2014.
- The Woodstock Exchange: market, studio, place to work, play, interact, exhibit (The Woodstock exchange 2012) Figure B8: the Woodstock exchange (The Woodstock exchange 2012).
- Tool Share Studio: studio space and equipment, workshop (Trisano Tool Share 2013) Figure B9: Toolshare studio (Trisano Tool Share 2013).
- Arts in the Forest: studio, workshops, gallery, free community classes. (Art in the Forest 2014) Figure B10: Art in the Forest studio (Art in the Forest 2014).
C. FINAL MODEL PHOTOS

Figure 5.10. Sectional model scale 1:20 view 1

Figure 5.11. Sectional model scale 1:20 view 2

Figure 5.12. Sectional model scale 1:20 view 3