

MAGAZINE HILL : A WEATHERED CONTINUUM



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Flame Tracer Depot

Ammunition bunker

Green Magazine

I love the magic of TNT. How eloquently it speaks! Its resounding rumble, its clap, its quack is scarcely less deep than the passionate moan of the Earth herself. A well-timed series of detonations is like a choir of quakes. For all its fluent resonance, a bomb says only one word – “surprise!” – and then applauds itself. I love a breeze perfumed with the devil smell of powder. I love the way that architecture, under the impetus of dynamite, dissolves almost in slow motion, crumbling delicately, shedding bricks like feathers, corners melting, grim facades breaking into grins, supports shrugging and calling it a day, tons of totalitarian dreck washing away in a wake of a circular tsunami of air. I love that precious portion of a second when window glass becomes elastic and bulges out like bubblegum before popping. I love public buildings made public at last, doors flung open to the citizens, to the creatures, to the universe. Baby come on in! And I love the final snuff of smoke.

(Robbins, 1980:78)



Hierdie verhandeling is gegrond op 'n proses van versoening, 'n persoonlike worsteling om die verhouding tussen teenoorgesteldes te begryp. Hierdie verbintenis tussen teenoorgesteldes word verken op die terrein van argitektuur en tyd, wat verder fokus op argitektuur se potensiaal om aan te pas met die verloop van tyd, deur die proses van verwering. Hierdie studie word dus geanker in die hoofdoel om argitektuur te verenig met die deurlopendheid van tyd.

Die projek plaas kontemporêre herdenkingsargitektuur in die kollig, waar kritiek gelewer word op die statiese herdenking van erfenis, deur die tipologieë van museums en herdenkings. Hierdie tipologieë verander dikwels in statiese monumente, waar die hedendaagse toepaslikheid bevraagteken kan word. Die argitektoniese reaksie van hierdie verhandeling is dus gefokus op herdenking deur alledaagse gebruik.

Die voorgestelde historiese terrein, Magasynheuwel, vorm 'n omvattende samestelling van verskillende lae van tyd en invloed. Hierdie geheimsinnige, verlate en geïsoleerde terrein bevat 2 ammunisiemagasyne, 5 bomkelders, en ammunisiefabriek, waar die strukture 'n era van onrus in Suid-Afrika voorstel. In 1945 het die misterieuse ontploffing van die Rooi Magasyn 'n letsel gelaat op Magasynheuwel, wat gelei het tot 'n vroeë dood vir die aktiwiteite op die terrein. Hierdie gebeurtenis het argitektuur vasgevang in tyd en verlatenheid.

Die voorgestelde program vorm deel van die konseptuele uitgangspunt van bemiddeling, 'n vereniging tussen teenoorgesteldes, vasgevang in beide Magasynheuwel en in die Suid-Afrikaanse konteks. 'n Koper Smeltery word voorgestel wat gebruikte ammunisiedoppies herwin, om metaal kunstenaars en 'n publieke dimensie deel te maak van Magasynheuwel. Waar ammunisie geproduseer was, word dit nou gereduseer. Hierdie program kan 'n bemiddeling bewerkstellig tussen die publiek en die weermag, wat die verskillende lae van die verlede ontbloot, deur middel van 'n verbintenis tussen tyd en argitektuur.



This dissertation is rooted within a process of unification, a personal struggle to understand the fragile relationship that exists between architecture and time. The project focuses on architecture's potential to adapt according to the passage of time, through the process of aging and weathering. This study is founded in the aim to re-establish a connection between the continuum of time and architecture.

The project places contemporary commemorative architecture under the limelight, criticising the static notion of heritage commemoration through the typologies of museums and memorials. These typologies often evolve into static monuments, where the relevance to contemporary society can be questioned. The architectural response of this dissertation is thus focused on commemoration through everyday use.

The proposed historical site (Magazine Hill) forms a comprehensive construct of different layers of time and influence. This mysterious, abandoned and isolated site consists of two ammunition magazines, five bomb shelters and ammunition factories, all structures that represent an era of unrest in South Africa. In 1945 a mysterious explosion of the Central Magazine scarred the face of Magazine Hill, leading the activities on the site to an early death, trapping architecture in time and abandonment.

The proposed programme forms part of the conceptual premise of mediation, unifying different opposites inherent in both Magazine Hill and the South African context. A brass foundry is proposed to recycle the spent ammunition shells of the South African National Defence Force (SANDF), thereby introducing brass artists as a public interface to Magazine Hill. Where ammunition was once produced, ammunition is now reduced. This programme could form mediation between the public and the military; exposing different layers of the past by reinstating a connection between architecture and time.



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