

Chapter Eight

ARTICLE

This chapter reflects on the proposed project article that was presented as a formal exploration of theory and heritage study.

*Figure 8.1
The ruins of Fort Commeline
(Author, 2018)*



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Fort Commeline FROM RUINS TO SUBSTANCE

AN UNTOLD NARRATIVE OF MAGAZINE HILL

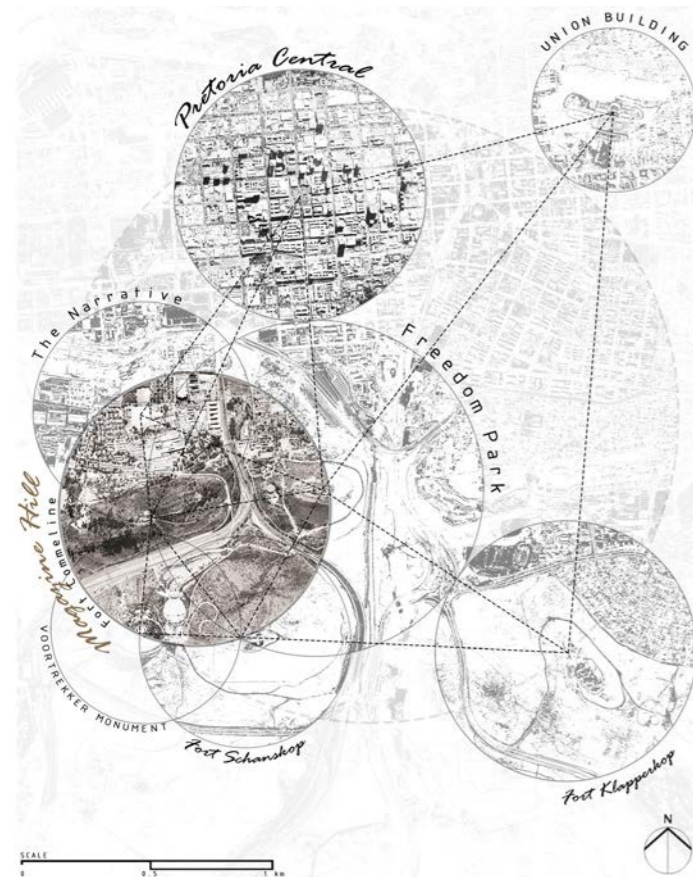


Fig. 01. Above; The heritage network of Magazine Hill (Author, 2018)

Fig. 02. Below Right; Ruins of Fort Commeline, also known as Magazine Redoubt, taken in 2018 (Author, 2018)

INTRODUCTION

Hidden in the southern outskirts of Pretoria city lies the ruins of what used to be one of the guardians of the South, also known as 'Fort Commeline'.

This dissertation investigates and identifies the fragmented narrative among the historical landscapes of Magazine Hill and poses to address the fragile connection that exist among the historical built fabric and cultural landscape that developed and transformed through the progression of time.

It considers the existing isolation and ruination of structure within the highly contrasted continuums of memory and change as a result of time. By rehabilitating this forgotten ruin, Fort Commeline might awaken the narratives of the past and evoke the mysteries whispered of Magazine Hill (Panagos, 2006, p. 1-7).

The proposed program forms part of the weathered continuum aimed to re-establish the relationship between heritage of architecture and time. Hereby considering the normative of architecture

towards an evolution, deterioration and revolution of the built fabric, that progresses and deteriorates, or in this case, rehabilitates itself over time.

THE RUINATION

The perspective of historical landscapes such as the fortifications of Pretoria and its existence as heritage fragments has long been undefined.

Where the narrative of memory is left in ruins, heritage and contextual worth remains questioned and its argument around vain and emaciated source of rehabilitation and narrated mystery, marks it as futile (Victoria, 2014).

With its contentious conditions and questionable significance as cultural landscape, it is argued that Fort Commeline has ceased to exist. Its purpose to defend was no longer required and its intents no longer valued, giving the impression that it was intentionally abandoned and lost in ruination and isolation (Meyer and Van Vollenhoven, 1993). It is hereby presented as a contextual revolution by the firm disruption of the

existing heritage by crafting a rehabilitative vernacularity among its damaged and narrated envelope.

In essence, it considers the process of creating a rehabilitative ecology set among the narrated heritage and surrounded by an urban society.

The purpose however is to recognize these lost and forgotten sites, defined by space, structure and architecture.

Where they were previously designed and located with an interpretation of the former envisioned British empire and currently solitary exists amidst a sense of deconstructive thresholds deprived from its cultural value, isolating history from its spatial realm and regenerative potential (Grassi, Summer 1980, p. 26-27).

SPACE, MATTER & TIME

It is agreed in this dissertation that we live in a continuum, defined by space, matter and time.

It is due to the progression of time, that heritage fabric transforms and would be deciphered as an ultimate change in its character (Ionescu, 2016, p. 2-7). It is with this result that whatever is considered to be bounded by time's worth would be questioned.

Change which is considered as subject to time as well as cultural characteristics are highly persuasive in perceiving the identity of place. Leach argues that identification of progression of method should not be considered as a permanent state but should rather be considered as an active and shared progression of identity which should be informed by the need to belong.

It is therefore imperative to guarantee the sense of "belonging and continuity" within our diverse cultural context that has a detrimental effect of validity of place (Leach, 2002, p. 126-133).

METHODOLOGY

The thesis positions itself within a relationship between the life cycle of architecture, the memory of built fabric and the narrative bound by the landscape.

It considers the existing state of built fabric as a relationship between man and natural landscapes.

Understanding the life cycle of architecture categorised by a cycle of heritage, design, craftsmanship, utilisation and in the end change its architectural characteristics and purpose. The conscious destruction of nature by the "being" in essence is bound up with

the way the character of the "being" is formulated, and it is possible only within such a formulation that architectural resilience may perhaps be achieved.

The framework of this thesis, which aims at addressing this theory that in principle, we can carry out the destruction (a theory of crafting the new) only with regard to phases of history which are in principle decisive. (Heidegger, 1996, p. 41-267)





Fig. 03. Left; The depiction of the Caryatid: a Greek sculpted female figure serving as an architectural support [Taken by the Art Resource, NY, 1880] (Lobell, 2018)

Fig. 04. Opposite Top; An illustration of the understanding the "Life Cycle of Architecture" (Author, 2018)

Fig. 05. Opposite Below; An illustration of the understanding the perception of space (Author, 2018)



CHARACTER OF ARCHITECTURE

The theory of architecture and its existence motivated the critical thinking process that was studied and explored during my journey as architect.

One of the most renowned definitions by Le Corbusier can be summarized into the last two phrases of his particular definition where he states; "This is beautiful. That is architecture" (Corbusier, 1931). According to Le Corbusier, the 'beautiful' is something that would touch the sentiment. Thus, beauty in this case, does not only distinguish art from form, however in essence it contributes to its character of the individual body.

The same order that created the "horrid" – created man. Order is known as implemented style and design exists within the created; different aspirations and formed from different circumstances. However, order does not denote beauty within its character. Beauty arises from selection, affinities, assimilation and love (Conrads, 1970).

Rykwert in his study of 'The Dancing Column' states that "architecture is everything that has character" and that the human body or in this case, the simple 'being' (Heidegger, 1996, p. 41-267) is to be used as the one core metaphor in describing architecture (Rykwert, 1998) (Sawday, 2013). Reflecting back to Greek architecture, more specifically, an ancient town of Peloponnese (Greece), the "maidens of Karyai", had a famous temple dedicated to the goddess Artemis in

her aspect of Artemis Karyatis. Lobell wrote:

"As Karyatis she rejoiced in the dances of the nut-tree village of Karyai, those Karyatides, who in their ecstatic round-dance carried on their heads baskets of live reeds, as if they were dancing plants" (Kerényi, 1951, p. 149)

The argument concerning architecture supposes the mediation between the being, material and the symbolic structure. It is hereby acknowledged that character is the main fundament of the body of architecture and as a result, defines the barrier between character, structure and undefined space (Cloninger, 2003, p. 159-181). Consequently, illustrations are not beautiful as they imitate an external entity, but because it accepts the bodily vitality of the physical human form. The aesthetics we depend on as 'characters' is therefore an acknowledgement between perceived forms and the physical structure. Thus, the physical being is not beautiful because of form, but rather that these perceived forms are beautiful as they are form of the being and thus considered as the bearer of human life (Ionescu, 2016, p. 2-7).

It is hereby argued that we as 'beings' or in this case characters to architecture, who are in control of guiding this theory, will only comprehend that of which is physical (Heidegger, 1996, p. 41-267). We can only physically engage with that what the eye insists and wishes to see. It is then clear that the human would

give life (character) to structure and as a result would form architecture and every paradigm and culture of architecture would purely reflect the character's creation of identity. Man, in this case does not only distinguish an architectural work from the normal building. In essence, it contributes to its character (Rykwert, 1998). Finally, it is then clear that we are the characters that revives the structure, an empty shell, to a building that would become architecture. And when there is a harmony amidst this space, building has accomplished in a generator of organic architecture.

Consciously beauty will evolve by the hand of man. Beauty becomes form, and form will become architecture. We are the architects of our own evolution. We determine the face of our existence. The theory is only a guideline to the identity that inherently possesses beauty. We are the beauty that evolves. We are the character that become architecture. We are architecture...

A THEORY OF INVISIBLE SPACE

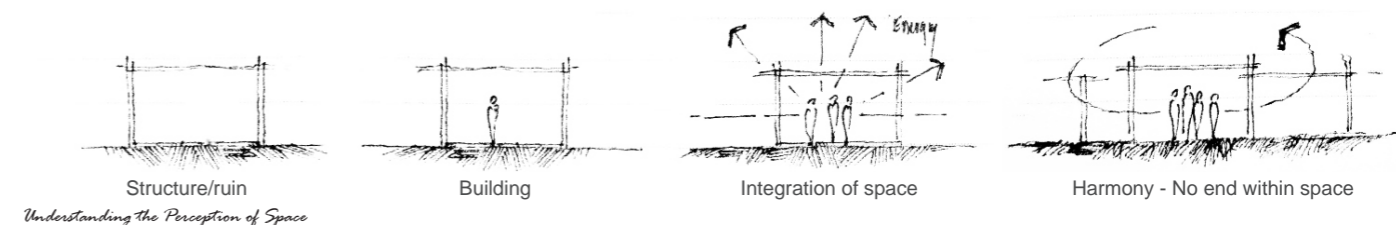
The theme of contextual architecture is briefly examined as it is considered as the origin towards an evolution of urban decay and built fabric that transforms, progresses and deteriorates, or in this case, rehabilitates itself over time (Tung, 2001, p. 73-95), positioning itself as a critical way of thinking, processing, understanding, and acknowledging the current lack in spatial narration. Lastly it addresses the heritage as catalyst for regeneration by means of 'adaptive re-use' and 'deconstructive architecture',

a theory that finds its existence among the spirit of life amidst architecture, that in essence reflects the present stress among the latter, rather than the prerequisite of special enclosure stems, and attempts to evaluate the twentieth-century contemporary architecture and built environment in terms of continuity of cradle to cradle design rather, than in terms of inflection of originality as an end in itself. (Frampton, 1990, p. 20-32).

It is apparent that space could be physically defined - two physical defined points are joined using a line. Lines are used to demark a specific node, and so we define a space. However, what if there is no line and there is no point to reference from? Does invisible space then even exist? (Heidegger, 1996, p. 41-267)

The architect and theorist Neal Leach argues that in order to craft a desired image of place is to comprehend how the being identifies with their environment. A philosophy and theory around what space truly desires to be, led to a simple question that arose: What would Invisible space really entail? Especially, thinking in a more radical and complex way: how would this spiritual dimension be perceived, understood and illustrated as a space that's not realistically comprehensible to the normal being, this is without it being experienced physically?

This way of thinking was already foreseen by Hans Selmayer in 1941, nearly half a century ago:



"The shift of man's spiritual centre of gravity towards the inorganic, his feeling of his way into the inorganic world, may indeed legitimately be called a microcosmic disturbance in the microcosm of man, who now begins to show a one-sided development of his faculties. At the other extreme, there is a disturbance of microcosmic relationships, a result of the especial favour and protection which the inorganic now enjoys – almost always at the expense, not to say ruin, of the organic. The raping and destruction of the earth, the nourisher of man, is an obvious example and one which in its turn reflects the distortion of the human microcosm from the spiritual." (Sedlmayr, 1957, p. 164)

DISRUPTIVE ARCHITECTURE

Meaning: A intentional disturbance or interruption of space, an event, activity, or process.
Synonyms: disturbance, disordering, disarrangement, interfere, upset, confusion

To recognize the existing in full, it should be acknowledged that history predominantly carries the core of what something ought to have been, whether it is a physical object or abstract immateriality. However, the critical element among what should be amidst the existing is where the irony in the 'being' arises. Henceforth, the as previously described as a paradox of time - history conveys the information, whereas the human as 'character' of architecture (Building vs. Structure) determines what these spaces will become over time.

Consequently, we can only learn from history and the future is only determined by those who live among it. Therefore, Disruptive Architecture is introduced as a need for enormous change amongst its complex urban society. It is where adaptive re-use as a product is understood and used as a method in referring to the altering of the old in order to introduce the new.

The ideal interference or disturbance among these nodes are where these spaces are infinitely perceived. Where the simple drawing of lines, intersects in a considerable atypical way. Respecting the old and permanently fixing the urban culture rooting from this political paradox we live in. It should then be apparent that the complete termination of the existing is not ideal.

The purpose however, comprises of interference among an existing envelope, by bending the rules of the ideal archetypes and political supremacy among it, we as architects so often traditionally tend to adhere to. Among these are the commonly known Doric rules which developed this isolation from organic form (Grassi, Summer 1980, p. 26-27, Frampton, 1990, p. 20-32).

The re-organisation and integration of an existing structure into the current environment would be the product of a transformed, viable, contemporary and appropriate archetype of its time. In principle, the current focus on the order of the existing being confronted by the order of the new.



Through the literature review there is a clear indication of three predominant phases in which Pretoria was fortified as a result of the British conflicts.

It was believed that the surrounding mountains could provide sufficient protection for the small town of Pretoria in 1880. Daspoortrand to the west and the Timeball Hill series to the south protected Pretoria.

Shortly after the Bezuidenhout incident on Potchefstroom, preparations have been made for a possible Boer attack on Pretoria. Military reinforcements were called from Marabastad and Lydenburg. Major Le Mesurier has been appointed to draft a defence plan for Pretoria.

All ammunition and supplies had to be kept in the military camp in the central warehouse and the guns had to be placed in suitable positions to protect the town and the camp. These fortifications were introduced and erected as a network of sanctuary against the prevailing British enemy forces (Van Vollenhoven, 1992).

Although all three phases of fortification fell heavily on the establishment of military defence structures, it did not play a decisive role during the wars. These phases are fully discussed in the relevant sections to follow.

Fig. 06. Opposite Below; The fortification network of Pretoria (Author, 2018)

THE FIRST FORTIFICATION OF PRETORIA (1880-1881)

The first fortification of Pretoria took place during the First Anglo Boer War. It is important to state that by this time Pretoria was considered to be under British authority and therefore mainly occupied by the British forces. These fortifications were therefore utilized to defend the town against the Boer rebellion (Laband, 2014). This phase is also the period on which this study is mainly conducted on.

The Transvaal was seized by Britain on April 12, 1877. After the unsuccessful attempts to converse the annexes of the town by negotiation, the Boers passed an armed resistance against Britain in December 1880. Pretoria was besieged by the Boers and the British fortified the town in order to guard Pretoria against the Boer rebellions (Van Vollenhoven, 1992).

According to Van Vollenhoven the information, as provided by the sources, differs slightly from one another, although there is occasional clarity on the fortifications. The three forts, Fort Royal, Fort Tullichewan and Fort Commeline were built as reinforcement for the existing military camp, jail and monastery. Van Vollenhoven also indicates that a blockhouse on the north side of Pretoria was erected at the Eloff-deurgrawing north of the town (Van Vollenhoven, 1992).

Unexpectedly only Fort Tullichewan was ever involved in any conflict against the boer rebellion, namely when the cannon fired from the fort on the Boer on 17 January 1881 (Saks, 1985, p. 1-12).

The war ended with the victory of the Boer rebellion at Amajuba on 27 February 1881, when Commander General Piet Joubert's powers convinced the British forces under General Sir George Pomeroy Colley. By this time the Boer republic has recovered its independency again. This glorious battle is described and admired to this day (Giliomee, 2013).

The First Anglo-Boer War probably did not affect South African history to such an extent as the Second Anglo-Boer War. It was largely considered as the prelude or consequence to the Second Anglo Boer War (Laband, 2014). The works that deal with the war, reported

by way of excepting the fortifications of Pretoria. However, this information is unclear, and information of the forts are limited. Therefore, an investigation into these fortifications is still required (Van Vollenhoven, 1992). More information on these forts and the proposed study precinct are to follow.

THE SECOND FORTIFICATION OF PRETORIA (1896-1898)

As far as the fortifications of the Second Anglo-Boer War are concerned, information is even more limited. The amount of fortifications that was erected and appeared during this war is proof of its importance in the history of South Africa.

Unfortunately, the significant role of the fortifications during this war, is not even revealed or relevant in most sources. It is referred to as nothing more than a mere coincidence (Panagos, p. 1-7).

The second fortification of Pretoria occurred shortly before the outbreak of the Second Anglo-Boer War. The circumstances and purpose that gave rise to these majestic structures, are discussed in the mentioned by Van Vollenhoven as well as Laband and Van Jaarsveldt. According to these sources, it was especially the Jameson invasion that the government of the ZAR pursued to fortify the capital of the Transvaal (Fordred, 1996, p. 1133-1137).

The attack on Pretoria by the Boer rebellion ended 98 days after the Peace Treaty was signed and the Boers could re-occupy Pretoria. Ploeger (Ploeger, J & Botha, 1968) stated that the Jameson Raid of 1895-1896, together with the riotous foreigners in Johannesburg, could be the main reason behind the ZAR's fortification of Pretoria.

On New Year's Day 1896, Commander D.E. Schutte and Commander-General Piet Joubert, requested to patrol the roads between Johannesburg and Pretoria. All Commanders of the Republic were instructed to surround Johannesburg. The situation flared when a secret map of Pretoria was discovered in the chest of a British spy, Captain Robert White (from Vollenhoven, 1995: 50). It was therefore clear that the capital of Pretoria had to be fortified. J.M.A. Wolmarans, supported by Captain P.E. Erasmus

was responsible for the fortification plan (van Vollenhoven, 1995: 50). The plan was drafted by former French artillery officer Leon Grunberg (Ploeger, 1968: 14). Grunberg armed the revolving armoured and coiled towers with artillery and was placed at strategic points.

According to Ploeger, the Jameson invasion was considered as an unsuccessful attempt by British forces to take over the government of the ZAR (Ploeger, J & Botha, 1968). Four major forts were erected surrounding Pretoria between 1896 and 1898, while another four were planned, but since there was a shortage of infrastructure, it was not erected. The four forts are Fort Schanskop, Fort Wonderboompoort, Fort Klapperkop and Fort Daspoortrand (Van Vollenhoven, 1992).

According to van Vollenhoven and Laband, the Boers intentionally decided not to protect Pretoria as they believed that the company and gunpower could prove to be more efficient in the field. Pretoria was overruled by British forces on 5 June 1900 without any resistance.

THE THIRD FORTIFICATION OF PRETORIA (1900-1902)

After the British forces besieged Pretoria, it was fortified for a third time. The purpose of this phase of fortification by the British would transform Pretoria into an incredible fortress as it aided in the deficiencies of the second (incomplete) fortification.

According to Van Vollenhoven there is limited information of any of these British fortifications and other influences suggesting its existence (Van Vollenhoven, 1992). Information on these fortifications would mostly be obtained from magazines and newspaper articles, from old maps and archival documents. Though as tension between the Boer and the foreign forces was the main reason to the fortifications of Pretoria, these fortifications went through a lot of transformation due to other European influences (Meyer and Van Vollenhoven, 1993).

Information about sixteen fortifications has been found.

They are the following: Cable Hill, Johnston, Eastern, Magazine, Quagga, Howitzer, Johannesburg Road and River Redoubt as well as Fortress, Westfort, Klapperkop, Kwaggapooort, Wonderboompoort, Meintjieskop, Hillcrest and Muckleneuk blockhouse (Van Wyk, 2012).

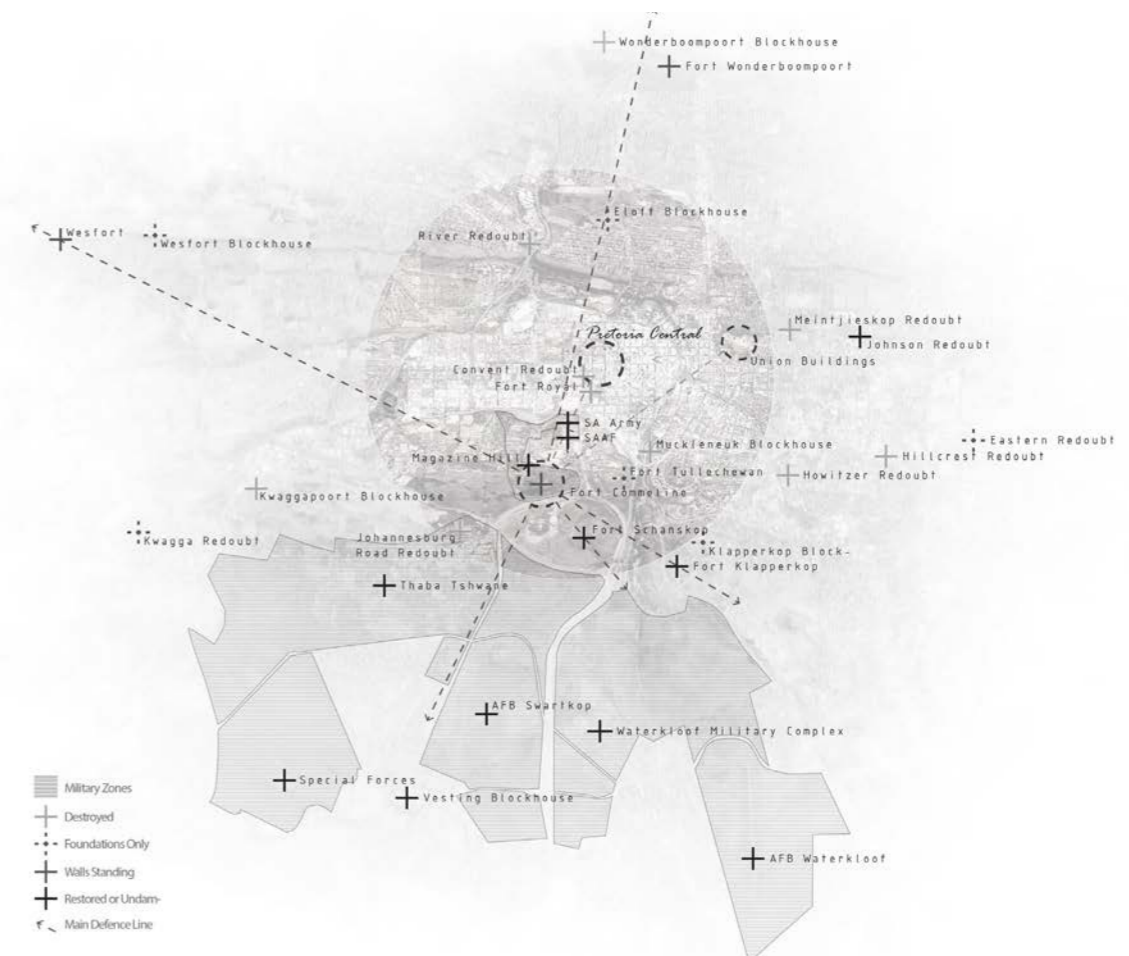




Fig. 07. Left ; Fort Commeline December 1800, News of the Camp (Du Val, 1880-1881)²
Fig. 08. Opposite Below; The initial plans of Fort Commeline drawn by Lt. Commeline, December 1800 (Van Vollenhoven, 1992)³

CONTEXT

In this study, the emphasis is however placed on the first fortifications of 1880 and due to this aim, the British fort known as Fort Commeline is analysed.

Contrary to the traditional historian that emphasize on events, this study aims at studying the structure and architectural history of Fort Commeline as well as the narrative it conveys. Fort Commeline is considered as one of the first fortifications of Pretoria. Today, only a portion of its remains are still to be found on Magazine Hill, north-west of the Voortrekker Monument.

This Fort was once the protector of the valley between Magazine and Monument hills southern entrance to Pretoria, also known as the "Skietpoort" or 'South Poort' (Panagos, 2006, p.1-7).

FORT COMMELINE

With the reluctant citizens of Pretoria under the British control in 1880, the military immediately pushed out and strengthening their defences. In order to cover the main routes entering Pretoria, which was surrounded by the hills, a number of fortifications were built.

As previously mentioned, to secure the southern approach, Fort Royal was erected at the 'Skietpoort', Fort Tullichewan was erected on the hills to the east of the "Skietpoort" (a narrow pass) and Fort Commeline to the west. (Laband, 2014)

"The Road into [the south of] Pretoria ran along the top of a reef of iron-stone for several miles and was [especially an unpleasant] riding. The town itself [where] surrounded by hills on all sides, and we [suddenly came] into view of [Pretoria] as we reached the bottom of a long [stretch] down-hill, and then passed through a narrow opening between two ridges into the plain upon which Pretoria is laid out. The tents of the 13th[regiment], on the outside of the town [edge]; the fort, situated on a rising ground above them, with the British Flag, and the red coats of the sentries, gave it a [distinct] military appearance as we rode on past the camp down a wide street opening into the town square."

[E.F. Sandeman - *Eight Months in an Ox-waggon: Reminiscences of Boer Life* (Sandeman, 1875, p. 124)]

The first fort is initially mentioned when Sandeman and his hunting partners arrives in Pretoria through the 'Skietpoort' in 1878. Sandeman states that their wagons passed a fort. At the time of the Siege of Pretoria in 1880/1881, this fort was known as Fort Royal (Sandeman, 1875, p. 124).

At this time, Pretoria had no other defences apart from this fort (Fort Royal) and the Artillery Camp. After months of unsuccessful negotiations with Gladstone's British Government, the Boers finally chose to rise in rebellion on the 13th of December 1880. The British forces, also known as the "garrison" was commanded by Colonel Gildea of the 21st regiment and the Royal Highland Fusiliers, that gave order to the Royal Engineer, Lieutenant Charles Ernest Commeline to build two forts.

Due to this predicament, Lieutenant Commeline erected two forts on the southern hills of the town (Van Wyk, 2012).

The main fort known as Fort Commeline was built on 4 December 1880, positioned south of the military camp on what was later to become known as Magazine Hill to the east of the 'Skietpoort' commanding the road leading into the town and the second was erected on the hill to the south of the 'Skietpoort', known at the time as Timeball Hill (Panagos, 2006, p. 1-7).

The first stronghold would be the first structure of the fortification plan and be considered as the first building on Magazine Hill (Muller et al., 1955). Fort Commeline was later named after its former Lieutenant himself who also commanded the small detachment of soldiers at this fort.

After the succeeding battles of Bronkhorstspuit, Laings Nek, Ingogo (Schuinshoogte) and finally Majuba in 1881, the British forces were swiftly humbled as the Boers regained their Republic. According to Panagos, as a result, lieutenant Commeline and the garrison he previously commanded marched away, abandoning Fort Commeline (Panagos, 2006, p. 1-7).

THE FORTIFICATION

Fort Commeline served an important role for Pretoria during the 1880 -1881 war between the 'Zuid-Afrikaansche Republiek' and Britain. During this time the British strategies for the defence of Pretoria and the network of forts and laagers that were erected towards this end served as resistance against the Boer rebellion forces both from the west and south (Viljoen, 1905).

A NARRATIVE OF RUINS

Due to the current condition of the fort's-built fabric, there is no distrust that these ruins are in desperate need of attention. Not only are these ruins considered as vulnerable matter to both vandalism and natural decay, but its existence is unknown and remains a hidden and forgotten narrative. This detrimentally effects its heritage value and historical memory (Van Vollenhoven, 1992).

The study reflects on the present isolation and ruination and orientates itself as a sense of character and symbol this fort once stood for and perceived within our current continuum

of memory and change as a result of time. The rehabilitation of this forgotten ruin, however rather regarded as hidden ruin, serves as the foundation of the narratives and mysteries that previously arose from Magazine Hill (Panagos, 2006, p. 1-7).

Being part of a greater network of the fortification attempts conducted between 1880-1902, Fort Commeline is considered as unique due to its heritage, state and location (Laband, 2014). This British military designed fortification perceived a different approach to the design compared to other fortifications. It also went through numerous phases of alterations during this time. This fort was smaller and more simplistic in its structure and material use and faced south to guard the entrance to Pretoria.

Limited investigations on this site, such as heritage and archaeological analysis has been executed and inaccurate documentation of the fort questions its existence (Panagos, 2006, p. 1-7).

Van Vollenhoven states that the site is of exceptional cultural significance given its relationship with neighbouring sites. It is therefore vital that the Magazine Hill precinct be considered and remembered as part of the fortification network and re-purposed accordingly (Van Vollenhoven, 1992).

To this day there has not been any attempt of restoration or remembrance of this fortification except the archaeological study which Panagos has

conducted in 1991. As a result, due to the precinct's unique history, narrative and mysteries it is proposed that it should be preserved as a place of remembrance and narration.

STATEMENT

Considered in this dissertation as the key driver of ruination and the process thereof, is perhaps flow of nature due to the changing of time (Leach, 2002, p. 126-133) (Gouws, 2012).

In order to rehabilitate the heritage fabric, it is decisive to determine the heritage worth. This evaluation therefore considers the collective heritage of Fort Commeline, but more importantly, the future value of this iconic heritage precinct, known as Magazine Hill.

This fort has been disregarded for many years to the extent that the remnants of the trenches that previously served as the fort sector, would only be found when the fort is analysed and searched for by foot.

These fortified remnants are often considered as deteriorating fragmentations residing as but a figment of narrated memory among the precinct and it is hereby argued that due to the progression of time, not only does this "fragmented" heritage weaken, but that it loses its character which subsequently deteriorates the relationship of identity between man and architecture (Nesbitt, 1996).

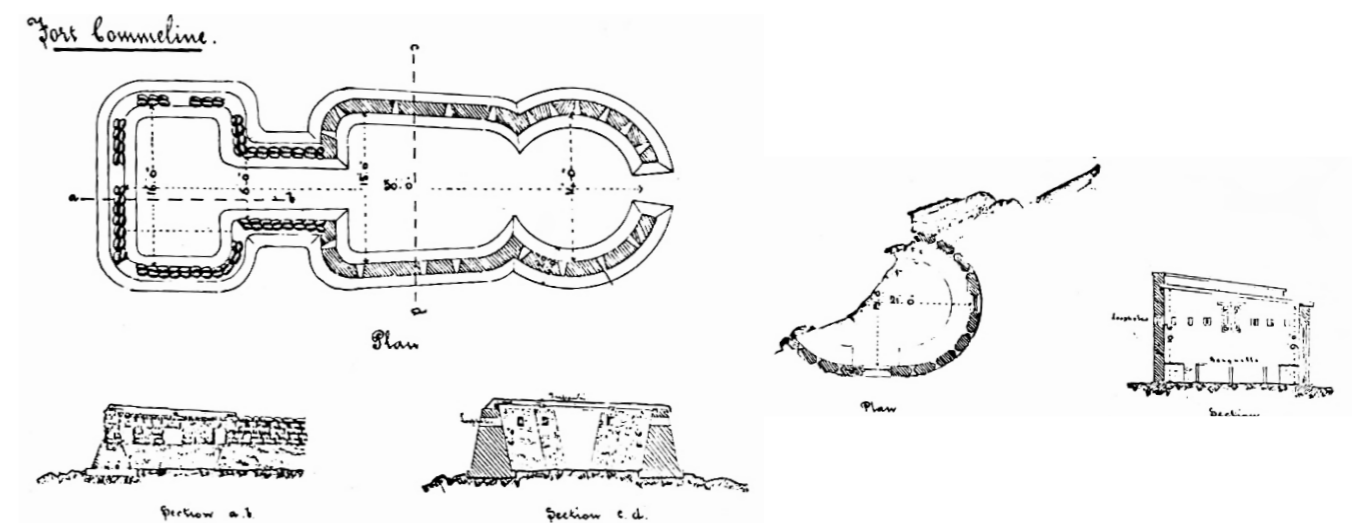




Fig. 09. Left; Ruins of Fort Commeline, also known as Magazine Redoubt, taken in 2018 (Author, 2018)

Fig. 10. Opposite Below; Site Analysis of Fort Commeline as depicted by the Author, May 2018 (Author, 2018)

NARRATION OF HERITAGE

The current history of Magazine Hill and the precinct surrounding it is rather considered as abundant value to the South African heritage and forms part of the transformation and progression of our heritage and conservative nation (Gouws, 2012).

The art of narration and mystery is valued for its ability to enable and encourage memory and promotes equal participation as transformative progression (Wieder, 2004, p. 23-28).

It is vital to include the narration of all South Africans that would serve as the involved progression of narration, it is therefore considered as a critical way of thinking in order to consider our diverse methods of narration due to our vast cultures to guarantee the continuity, and potentially defend our endangered future heritage values of our vast heritage worth.

THE STRUCTURE

Fort Commeline was mainly considered as a small, rough stone fortress that consisted of rough fieldworks and stone foundations. It also constituted of a blockhouse for twelve men to guard the entrance to the 'Skietpoort' (pass) (Panagos, 2006, p. 1-7).

The fortifications were well protected and was reinforced with soil and sandbags (Van Vollenhoven, 1992). The fort observed the west for possible danger and kept watch over the Rustenburg Road leading into

the 'Skietpoort'. The fortress housed twenty-five men and was manned by the Royal Scots Fusiliers. Additionally these fortifications were also armed by a four-pound (1.82 kg) Krupp cannon for artillery defence (Van Vollenhoven, 1992)

The forts had a 'chevaux de frise' (protective barrier) a barricade made of thorn bushes set in a low stone wall or trench which may also have been bound together with barbed wire. These trenches can still be seen on the east of Fort Commeline (Panagos, 2006, p. 1-7).

Later a blockhouse was erected in the Gate itself and connected to the two forts by means of stairways to provide protection to the guards. Furthermore, wire barriers were placed around the blockhouse at night.

The remains consist of a neatly built square stone structure with a rough oval-shaped stone wall around it. Excavations are essential to determine whether the remains are part of Fort Commeline and whether it is only the Magazine Redoubt. Plans can be drawn from this and can be compared with the existing plan of Fort Commeline in order to solve the problem.

It is assumed that the Fort was most probably deserted and partially destroyed during the Second Anglo Boer War when the Magazine Redoubt was erected. Today only the foundations and rock formations of fort

Commeline, the Magazine Redoubt as well as the Green Magazine serve as confirmation that the fort ever existed (Van Vollenhoven, 1992).

It is important to state that the information in terms of proposed plans, data and built works thereof, is not accurate (See figures 08 and 10). This thesis is therefore aimed at documenting and analysing the structure architecturally as well as archeologically.

DELIMITATIONS & ASSUMPTIONS

It is imperative to state that Magazine Hill will be considered as holistic precinct and acknowledged as character of space, matter and time. The design emphasis will be conducted on Fort Commeline as well as the SAPS Radio Technical Unit which will illustrate the rehabilitative response to the research focus.

It is here by assumed that these two separate nodes stated above serves as the current inhabitants of Magazine Hill. It is also important to state that the fort has not been declared as national heritage monument and has been disregarded since 1965 when the SAPS Radio Technical unit was erected.

The Fort currently remains under the protection of the SA Army and unclear whether it has considerable value under the Heritage Act (see chapter on Fort Commeline). Though any proposal to intervention is considered and motivated accordingly.

SIGNIFICANCE

As stated, Fort Commeline is considered as one of the first fortifications that served in protecting the south of the Transvaal.

Although it never served as the icon it was intended for, it served as the foundation of heritage birthed from Magazine Hill.

As gunfire could reach the military camp, the purpose of this fort was to prevent the Boer rebellion from occupying the southern mountain range. From here there was also a good view of the surrounding area (Van Vollenhoven, 1992). In addition, the purpose of the fort was also to guard the south-west and to support Fort Tullichewan to the east as well as serving as one of the main guarding posts for the 'Skietpoort' range.

Fort Commeline served as the main communication point that utilised signals to communicate with the military camp to the North of Magazine Hill. Therefor the fort was also used as a signal station.

Messages were sent to and from the military camp by heliography. From these hills, the forts and garrisons had a very good view of Pretoria and the surrounding area further south so as they were also used as viewpoints.

During the day there where communicated via heliography as well as flags and at night, lamps where utilised (Fordred, 1996, p. 1133-1137)

This heliography where used combined with sun and was used to signal messages to different guarding posts. According to Du-Val, this type of communication was described as 'the brilliant flashes of the heliograph, as it caught the sun's rays, and flickered and glittered its dazzling' dots and dashes 'were picturesque in the extreme' (Ploeger. J & Botha, 1968).

POETRY OF COMMUNIQUE

On the 22nd of March 1965 the South African Police Service (SAPS) Radio Technical Unit was erected by the commissioner of the South African Police, Lieutenant General J.M. Keevy.

At this time, it served as the main Police Academy of the Radio Technical Units. This unit was known as the headquarters of the south and served as the central communication point for the police units. Surprisingly it was romantically placed east of the former Fort Commeline and disregarded only the south-eastern viewpoint over the 'Skietpoort' (Paschke, 2018).

The Radio Technical unit is currently still active and provides its service to South African Police Service (SAPS) as technical workshop and offices concentrating on radio communication, sirens and emergency lights of SAPS vehicle units (Paschke, 2018).

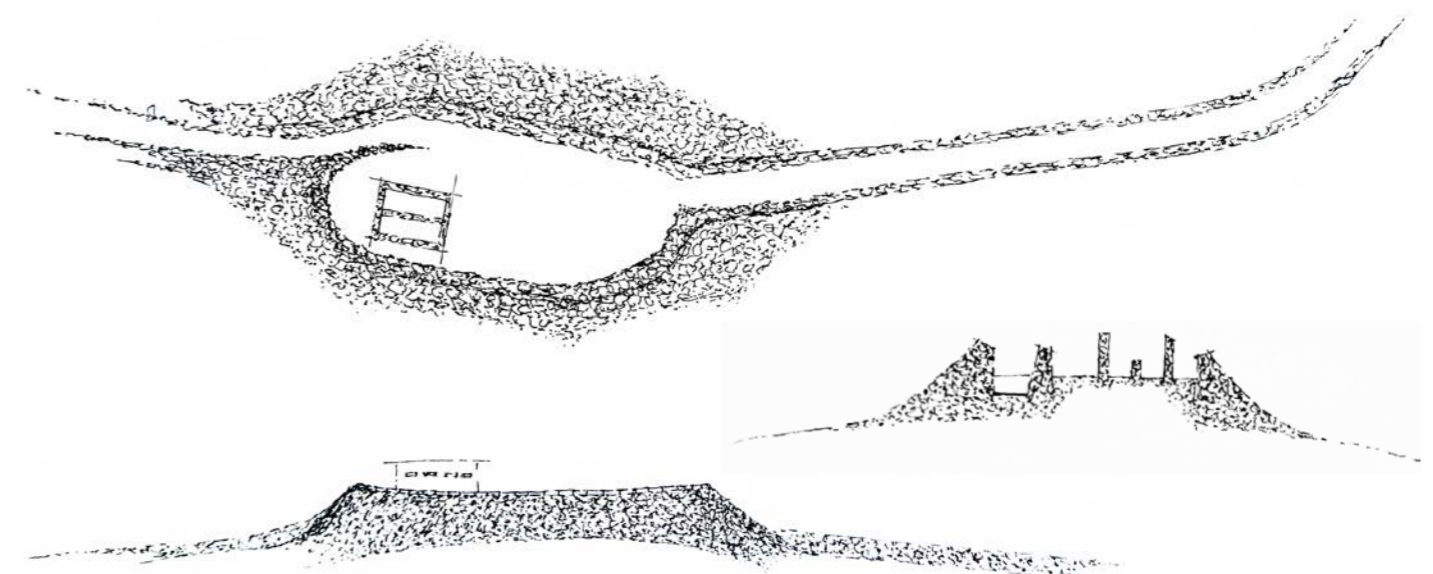
The old communication tower could be found on the top of the hill. Though it doesn't serve any use to the Radio

Technical unit today, it is still an effective signal tower used for internet communication (Aylward, 2010).

While this unit is situated on the top of Magazine Hill, it is perceived as its own community. North of the Radio Technical unit, the six residential flats house staff of the Radio Technical unit as well as members from the SA Army. The main residential home (ideally intended for the high ranking authority) would be found in the north-western corner, meeting the fort's tranches. According to Lieutenant Colonel O.G. Paschke, management of the residence are controlled by one of the main staff of the Radio Technical unit (Aylward, 2010).

As it was never intended to be affiliated with the fort, it disrupted the existence of character the fortification once whispered. It is as if Fort Commeline's inherit value and its heritage of narration it once had, would now be considered as a fenced-off mystery.

Today the fort and the Radio Technical unit are both associated with the sensitive and isolated communication of narrated horror which is slowly disappearing among the abandoned landscape of Magazine Hill (Paschke, 2018).





THE FEAR OF RUINATION

Today it can easily be assumed and stated that very few people know of Fort Commeline or in this case also known as, the Magazine Redoubt, as Lieutenant Colonel O.G. Paschke, high ranking authority of the Radio Technical unit stated: "I have heard people say there are ruins, but I never knew it was a fort..." (Paschke, 2018)

The perception of forgotten heritage sites, and especially those of which remains hidden, often have an excursive effect on its surrounding narrative. As a result, these isolated nodes become fragmented urban fabric detrimentally effecting surrounding urban and cultural connectivity from its heritage (Jacobs, 2016, p. 89-100).

It hereby identifies the fragmented narrative as theory of architecture and contributes to these skeletons serving as the substance to reclaim these historical landscapes and narrative initially birthed from its setting. Positioning itself as a critical way of thinking, processing, understanding, and acknowledging the progression of spatial infrastructures.

The passing of time became a poetry that could only be described as the repeating of time with a persistent space and matter. The main normative and theory thereof distinguishes the built environment as a physical apparatus in re-sculping a world defined by its past, present and future evolution and investigates the reprocessing of the rehabilitative space,

as well as sustainability of structure among space, matter among space and the being among matter (Tung, 2001, p. 73-95).

CONCLUSION

This dissertation reflects on the forgotten Fort Commeline and poses to protect and rehabilitate the 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 disruption of space. This in itself leads to the reflection on heritage worth through a theoretical investigation that would serve as 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, p. 2-7). It perceives the present as a continuum of memory and change as a result of time and proposes an architype of architecture in relation where heritage fabric meets the new.

The intention however, is to characterise this segregation of old and 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 is 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, p. 1-7).

It therefore considers the theme of narration as substance to story of place which would ideally display or proclaim the narrative as an event of heritage. The Ideal design approach would largely be directed as form of character induced as residing 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 spatial intent and experience of the individual.

Fig. 11. Top; Ruins of Fort Commeline, also known as Magazine Redoubt, taken in 2018 (Author, 2018)

In addition, a Historical Performance Centre is proposed that would encourage contextual event architecture as 'live museum' and would serve as network of heritage nodes and through performance of history would result in the celebration of the normative.

Serving as a mediator between man and ruin of history, restoring and reviving the relationship between the narrated architecture that would form an inclusive construct of the layering of memory, a product restricted by time.

ENDNOTES

¹ The depiction of the Caryatid: a Greek sculpted female figure serving as an architectural support [Taken by the Art Resource, NY, 1880] (Lobell, 2018)

² Fort Commeline December 1800, News of the Camp (Du Val, 1880-1881)

³ The initial plans of Fort Commeline drawn by Lt. Commeline, December 1800 (Van Vollenhoven, 1992)

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