

Commonwealth War Graves Commission
Proposed memorialisation in Cape Town Company's Garden
PROJECT STAGE 1: HERITAGE STATEMENT
ERF 95135 CAPE TOWN

To accompany a submission in terms of Section 27 of the NHRA



February 2022

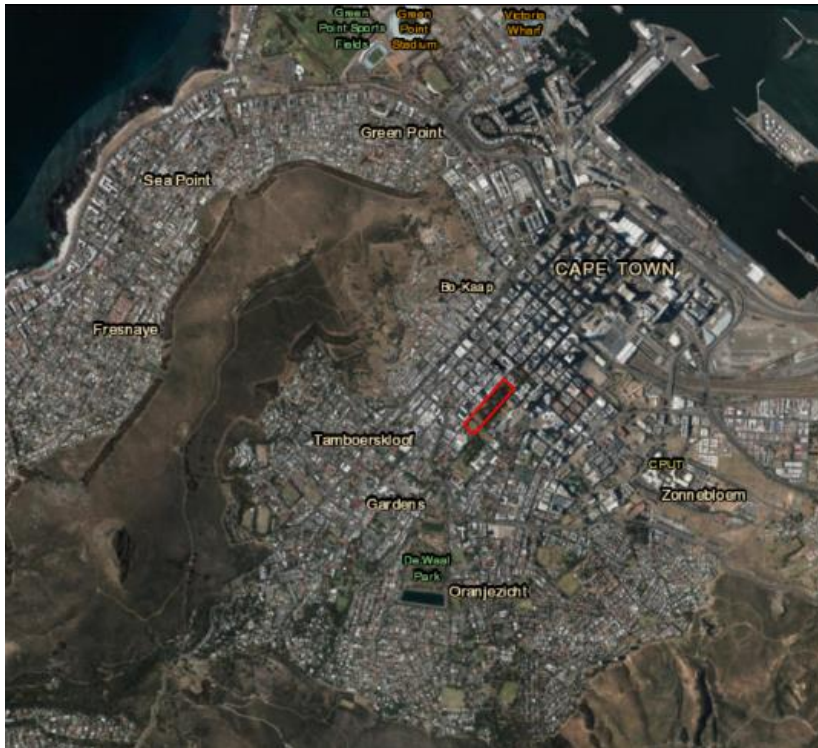
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EXECUTIVE SUMMARY

1. **Site Name:** Cape Town Company's Garden - Delville Wood Memorial Garden (DWMG).
2. **Location:** Central Cape Town CBD. Bound to the north by Queen Victoria Street and to the south by Government Avenue which runs the east-west length of the Cape Town Company's Garden
3. **Locality Plan:**



Company's Garden in the local context of the Cape Town CBD

4. Description of Proposed Development

A new memorialisation is proposed by the Commonwealth War Graves Commission (CWGC) for black South African contributions to the First World War, specifically for those who lost their lives but until now whose names have not formerly been recorded and who enlisted for non-combatant duties serving in various labour units including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps, recruited in Africa specifically for service in Africa.

The project proposal is expected to be developed through a Design Competition process in line with the South African Institute for Architects (SAIA) guidelines. This will entail preparation of a design brief (incorporating, *inter alia*, heritage indicators developed through the NHRA process); a national competition; adjudication; and finally, submission for approvals in terms of the National Heritage Resources Act, City of Cape Town Memorialisation Policy and the Municipal Planning Bylaw.

5. Heritage Resources Identified.

Erf 96135, the Company's Garden, incorporating that portion of the DWMG west of the Avenue, and associated memorials, is a Provincial Heritage Site (PHS). The remainder of the Company's Garden, east of and incorporating the Avenue is a Grade 1 National Heritage site.

It is enveloped by significant heritage resources in the vicinity, and it is situated within the declared Central City Heritage Protection Overlay (HPO).

The nature of significance of the Company's Garden, both historically, in and of itself, and as a key public space giving form to the Cape Town CBD is acknowledged, familiar and

not in dispute. For the purpose of this HIA, only the nature of significance of the DWMG will be elaborated.

TYPE OF SIGNIFICANCE	REASONS
HISTORICAL	Company's garden - vegetable garden established by the Dutch after their arrival in 1652 Significant garden with historic links, key public space in the City which itself has major symbolic significance DWMG as a component - place of military memorialisation, particularly linked to Delville Wood
SOCIAL	Significant place of memory, ritual and contemplation associated with World Wars 1 & 2 Symbolic themes of reconciliation (contested views) Significant as a major public space in the city Public events held on site Significant public buildings adjacent to site
ARCHITECTURAL	Part of an ensemble. The Memorial Garden designed by Herbert Baker & Delville Wood Memorial, a replica of Baker's French memorial but designed by John Cleland, with a bronze by Alfred Turner. Lukin Statue designed by Kendall & Mansergh, the sculptor was Anton van Wouw. Statue of Smuts, sculptor: Sydney Harpley (& architect: Norman Eaton) Buildings adjacent to site in Queen Victoria avenue are a combination of culturally significant and non-significant buildings
VISUAL SPATIAL	Significant spatial linkages within the garden and its related buildings in addition to within this city precinct Prominent location at key axes in the garden Company's Garden is a key public space giving form and meaning to the central city; and provides a particular setting and mode of expression for the DWMG
AESTHETIC	High aesthetic significance due to the layout, vistas on axes, memorial and scale

Despite the high significance of the DWMG, this significance is not monolithic and should be viewed critically.

There are essential elements of character and qualities that define its significance as a spatial experience. However, as a public garden, these elements may not always be viewed by all in the same way. For many, the DWMG is merely a place to pass through, or to pause for lunch on the lawns.

In terms of its social significance, it undoubtedly has current value as a place for occasional public commemorative displays and reflections on war and loss. However, there is equally no doubt that there are negative associations with the motivations driving the design of the Delville Wood Memorial and Baker himself; and certainly, the memorials do not reflect adequately upon the significance of all who contributed to the war effort, regardless of race, class or creed. The historical bias towards only part of our nation's history in war; and to the visual as a source of meaning has erased the significance of other, equally legitimate experiences of and reflections on war.

6. Anticipated Impacts on Heritage Resources:

The potential for impacts of the proposal (at this conceptual level) upon the identified heritage resources is assessed against the heritage indicators. Assessment at this stage refers to the degree to which the principles articulated through the heritage indicators have been satisfactorily met.

The proposed CWGC memorialisation is explicitly a redress project, and as such, it is entirely appropriate that it be set up in relation to the 'imperial fixations' and associated architectural compositions of the current DWMG. In terms of the Design Brief and Guidelines for the Architectural Competition this new accretion explicitly promotes, in accordance with heritage indicators, a more defensible, more inclusive and more contemporary South African approach to memorialisation or places of remembrance. It

has been stated that the DWMG is relatively underutilised, both as a memorial space and given its location within one of the City's foremost public spaces. There is precedent for accretion and there is capacity to accommodate change.

It is accepted that a Competition Brief such as this must be sufficiently flexible to provide creative interpretation.

The project has been some time in the making and the CWGC has already consulted widely at a national and local level to understand South African views on these matters. The broader heritage considerations are clearly understood by the client, the design team and the competition adjudicators. This forms a very positive basis upon which to make a call for proposals.

7. Recommendations:

This Heritage Statement, accompanying a Section 27 application, is submitted to HWC for Interim Comment in terms of Section 27 of the NHRA.

It is recommended that Heritage Western Cape provide **Interim Comment** in support of the identification of heritage resources, their significances, the heritage indicators, and the Design & Competition Brief.

Following the adjudication of the Architectural Competition and design development of the preferred project proposal, the design will be subject to a final round of public comment before being submitted to HWC for approval in terms of section 27 of the NHRA.

8. Author/s and Date: This Heritage Statement (February 2022) has been prepared by Cindy Postlethwayt. The Project Team additionally comprises, inter alia:

- Design & Competition Brief: Meyer & Associates

- Landscape Condition Assessment and indicators: OvP Associates
- Public Participation: Chand
- Architectural Competition Administrators: Paul Kotze and Mark Schaerer

9. Procedures followed:

The process is conducted in terms of section 27 of the NHRA. The public participation is designed in accordance with the HWC Guidelines for Public Monuments & Memorials; the HWC Public Consultation Guidelines; and the CCT Memorialisation Policy.

The comments received during a comprehensive participation process have been considered for incorporation into the findings and recommendations of the submission to HWC. All comments supported the proposal.

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Cindy Postlethwayt hereby declares that I have no conflicts of interest related to the work of this report. Specifically, I declare that I have no personal financial interests in the property and/or development being assessed in this report, and that I have no personal or financial connections to the relevant property owners, developers or financiers of the development. I declare that the opinions expressed in this report are my own and a true reflection of my professional expertise.

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1. Property details

The property concerned is a portion of erf 95135, the Company's Garden in Cape Town. It is owned and managed by the City of Cape Town.

A new memorialisation is proposed by the Commonwealth War Graves Commission (CWGC) for black South African contributions to the First World War, specifically for those who lost their lives but until now whose names have not previously been recorded.

The total erf is 39 198.7m² in extent.

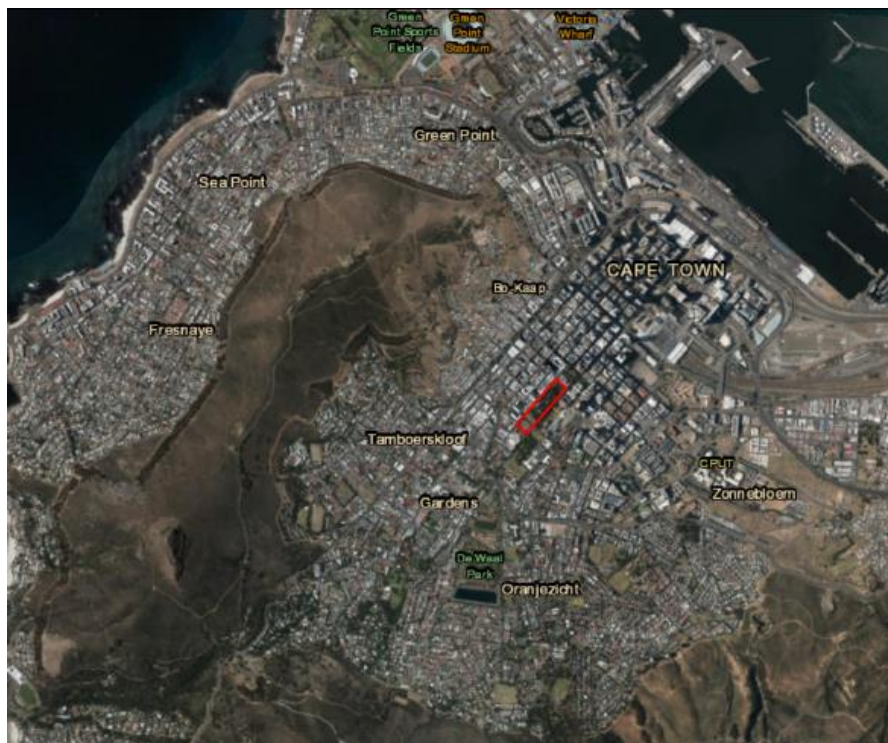


Figure 1: Locality (Cape Farm Mapper CFM)

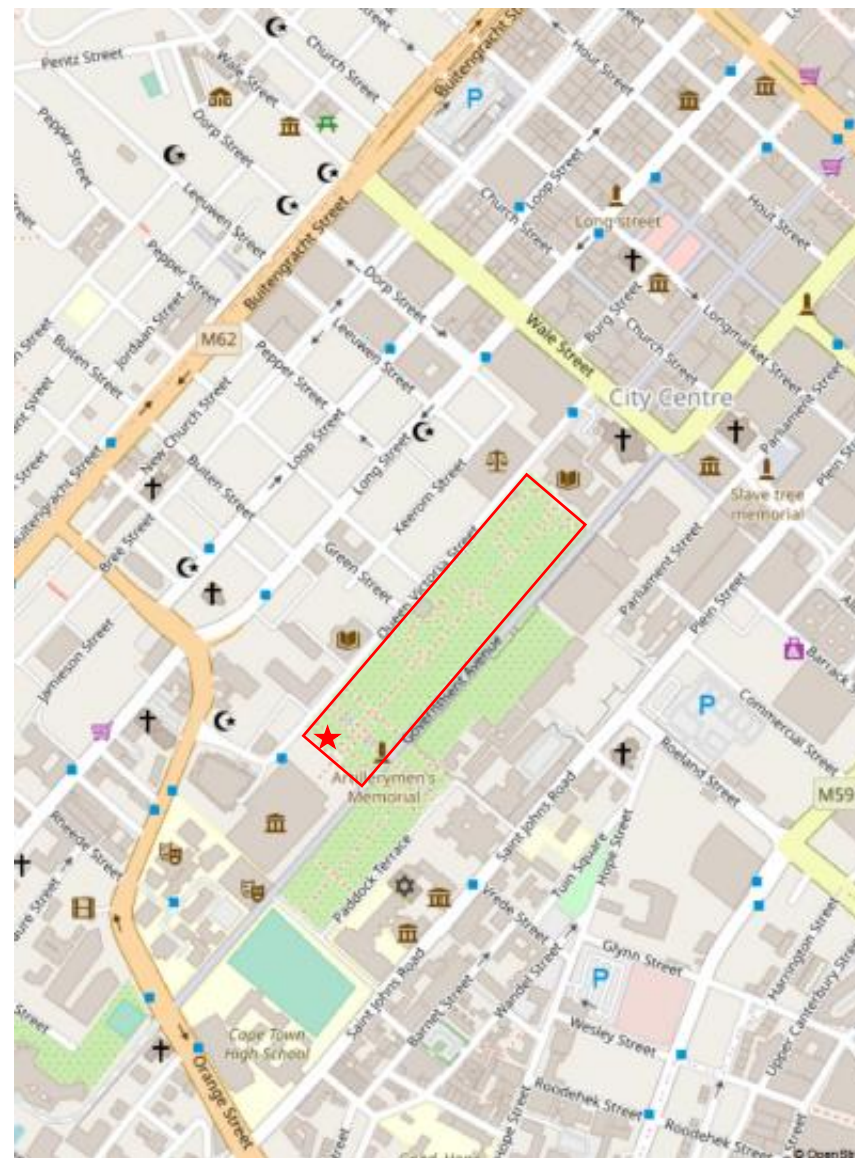


Figure 2: Property in context (CFM), proposed memorial site starred



Figure 3: Portion of Erf 95135 under consideration, proposed new memorial site identified with star (CFM)

2. Legal requirements

2.1 NHRA legal requirements

The Company's Garden north of Government Avenue and west of the National Library of SA, was gazetted as a National Monument (now deemed PHS) in terms of Proclamation 495/1962 on 30 March 1962 (SAHRA Reference 9/2/018/0149). The requirements of Sections 27 of the NHRA are thus triggered by the proposal.

On 13 January 2021 the advice of HWC's Impact Assessment Committee (IACom) was sought to confirm the appropriate procedures to be followed in respect of this application. The following recommendations were made:

- 1) A section 27 process rather than a section 38 process should be followed given that the entire Company's Garden is a Provincial Heritage Site (PHS).
- 2) The process and content of the application should be designed to suit the desired interim staging and process arising from the public competition and various approvals requirements.
- 3) The City of Cape Town (CCT) will revert to HWC at an early stage with an outline of the public consultation process for comment and this submission should include a scope of the heritage study being undertaken.
- 4) Two members of BELCom would be co-opted onto IACom as and when required to review the application.

On 10 March 2021, a submission was made to HWC outlining the project methodology, public consultation process and scope of work of the heritage study accompanying the s27 application. The Committee noted its broad support and endorsement for the scope of work, public participation and process but suggested the need for an additional round of public participation between the appointment of the preferred tenderer and final submission to HWC. The applicant was to resolve this with the HWC legal advisor and HOMs could then endorse a revised process diagram and the outcome be communicated to IACom members for noting.

A revised process, incorporating a second round of public participation was submitted to HWC and endorsed at a HOMs meeting on 18 October 2021.

This Heritage Statement accompanies an application submitted to Heritage Western Cape (HWC) in terms of section 27(18) of the National Heritage Resources Act No. 25 of 1999 (NHRA).

2.2 Municipal requirements

In terms of Section 8.7 of the CCT Memorialisation Policy 12777 (2015), a public participation process (PPP) is required to be undertaken in order to provide evidence of public support for the memorial in the community most affected.

The property concerned is situated in the declared Central City Heritage Protection Overlay (HPO). An application for Consent in terms of Section 162 of the CCT Municipal Planning By-Law is therefore required.

3. Methodology

The project proposal is expected to be developed through a Design Competition process in line with the South African Institute for Architects (SAIA) guidelines. This will entail preparation of a Design Brief & Guidelines for the Architectural Competition (incorporating, *inter alia*, heritage indicators developed through the NHRA process); a national design competition; adjudication; and finally, approvals in terms of the NHRA, CCT Memorialisation Policy and Municipal Planning Bylaw. Given the heritage significance of the site, it was important to obtain HWC's interim support for the heritage aspects of the Design Brief prior to the competition phase being initiated.

Accordingly, **this preliminary Heritage Statement is submitted to HWC to obtain Interim Comment and support for the identification of heritage resources, their significances, the heritage indicators, and the Design Brief & Guidelines for the Architectural Competition.**

Following adjudication of the architectural competition, the preferred project concept will undergo further design elaboration and focussed PPP before being submitted for approval to HWC. It is accepted that support for the heritage informants and guidelines contained within the competition brief by HWC does not imply support for the final design concept if it does not adequately accord with the agreed heritage considerations.

The PPP will accord with the HWC Guidelines for Public Monuments & Memorials; the HWC Public Consultation Guidelines; and the CCT Memorialisation Policy.

The City of Cape Town confirmed in a letter to the CWGC dated 18 August 2021 that it is satisfied that the public participation process should continue in line with the HWC requirements for public participation and using the Public Participation Plan (attached as Annexure C1) as a guideline on which to base public and stakeholder engagement. The comments received during participation thus far have been incorporated into the findings and recommendations of the submission to HWC in terms of s27.

A project methodology illustrating the process is included as Figure 4.

The following sources of material have been consulted:

- Historical reports and maps
- SAHRA heritage register and registry records
- Historical aerial and orthophoto search at National Geo-Spatial Information Directorate
- Surveyor General records search
- Secondary sources (listed in references)
- On-site inspection

The professional project team includes, *inter alia*:

- HIA Practitioner: Cindy Postlethwayt
- Design Brief & Guidelines for the Architectural Competition: Meyer & Associates
- Landscape Condition Assessment and indicators: OvP Associates
- Public Participation: Chand
- Architectural Competition Administrators: Paul Kotze and Mark Schaerer

COMMONWEALTH WAR GRAVES MEMORIAL- Outline of the Way Forward

2021-03-26

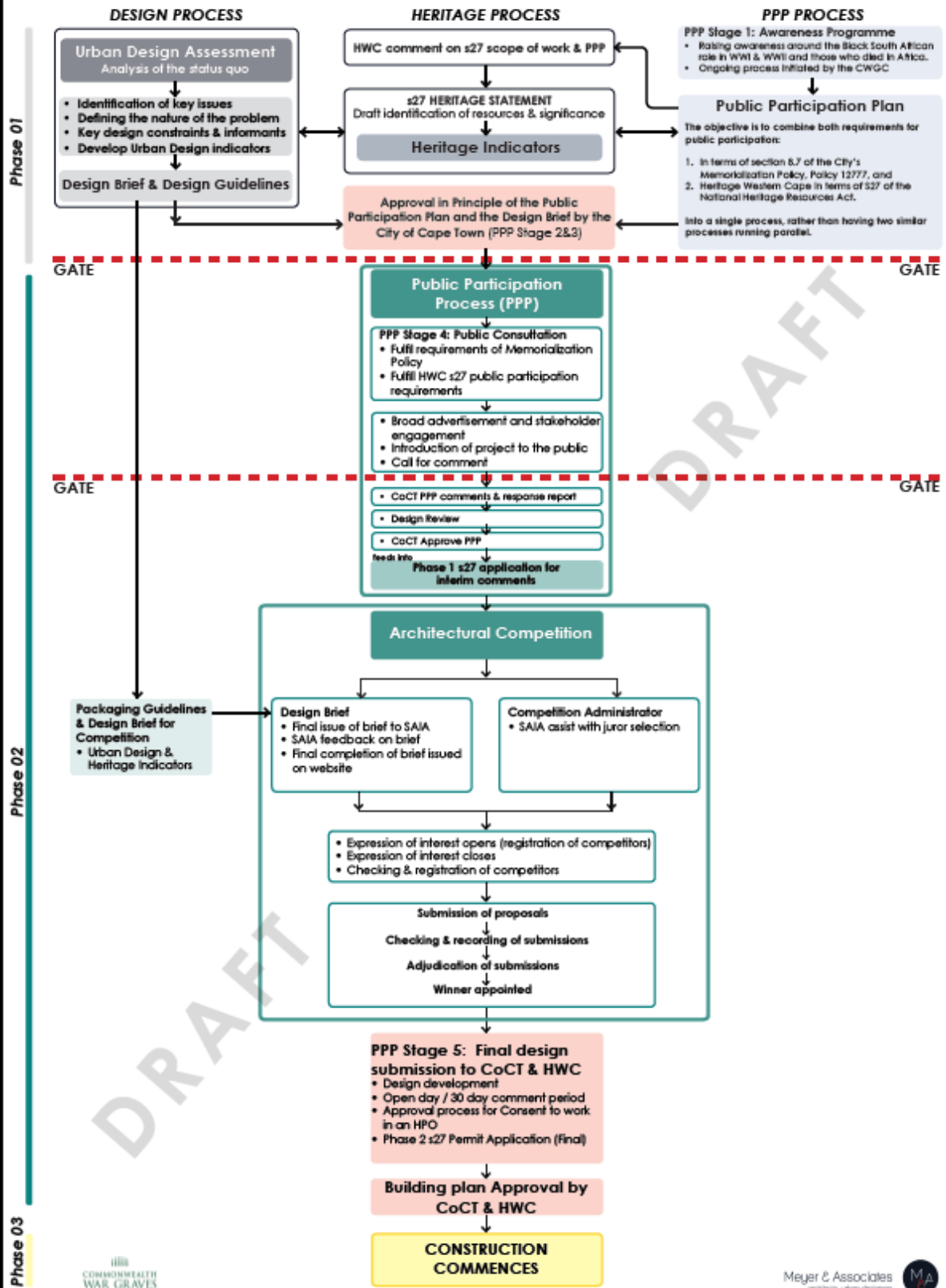


Figure 4: Integrated project process endorsed by HWC 18 October 20

4. Assumptions and Limitations

The information and assessments supplied by others are assumed to be accurate and a fair representation of the proposed development. It is assumed all relevant information has been disclosed.

5. Policy and approach

'We build monuments to remember, memorials so we never forget' (David Young quoted by Winter et al 2003 and SAHRA 2003).

5.1 SAHRA Public Monuments and Memorials Draft Policy 2003

This draft policy was prepared by SAHRA for DAC in 2003 but SAHRA officials have been unable to confirm whether this draft policy has been formally adopted. However, it substantively incorporates the findings of Winter et al's 2003 survey for SAHRA of monuments and memorials in Central Cape Town, which criteria have been utilised to inform the identification of heritage resources and their significance in this report. It has also been substantially incorporated into the HWC Guidelines for Monuments and Memorials 2015. Since the latter also informs this heritage statement, no purpose is served by providing further details.

5.2 HWC Guidelines for Monuments and Memorials 2015

Adapted from the "Public Monuments and Memorials Project by SAHRA for DAC" (2003) and amended following the public consultation meeting held at Freedom Park on 17 April 2015 on the Transformation of the Heritage Landscape in South Africa.

Relevant extracts are made as follows:

Preamble

"Our heritage celebrates our achievements and contributes to redressing past inequities. It educates, it deepens our understanding of society and encourages us to empathise with the experience of others. It facilitates healing and material and symbolic restitution ...

(Preamble to the NHRA): Monuments and memorials should demonstrate, visibly and publicly, all these qualities.

Section 2: Principles

This guideline recognises the ability of public monuments and memorials to reflect the whole of South Africa's history and to express the identity of the nation which includes different cultural groups.

Public monuments and memorials have a capacity for redress of past inequities.

Section 4: Assessment of significance

Taken together as a collection, monuments and memorials can be assessed in much the same way as individual ones. Connections between and repetition of commemoration of person(s) or events in different places must be established and taken into consideration

Representivity of monuments and memorials as a collection (locally and across the province) should be assessed and taken into consideration

Section 5: Management, consultation & decision-making

The condition of the monument or memorial and the place where it stands, the landscaping, and information or interpretation provided at the monument or memorial can influence the perceptions of viewers, that is, add to or detract from their understanding and enjoyment of a monument or memorial.

Maintenance and repair of the monument or memorial and the land on which it stands are the responsibility of the owner of the monument or memorial and of the landowner respectively unless another agreement is in place. The widest possible consultation should inform new monuments and memorials. Public perceptions and reasons for them, as well as any discrepancies with the cultural significance must be noted by the responsible authority. Stakeholders such as people

who have contributed financially to the monument or memorial have a right to be consulted.

Proposals for individual monuments or memorials must be considered on their own merit and in relation to any implications for the representivity of the collection whether relevant at a local, regional or national context. It is vital that intangible values and any symbolic or other connection between the monument or memorial and its site be acknowledged.

Section 6: Redressing past inequities

It is clear that existing public monuments and memorials do not reflect the whole of South African history, nor do they express the identity of the nation which includes different cultural groups. To redress the balance ("to take action to restore equality in a situation") the first steps for local communities and authorities are to reconsider existing monuments and memorials and to create new ones.

5.3 CCT Memorialisation Policy 2015

This policy includes procedures and decision-making guidelines for the CCT. Relevant extracts relating to broader principles are made as follows:

Section 3: Desired outcomes

Recognise the importance of memorials in celebrating Cape Town's history, culture, environment, people, organisation and events. The CCT is committed to

- Appropriately commemorating and honouring people and organisations who have contributed significantly to our community or commemorating significant events and places in a fair and balanced manner;
- Ensuring that the subject or theme of the proposed memorial demonstrates significance in relation to the specific location proposed for the memorial;
- Ensuring the subject or theme of the proposed memorial reflects the values of the communities affected;

- Ensuring the proposed memorial is sensitive to the local environment.

Section 4: Strategic Intent

Using memorialisation to develop social capital and celebrating the Cape Town spirit through a communal sense of pride.

Celebrating cultural diversity and encouraging social cohesion through the creative use of public spaces and places where citizens can meet and exchange ideas.

Promote and foster social inclusion through promoting social interaction, fostering diversity and inclusivity and facilitating public participation while ensuring the recognition of marginalised voices.

Ensure the diverse cultural heritage of the City is protected and enhanced. This includes recognising the rich cultural history of the City, recognising all cultures and religions, and including cultural values, sites and landscapes of historic significance, areas of scenic beauty and places of spiritual importance in planning and decision-making.

6. Socio-economic & political context of war commemoration

Whilst it is not the intention of this report to engage substantially with the socio-political history of commemoration in the SA (or even Cape Town) context, it is important to provide sufficient background to contextualise the existing memorial component of the Company's Garden and to enable a holistic and considered assessment of the proposal under consideration. This section relies heavily on a number of respected views and academic articles on these matters, as referenced.

Hundreds of thousands of South Africans served in support of the allied Forces in both the First and Second World Wars in many capacities. Many died in these duties. However, research into understanding the effects of war (especially the First World War) on all sectors of S.A. society has been relatively limited, one of the consequences being

that there is limited information about the involvement of black South Africans in the Great Wars¹.

ME Page (1987) notes that whilst the Great War of 1914–18 was, in a sense, 'a civil war within the European community of nations', for the people of colonised Asia, and even more for the colonial peoples of Africa, that conflict was truly a world war. "More than ever before, subject peoples were called upon to defend the very institutions of their subjugation: the European empires." "The colonies and Dominions of the vast British Empire also paid a substantial price to bring about that victory. Enormous quantities of money, material and blood were spent in securing it, and, whilst it is difficult to give exact figures, it is fair to estimate that well over three million British colonial and Dominion subjects served, and that potentially upwards of 500,000 perished."²

Following the violence of the war, reconstruction efforts began. "Priorities were restoring infrastructure throughout war-torn Europe as well as commemorating those who had fallen on its battle fields. Constructing Great War memorials on the western front became common practice for the colonial empires of France, Germany and Great Britain. While it was British practice to honour the 'Colonials', the men of the Dominions who had fought for 'King and Empire', on general monuments, the colonies themselves also built memorials. Canada, India and Australia all constructed memorials to their fallen at battle sites critical to their national military history; South Africa was no different"³.

The Commonwealth War Graves Commission (CWGC)⁴ was established in the wake of the First World War, in the face of unprecedented casualties and no system to record or mark the final resting place of those involved. Key principles were established:

- The dead were to be buried where they fell – there would be no repatriation of remains – and rather than a cross, a standard headstone would be used to mark the graves of the dead.
- For those with no known grave, great memorials to the missing were created to ensure they would also be remembered.
- the pursuit of equality and uniformity in the way in which casualties were commemorated – whatever their rank in social or military life, whatever their religion.

However, acknowledgement of the diverse contributions all made to the war, and the identification of casualties and their commemoration has historically not been equal. There are many reasons for this – errors, oversights and injustices.⁵ "In many ways it is understandable that IWGC operations during and following the First World War were not perfect. The organisation was forged in the chaos of conflict and its work revolved around the ravaged battlefields of the world, and that work was novel, untried and conceptually challenging. The IWGC was writing the rulebook as it went along, not because it was unprepared or inefficient, but because it was a pioneer. Beyond these challenging beginnings and the limitations they placed on the organisation, however, it is also clear from the evidence presented here that the IWGC was responsible for or complicit in decisions outside of Europe that compromised its principles and treated war dead differently and often unequally. The reasons for this were many and varied, and in very few cases did it act unilaterally. Nonetheless, the findings of this report run contrary to the common narratives of the IWGC's history. This history needs to be corrected and shared, and the unfinished work of the 1920s needs to be put right where possible. This study has shown that, in most cases, the IWGC relied on others to seek out the bodies of the dead. Where it could not find them, it worked with the offices of state to produce lists of those who did not return and remained unaccounted for. Given

¹ There has been more systematic investigation in this regard into the South African War 1899 - 1902

² CWGC Special Committee to review historical inequalities in commemoration (2021): 13

³ Battin P

⁴ Initially the Imperial War Graves Commission

⁵ These have been persuasively articulated by the 2021 CWGC Report Of The Special Committee to review historical inequalities in commemoration

the pressures and confusion spun by such a war, in many ways it is hardly surprising that mistakes were made at both stages. What is surprising, however, is the number of mistakes – the number of casualties commemorated unequally, the number commemorated without names and the number otherwise entirely unaccounted for. In some circumstances there was little the IWGC could do: with neither bodies nor names, general memorials were the only way in which some groups might be commemorated at the time. Nonetheless, there are examples where the organisation also deliberately overlooked evidence that might have allowed it to find some of those names. In others, Commission officials in the 1920s were happy to work with local administrations on projects across the Empire that ran contrary to the principles of equality in death. Elsewhere, it is clear that Commission officials pursued agendas and sought evidence or support locally to endorse courses of action that jeopardised the same principles. Finally, in a small number of cases where Commission officials had greater say in the recovery and marking of graves, overarching imperial ideology connected to racial and religious differences were used to divide the dead and treat them unequally in ways that were impossible in Europe.”⁶

Similarly, these inequalities in commemoration have found their way into South Africa’s own commemoration of its war dead. Constructing a memorial (and later museum) at the site of South Africa’s ‘bloodiest battle’ during the course of Great War, Delville Wood (France), was as much a political statement as it was a public commemoration for fallen soldiers. Although the memorial at Delville Wood was originally conceived to pay homage to the fallen men of the Union, it served as a political tool. It was designed to celebrate the cooperation of the two white ‘races’ (English and Afrikaans), united in a common purpose, fighting alongside the Allied forces in the Great War.”⁷

“The defining significance of Delville Wood lay not so much in mourning losses, still less in querying the sacrificial use by British command of South African infantry as battering troops, but in commemorating national fighting spirit and a selfless and uncomplaining heroism. Moreover, for those attached to Jan Smuts and Louis Botha’s cause of constructing the new post-19100 Union of South Africa as a British Dominion based upon a unified white nationalism, the Somme carnage represented a rich historical transition. Shoulder to shoulder in battle, English and Afrikaner had finally found each other. However heavy the loss at Delville Wood, its ‘unifying blood sacrifice’ had helped to seal the shared European citizenship of previously fractured English and Afrikaner communities. In this view, the immediate effect of Delville Wood was liberating, erasing the sour legacy of the Anglo-Boer War, dispelling the clouds left by the 1914-15 Afrikaner republican rebellion against Union war participation, and crowning the recent achievement of a unified white Dominion within the British Empire-Commonwealth.”⁸

In reality, the notion of a cohesive white identity was somewhat different. Considerable sections of the Afrikaans community did not support the British High Command decisions and remained anti-British. This was not the only dissention. “From the end of 1916, leading members of the mission-educated African social elite began to reproach authorities for hurtful racial discrimination in their overriding concentration on Delville Wood. Papers such as *Imvo Zabantsundu* and *Izwi la Kiti* offered eloquent and rueful observation that South Africa’s ‘glorious dead’ seemed to be commemorated ‘only by the white men of our Springbok Brigade’, whereas the loss of several hundred African lives at sea in the 1917 Mendi disaster, Labour Corps auxiliaries who had ‘displayed bravery and loyalty no less infinite’ was virtually ignored. Of course, such pointed remarks counted little. Patriotic black South Africans may have had susceptibilities, but no citizenship entitlement from which to make a political fuss.”⁹

⁶ CWGC Report Of The Special Committee to review historical inequalities in commemoration (2021) p49

⁷ Battin P

⁸ Nasson B: 2004: 62

⁹ Ibid: 65

The involvement of Sir Percy Fitzpatrick was no less controversial for the SA politicians, particularly in the shadow of emerging Afrikaner nationalism, where the ambitions to erect a war memorial at Delville Wood was regarded as an essentially imperialist exercise directed at empire loyalists.

The involvement of architect Sir Herbert Baker in the memorial's design was an extension of these imperial affiliations. "As the form of the Delville Wood project would be deeply influenced by his grandiose imperial fixations and architectural conceptions, his local political background and intellectual temperament may be briefly considered. Baker had enjoyed a cosy personal and professional association with Southern Africa's imperialist titan, Cecil Rhodes, under whose later nineteenth-century patronage he can be said to have established a high imperial style of architecture in British South Africa. His aesthetic philosophy was shot through with burly beliefs in an organic social imperialism, in which a European 'English-speaking' South African identity was the exact mirror of a British imperial identity. This vicarious bloodline contained the oxygen of a renewed classical civilization. For Baker, the Somme battlefield had showed how well South Africa could discharge its imperial obligation by falling in behind 'the common calling of English-speaking races'. Even more, the valour of its infantry had matched the ageless warrior ideals of Greece and Rome: classical Springboks emulated hoplites and legionnaires, Delville Wood was Marathon or Cannae. This Greco-Roman glaze on the modern British Empire fitted perfectly Herbert Baker's vision of European South Africa as the spur of a Greek and Roman civilization in Africa, wreathed in the mythology of 'the vital spirit of the South Africa which is to be'. That realization, he stressed, was to be best conveyed through boldly Classicist architectural expression, 'precious records' becoming a visual charter of an Olympian 'South African character'."¹⁰

Nasson goes on to discuss how the Somme memorial was a version of his 'bloated' Southern African colonial war memorials, drawing heavily on the symbols and social grandeur of British civilisation, insistently patriotic and meant to commemorate a 'European South African nationhood'.

The unity of white English and Afrikaans speakers being the predominant theme, the service of black South African's in the War found no place in commemoration. "The South African Native Labour Contingent (SANLC) was constituted by the Union government with great reluctance in the face of British War Cabinet calls to draw upon the Union's black citizens for non-combatant labour in French ports, railheads, quarries and forests to free up able-bodied whites for service at the fronts. The South African Cape Corps (SACC) drew on the South African coloured community, who would serve under arms in Africa and the Middle East in a way that their black counterparts could not"¹¹.

"Serving mainly in a non-combatant capacity, more than 21 000 black South Africans formed the South African Native Labour Contingent (SANLC) in the First World War The SANLC served in France from November 1916 until the end of the war to compensate for a labour shortage in French ports and battlefield infrastructure While the British Imperial War Office welcomed black South Africans (and even requested that the force be increased in size), First World War Unionist policy was much different. With more intermixing taking place between black South Africans and white Frenchmen, Union politicians began to worry about the effect that this would have on the South African social order at the end of the war."¹² The SA war memorials erected at the time (including the DWMG in the Company's Garden) and for many years after reflected this selective commemoration of the war experience.

¹⁰ Ibid: 69

¹¹ De Vries:2

¹² Battin P

However, these commemorations did not remain entirely static - "it is also a commonplace of the expanding cultural history of the Great War that its legacy of memorials and commemoration could not carry fixed or immutable meanings over time: memorialisation of past warfare has always been subject to revision, by being re-composed. For those linked to its primary legacy, Delville Wood remembrance was subject, inevitably, to new accretions and to the legitimating imperatives of incoming political order."¹³ This revisionist review continued with varying objectives throughout the apartheid period, and again following the transition to democracy in SA in 1994. Between 1948 and 1952, the National Party made their own additions to the Delville Wood memorial, constructing a Voortrekker cross, bearing witness to the Great Trek of 1836 and the wars fought by the Afrikaners.

In 1986, the National Party made a further addition of a national military museum. "Modelled after the Cape Town Castle, the museum was built around the Voortrekker Cross ... to enhance the modernity of the national memorial in relation to the Second World War and the Korean War. This was the second amendment to the original memorial designed to showcase white unity during the First World War. In the 1986 changes (along with those of 1948), apartheid history has distorted national history."¹⁴ It was opened amid much protest by then President PW Botha, as part of the apartheid government's promotion of SA's international image.

In 2016, the SA Government commissioned a further addition to the memorial designed to correct the historical omissions which excluded black South Africans (specifically the South African Native Labour Contingency) from commemoration. This new memorial comprises a roll of honour of the names of almost 15 000 South Africans who participated in the war, including the Native Labour Contingent. Conceptually it is designed as a new historical layer and experiential

in nature by Creative Axis Architects, in association with Mayat Hart Architects.¹⁵

"The new memorial is seen as a scar or wound on the site. It is more a part of the site's landscape than its built structures, recalling the remains of the trenches still seen throughout the wood.

The new memorial is on the axis of the site, following that of the original memorial and the museum. It was chosen to be sited between the old memorial and the museum, forming part of the route between the two. Strikingly, it is all but invisible as you arrive at the woods. It is only as you walk through the original triumphal arch that you become aware of it, holding the sight line and pathway to the museum.

The existing pathway has been inclined to a depth of around 500mm with the surrounding earth raised. As you descend and walk through the new memorial you become submerged, as if in a trench. Here you are surrounded by nothing but the lime stone faces of the memorial's walls, lined with the names of the fallen.

The names are listed without hierarchy in alphabetical order regardless of rank, race or unit. The apparent simplicity of the memorial belies its underlying complexity of thought and construction. The material choice for the new memorial is the same limestone used for the rest of the Delville Wood site as well as all Commonwealth War Graves on the Western Front, and it acts as a unifying feature for the site. The memorial's crisp contemporary detailing sets it apart from the older memorial. There are no visible fixings, with the large engraved sandstone panels of the memorial being hung on concealed brackets attached to a reinforced concrete retaining wall."¹⁶

¹³ Nasson: 82/3

¹⁴ SA Military history Society <http://samilitaryhistory.org/vol135pb.html>

¹⁵ The design won a SA Institute for Architects award for architectural excellence in 2018

¹⁶ Hart B & Mayat Y : 2017: 23



Figure 5: In the foreground, the 2016 addition to Delville Wood, France (Creative Axis Architects Facebook)



Figure 6: aerial view of the Memorial www.delvillewood.com

On the 28 June 2016, the Delville Wood Memorial in France was declared a National Heritage Site in terms of the NHRA (Gazette 40100). The framework of memory has increasingly moved to a more inclusive one, particularly in the recognition of the role of black servicemen in the two Great Wars. But through it all, Delville Wood remains at the centre of what de Vries labels the 'South African First World War cult of commemoration.'

7. Historical background Company's Garden

There is a significant body of authoritative information on the Company's Garden and it is already protected in terms of the heritage legislation. Its heritage significance is not in question. Archival work was thus not deemed necessary, and the report has relied in large measure on a number of secondary sources which have extensively researched, distilled, critically appraised and established the heritage significance of the Gardens.

7.1 Company's Garden

The historical background of the Company's Garden is summarised with some focus on those aspects of direct contextual significance to the project under consideration. Figures 7 and 8 illustrate the principal precincts and buildings within the Company's Garden for reference purposes. It "shows the Company's Garden (referred to here as The Garden) and its immediate context. Major morphological places attach to Government Avenue (The Avenue) running up the centre, lined with oak trees, with planted verges and water channels both sides. On the Devil's Peak side are the Houses of Parliament, Tuynhuys and its formal garden with adjacent Government functions, the Delville Wood Memorial Garden spanning across the Avenue as a cross axis, the Paddocks, and the grounds of Cape Town High School. Returning opposite, on the Signal Hill side, is the UCT Hiddingh Campus, the SA Museum and its forecourt, the Delville Wood cross axis, and at the seaward end, the Victorian planting of the Botanical or Public Gardens (referred to here as the Lower Garden). These major places

are in turn made up of minor morphological areas – Rose garden, Thorne circular pond space, and so forth"¹⁷.

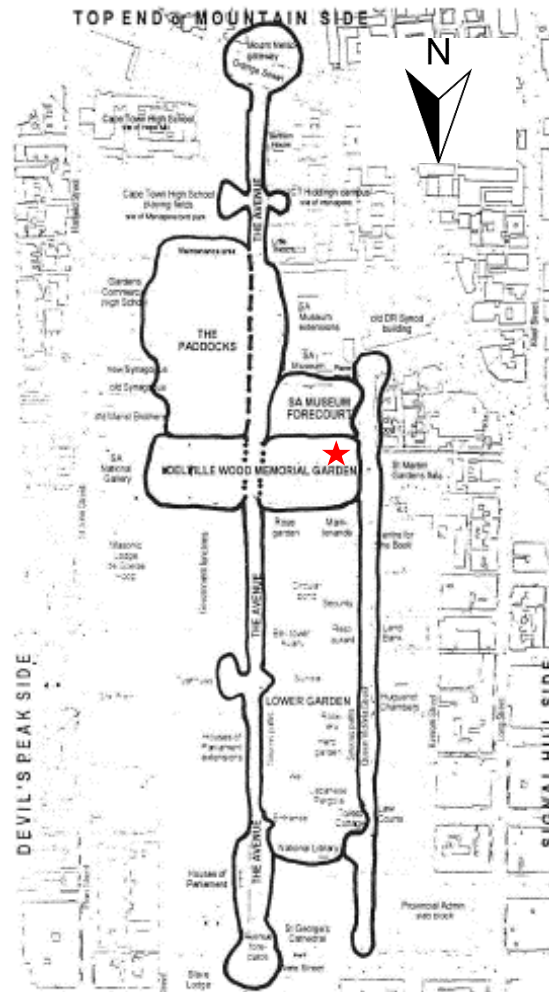


Figure 7: Naming of Parts and proposed site (Pistorius & Harris)

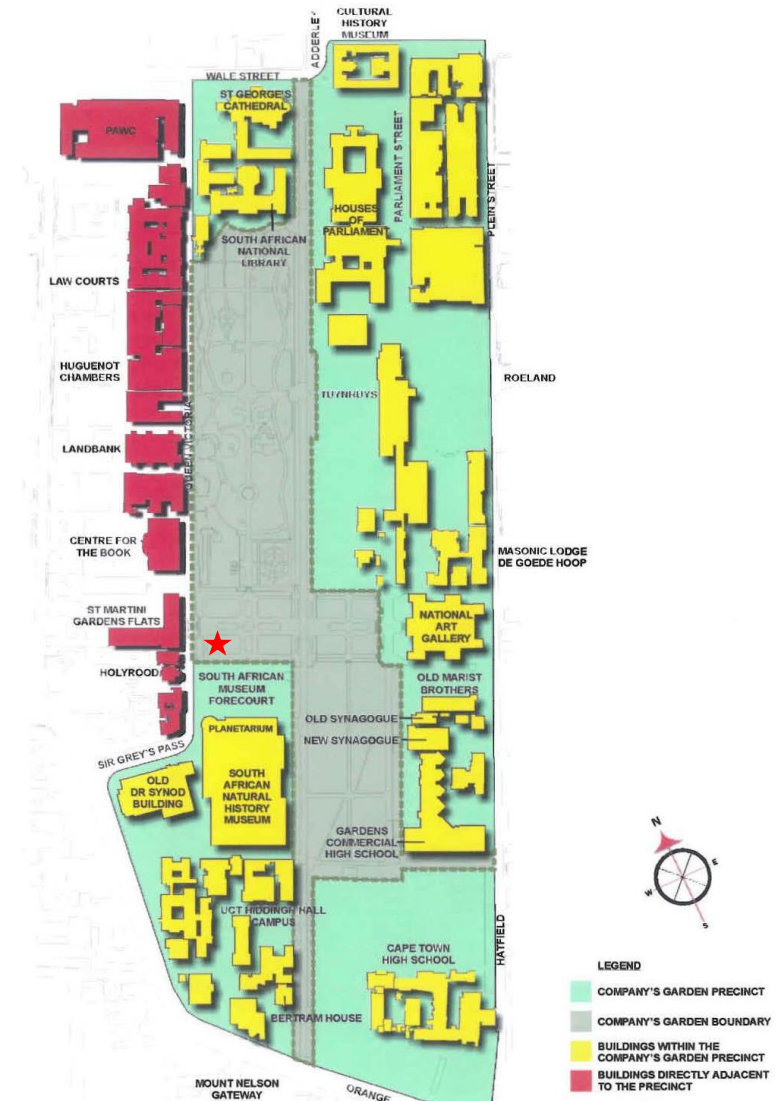


Figure 8: Company's Garden Precinct and proposed site (OVP)

¹⁷ Harris 2002 p1

The Company's Garden has a deep history, with many interwoven layers and themes of significance. It is not possible to do it justice in a report of this nature, but relevant elements are summarised below.

The Garden's *raison d'être* lies in its location within Table Bay. Several streams flow from the fan of mountains enclosing the valley which ultimately flow into the watercourses of the Platteklip and Kloof Nek streams which merge in the area of today's Company's Garden. This link to the abundant fresh water is an historical defining theme.

Table Bay's freshwater resources attracted nomadic Khoisan, including the nomadic San hunters and the Khoekhoen. The Khoi being pastoral communities were more dependent on livestock. They named the area Camissa, meaning 'the place of sweet waters'. Hunting and herding cattle across the Cape Flats in November to graze on the spring growth and take advantage of the presence of water, they would leave the valley when the grazing was depleted - usually in February, and then return the next season.

In 1652, the Dutch East India Company set up a supply base. "The settlement at the Cape began with a fort and a garden." "Choose a place for the fort Then choose good soil for the gardens ... Also plant fruit trees." These were some of Jan van Riebeeck's instructions. So he built his Fort of Good Hope close to the Sweet or Fresh River, a little southwest of the present Parade, and Hendrick Boom, the Master Gardener, laid out the first garden between the fort and the river. Even before the end of 1652 the land across the river, that is the land just west of modern Adderley Street, was cultivated.

Gradually the garden was shifted and extended towards the mountain. By 1660 it lay entirely to the west of the Fresh River. Here, opposite the top point of the fort, in the rectangle today formed by Adderley, Longmarket, St. George's and Church Streets was the "Compagnies miededicq thuijn" or medicine-garden, occupying about 100 roods or about 18 hectares of land. It extended from Tuin Street (now Church Street) towards Table Mountain and must have

coincided more or less with the lower part of the present gardens. It was enclosed by a thick hedge of ash trees and brambles. By 1670 Cape Town gradually began to take shape, with a tendency to expand in the direction of Table Mountain, with the result that the lower end of the gardens became involved. First a small portion was cut off to provide a site for the new church and graveyard, and later more garden land was sacrificed at the top of the Heerengracht (Adderley Street) for the Slave Lodge on the left and for the hospital on the right, on the site now occupied by Syfrets Trust building. Up to 1679 the garden was used exclusively to supply the needs of visiting ships for fruit and vegetables, but the arrival of Simon van der Stel brought about a gradual change. The free burghers and the Company's Garden at Newlands now produced so much that the garden in the town was no longer essential as an orchard and vegetable garden. Consequently, Simon van der Stel converted it into a botanical and ornamental garden, and this policy was continued by Willem Adriaan van der Stel and later governors like Ryk Tulbagh and Van de Graaff. In this they enjoyed the services of master gardeners who in reality were botanists, such as Fleinrich Oldenland (1692-1697), Jan Hartog (1689-1715) and Johan Andreas Auge (1747-1785).

Descriptions by the travellers Peter Kolbe and Francois Valentyn enable us to form a very good picture of what the garden was like during and immediately after the time of the Van der Stels. At that time the whole garden occupied a mere 16 hectares and, according to Valentyn, measured 1 020 metres by 273 metres. It was divided into rectangular blocks by hedges which also served as windbreaks. In some of the blocks, vegetables were grown; others were devoted to herbs, and yet others to all sorts of fruit trees as well as indigenous and exotic trees and plants. Special journeys into the interior were undertaken to collect indigenous plants, and exotics were imported from all parts of the world. Three beautiful avenues, equally spaced, divided the garden lengthwise and also transversely. At the top of the garden there was a water mill, and from it the water of a mountain stream was led by neat masonry furrows to irrigate the entire garden.

The northern side was enclosed by a high wall in which there was a fine entrance gateway, and Simon van der Stel had a small summer-house built on the site now occupied by the State President's residence. Here he entertained and accommodated foreign visitors in two fine rooms, and here also the head gardener lived. The decorations included several stuffed animals such as a lion, hippopotamus, a bushbuck and a "gevlamden schoonen Wilde Ezel" or zebra.

In the course of years the garden became a veritable pleasure garden, the pride of the residents of Cape Town. It became famous for its beauty and the variety of its trees, shrubs and flowers, and gained the admiration of visitors.... During the eighteenth century the garden was extended in the direction of the mountain. Apart from this expansion, a fine ornamental gateway, designed by the famous architect L. M. Thibault, was built during the time of C. J. van de Graaff. This provided an imposing entrance from the city, that is, from the Heerengracht. The summer-house had by this time been so improved that it had become a little palace with its own private garden and had for years served as a governor's residence.

During the second British occupation of the Cape the garden was neglected, and besides this Sir George Younge decided to close it to the public and to reserve it for his private use. This high-handed action raised such a storm of public indignation that the Governor was obliged to re-open the garden. Then it was that the well-known trio- Thibault the architect, Herman Schutte the builder, and Anton Anrieth the sculptor-combined their talents to build the southern entrance and the so-called "Lion Gateway" to the zoo.

The 19th and 20th centuries were less kind to the historic old garden. The expansion of the city demanded repeated encroachments, to such an extent that it lost some of its character and charm. First, Lord Charles Somerset considerably enlarged Government House and the

land attached to it at the expense of the garden, and in 1827 the Governor granted 0,4 ha of the garden which later became the site of St. George's Cathedral to the Anglican Church. In 1832 and 1833 Thibault's lovely entrance to the garden from the city was demolished and although it was replaced by another, all traces of a structure there have disappeared. During the 1880's further inroads were made on the garden when, amongst other buildings, Parliament House and the Public Library were built on the lower portion. Later the central and upper portions also suffered when the Museum, Art Gallery, the South African College and a number of monuments, statues and other structures were erected."¹⁸

Major changes to the landscape morphology from 1849 include the following (as adapted from Pistorius and Harris)

1849: The Botanical Garden was opened principally to subscribers though it was free to the public a couple of days a week. It stretched along the Queen Victoria Street side of the central Avenue from the back of St George's church to an old Dutch boundary at the Centre for the Book.

1857: The Upper Garden (SA Museum site) was added but the Avenue and Paddocks were not included until much later. At this time the Lower Garden – the Botanical Garden - took on the landscape qualities that have persisted: an urban park bisected by straight paths (with sundial, fountains at crossings) that ran through lawns separated by clumps of shrubs and specimen trees. Around the circumference a sinuous path wound. By contrast, the central paths gave longer range views and opportunities for promenading. The entrance was on the short axis, opposite Tuynhuys through a wrought iron gate now demolished. The central path and Tuynhuys axis derive from the geometry of the Dutch Garden and established trees must have been selectively thinned, but all other features are new. The SA library was

¹⁸ SAHRA archive import SAHRIS

also built, symmetrically terminating the seaward end and addressing its prospect.

1860s: The Upper Garden was added. The central path of the lower garden was extended to the Menagerie and on each side were geometric curved paths.

1875-7: A conservatory with a curved glass roof was built on the central path – it was demolished 1930 for the Delville Wood Memorial.

1875: Half the seaward garden was consumed by Parliament House and surrounding ramshackle buildings were made into today's Parliament Garden, laid out 1885. A statue of Queen Victoria was erected in 1890.

1862: Though not part of the Botanical Garden, the paddocks and the unadorned Upper Garden across the Avenue were perceived as open to the public. Like today, the Paddocks were lawns with diagonal desire lines across some. There were trees around each, and water channels flowed down the long sides.

1892: The Municipal Council took over the lower garden and in 1898 added the Avenue and Paddocks. For the first time the garden was open to all as a right and not a courtesy.

1893: The SA Museum was built, sitting centrally on the middle path but separated from the lower garden by a wall and gate.

1911: today's entrance gateway was made at the corner of the SA Library and paths there rearranged. The gate introduced a route *through* garden Instead of *to* the garden.

1887 – 1913: a variety of buildings were erected on the Victoria Street edge, including the Centre for the Book and the Supreme Court. The street changed character to one of noble buildings overlooking parkland However, because they were built according to the field

patterns and subdivisions of their host garden they aligned randomly with the Garden layout. In 1913 trees were deliberately planted in the garden to help provide a suitable Interface.

1918: The new art gallery is completed

1920s: showy beds of flowers and massed colour was introduced and has been the most important aspect of garden design since then. Lawns too became more pronounced as scythes were superseded by motor mowers In 1923/4. New garden features included a 1924 tearoom and a new conservatory in 1930.

Late 1920s: a powerful new landscape was made at right angles to the axis of the Avenue, the Delville Wood Memorial Garden. To accommodate it, the main rose garden and conservatory were demolished and combined with parts of two paddocks and the maintenance enclosure. This formally laid out garden added a new garden design and spatial experience to the variety of existing spaces, it also added to the richness and complexity of pedestrian movement systems. Queen Victoria Street acquired more grand buildings - including the 1940 Holyrood Point block, rupturing the dignity of building height, throwing the symmetry of the Garden's cross axis and providing an unashamedly Art Deco tower to the skyline.

The Avenue also experienced major changes. At the Adderley Street end, the Slave Lodge frontage was set back 13m in 1926, opening up Parliament's Garden and offering the Avenue to the wider street. At its side, a new St George's Cathedral was gradually erected. A wing was added to the SA library. Taken together with Parliament's buildings, the first stretch was characterised by the avenue of trees, *with* elaborate double storey buildings close behind them - today's morphological form.

Higher up the crossing of the 1928/30 cross axis introduced new side vistas - the Interface handled by allowing the avenue trees to continue into the hard landscape. In 1924 the top end was terminated

by the Mount Nelson's monumental gateway across Orange Street and the bridge there replaced with Cape revival pillars.

Second half of 20thC: was dominated by apartheid attempts to make the garden a place for whites only (unsuccessfully); and the Modern Movement in architecture which dominated building erected around the Garden.

The Company's Garden **today** consists of complex Interlinkages of varying landscapes in an urban park surrounded by a frame of high buildings. It is always a tranquil experience.



Figure 9: Images of the Company's Garden (Extracts from CCT Heritage Pamphlet #10)

7.2 Delville Wood Memorial Garden described

The spatial characteristics of the Deville Wood Memorial Garden (henceforth referred to as DWMG) are described here, and the landscape described in more detail in Section 8. However, it is, very importantly, a site of commemoration, with symbolic signifiers. These aspects have been discussed in section 6 above and the three should be read together.

To briefly contextualise, the DWMG commemorates the World War I, 1916 battle of Delville Wood, France, with which there are significant South African associations. "On 15 July 1916 Major General Sir H.T. Lukin, in command of the South African Brigade, received orders to take and hold this position at all costs. The wood was near Longueval, a key position in the Battle of the Somme. His forces succeeded in capturing it, but a series of counterattacks were launched by the Germans. For 5 days these continued day and night, the South Africans holding their ground despite fearful losses. Relief came on July 20th. Of 121 officers and 3,032 men, the uninjured survivors were 5 officers and 750 men" Harris (2002): 29.

As has been stated, the initial proponent of establishing a public site of mourning to pay homage to the South African war sacrifice was Sir Percy Fitzpatrick. Ultimately, the memorial was established at Delville Wood, near the site of the battle. Responsibility for the design of the memorial was given to architect, Sir Herbert Baker. Construction took place in the early 1920's and the Delville Wood Memorial, France was unveiled in October 1926, accompanied by simultaneous services in South Africa to launch miniature replicas of the Herbert Baker monument in front of the Union Buildings, in the Kirstenbosch Botanic Gardens, and in the Company's Garden (Nasson). The latter replica was incorporated into a formal garden also planned by Baker, now the DWMG. The DWMG memorial itself was eventually unveiled on 3 November 1930 (Fagan), although the garden took some years to complete.

The DWMG replaced the rose garden and formed a cross-axis at the center of the Avenue, linking the new (1928) Art Gallery with monumental Cape Revival pillars at the gateway to Victoria Street. The Art Gallery (now SA National Gallery) was placed on a raised podium, the fabric of the old Garden slashed across its main axis (which remains unaccentuated and in the DWMG, unnoticed) to create a monumental approach to the gallery and the “informal sylvan atmosphere shattered to provide the heroic surrounding for war heroes”¹⁹.

SA National Gallery is situated at the top of a flight of steps – “at once simple and complex mixture of Mediterranean features (Roman tiles, columns), Cape features (windows and shutters, large expanses of blank wall) and undeniably 20th century features (bagged brick, sharp edges) held together by a rigorous geometry. This geometrical rigour is extended to the hard landscape design, as are Cape Mediterranean features.

From the Gallery's portico runs a cross axis of the same width, with geometrical central ponds and memorials. ... Perhaps the most important geometrical feature is that the main garden space is decidedly flat despite the natural contours around it: nature controlled. Adding to this planar quality are horizontal surfaces (water paving) contrasted with vertical elements (cypress trees, strange masonry, light pillars, memorials.) Adding further three dimensionality are the vertical reflections in the planes of water. The edges are equally controlled. The terrace in front of the Gallery has a high balustraded wall overlooking the central space. The sides have rows of oak trees and large minor gateways on sub-axes.”²⁰

The most memorable trees of the DWMG are the vertical cypresses with a longitudinal backing of oak trees. The Avenue is lined with oak trees, interrupted at the centre to allow for the cross-axis.

Features, including a variety of memorials, statues and pools, are axially aligned with the National Gallery façade. Eight large rectangular lawns or grass parterres, unadorned but for the remainder of the initially planned corner cypress's (many of which subsequently soon disappeared but young trees have been recently planted at the corner of these lawns) are located between cross-paths, walling and ponds. These flat expanses of lawn, although useful for memorial parades and services, are somewhat at odds with the remainder of the shady, plant-rich Company's Garden.



Figure 10: DWMG from the SA National Gallery

The central focal point of the DWMG is the Dellville Wood Memorial with a number of lesser points for other statues, sited on the cross axis. This is a replica of the Delville Wood South African National Memorial designed by Sir Herbert Baker, with sculpture by Alfred Turner, in Delville Wood, France. The memorial appears on the Baker drawings of the DWMG and its orientation indicated (see Figure 18), but the architect of record is John Cleland, chief architect of the Public Works Department 1920 – 1932, and who was significantly influenced by

¹⁹ Fagan (1989): 166

²⁰ OVP (2001) : 63

Baker's work, corresponding with and working with Herbert Baker on several seminal buildings. He also designed the first portion of the SA National Gallery (Artefact).

The memorial comprises of a studied arrangement of three component parts. "The focus of the memorial is an octagonal stone tempietto surmounted by a bronze group 'Brotherhood' by Alfred Turner. The tempietto is placed on the intersection of the axis created by the north entrance elevation of the South African Museum and the cross axis formed by the east entrance elevation of the South African National Gallery. The tempietto was designed to function as a drinking fountain. A low plinth was formed by stairs which led up to the fountain - water was intended to pour out of stone lions heads into a mosaic trough. Today the fountains are turned off and a low metal fence blocks access to the stairs. A bronze commemorative plaque is recessed into a granite paving stone next to the Memorial.

The sculptured group surmounting the tempietto faces towards the National Gallery across manicured landscaping. The two figures that clasp hands over a prancing horse are symbolic of the English and Afrikaans soldiers who fought together in France. The inscription commemorating the monument was later extended to include later wars in which South Africans fought."²¹.

Additional components of the DWMG landscape (which exclude statues in the foreground of the SA National Art Gallery) include:

- The Artillerymen's Memorial, a large painted Howitzer field gun on the east side of the Delville Wood Memorial, closest to the Avenue on an inscribed granite stone base with plaques
- A statue of Major General Lukin on the west side of the Delville Wood Memorial, closest to Queen Victoria Avenue, unveiled 1932 and executed in the same stone as the Delville Wood

memorial, the three small steps being of the same material. It is a full figure statue leaning on a cane, wearing military uniform, boots and peaked cap. Designed by Kendall & Mansergh, the sculptor was Anton van Wouw. "Anton van Wouw was sympathetic to the Afrikaner cause and was apparently not ecstatic about creating a memorial to glorify a British General. Not widely thought to be one of van Wouw's best works, it is generally accepted that he took the commission for financial reasons."²²



Figure 11: The Delville Wood memorial

- The General Jan Christian Smuts Memorial, located on the Art Gallery side of the cross axis, closest to the Avenue. It was not originally designed as part of the DWMG and unveiled only in 1964. Originally conceived to be placed at the top of Adderley Street, it was refused on town planning grounds. At the time of its unveiling, controversy surrounded the memorial

²¹ artefacts.co.za provided by William Martinson, with additional information provided by Noëleen Murray 2010

²² ibid

largely due to the abstract representation. The architect was the eminent Norman Eaton, who designed the granite pediment, and the (British) sculptor, Sydney Harpley. It is an abstract representation of a full figure statue seated informally on a rock. It is the result of one of the first national competitions for public sculpture and represents a shift from realistic to more abstract forms of memorialisation. The formal language of the sculpture and its cubic base partly illustrates the modernist idiom with the need to emphasise the essence and the requirement of minimal adornment (O'Donoghue).



Figure 12: Artillerymen's Memorial in the DWMG looking west



Figure 13: Delville Wood Memorial in the DWMG looking east, site proposed for the new memorial to the right, foreground



Figure 14: site proposed for CWGC new war memorial

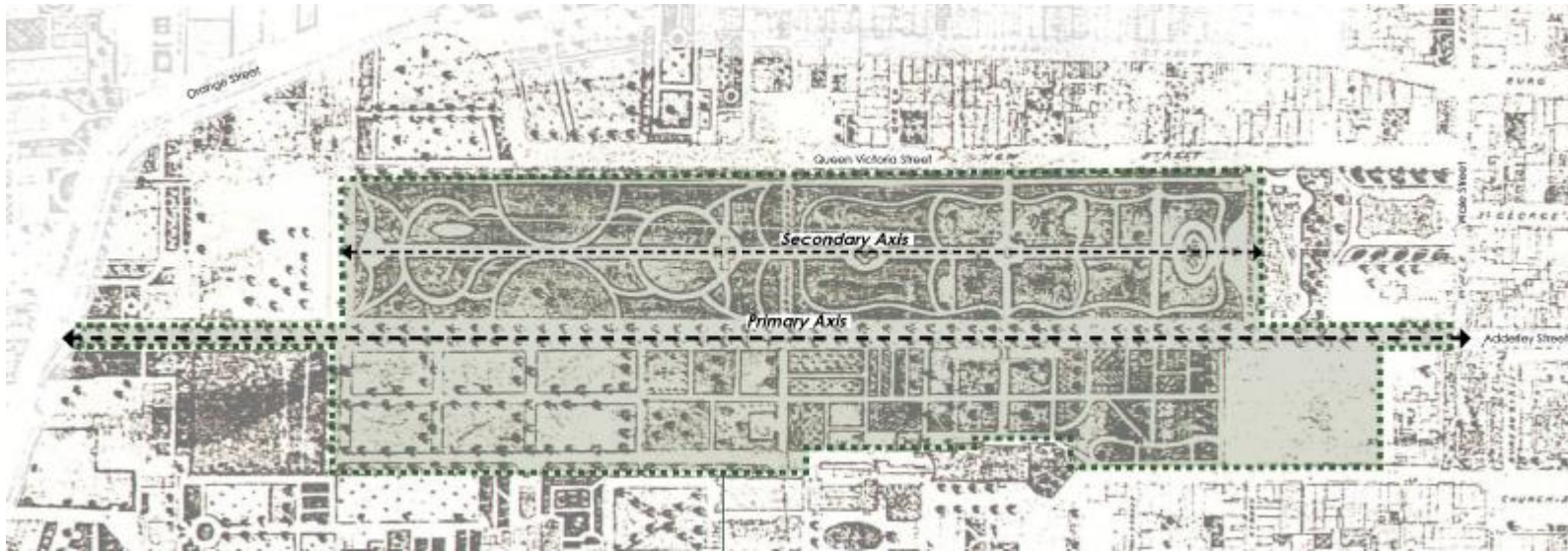


Figure 15: Evolution: Extent of Company's Garden 1878 (Meyer & Assoc)

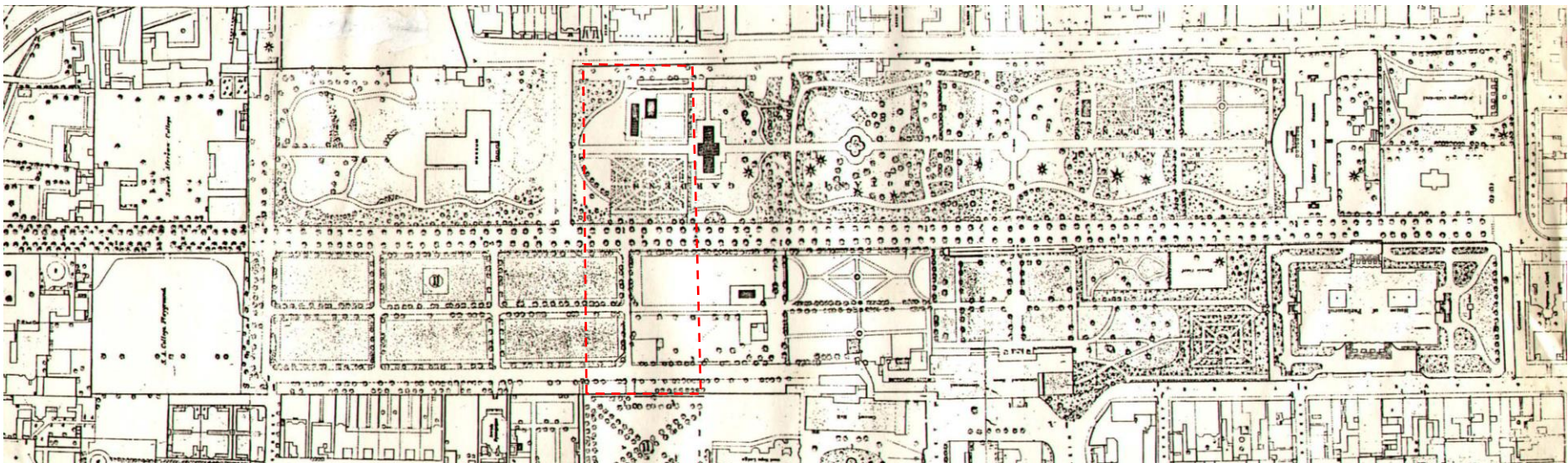


Figure 16: Evolution: Extent of Company's garden 1898 (Gwen Fagan). The approximate boundaries of the DWMG outlined.

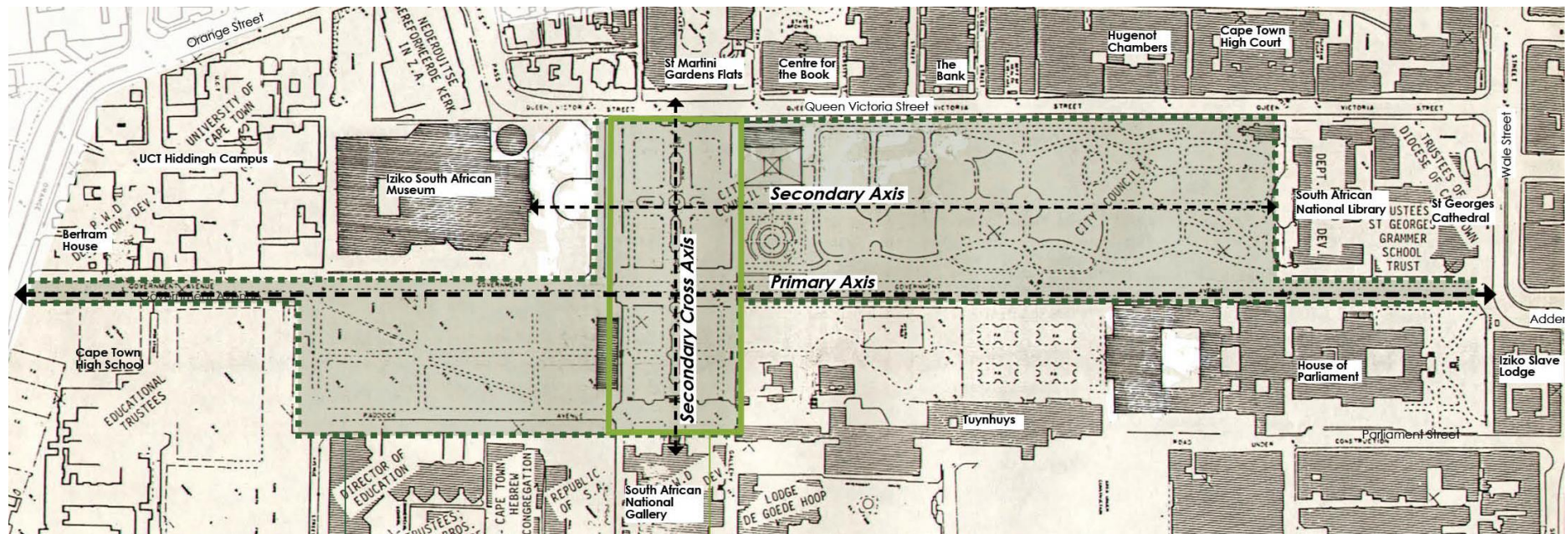


Figure 17: Evolution: Company's Garden late 1920s with the introduction of the formal DWMG landscape at right angles to the axis of the avenue

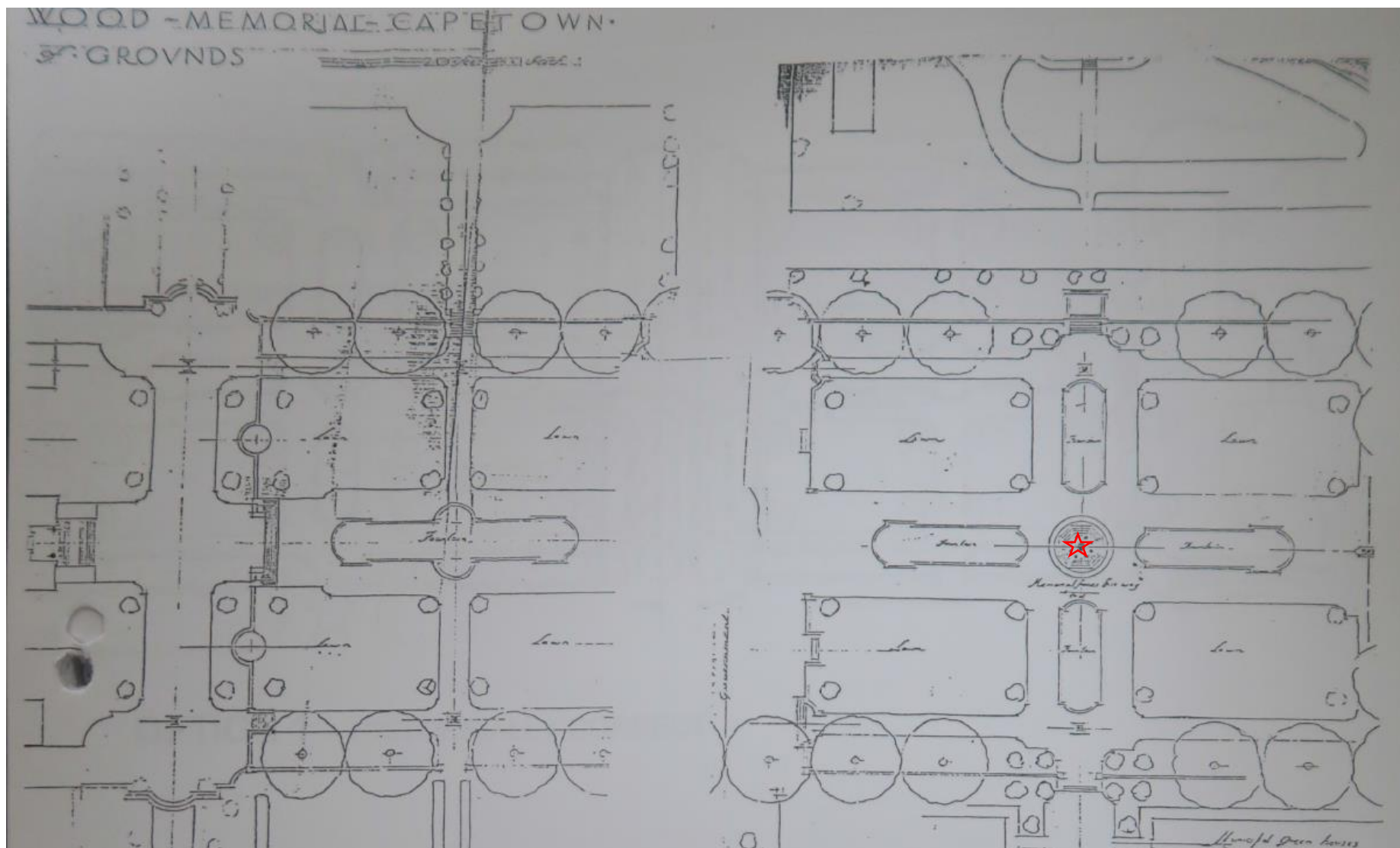


Figure 18: Copy of original Baker Drawing UCT archives, sourced SAHRA archives. The Delville Wood memorial (red star) was to have been surrounded by 4 planned fountain ponds, only two of which (east and west) were eventually constructed

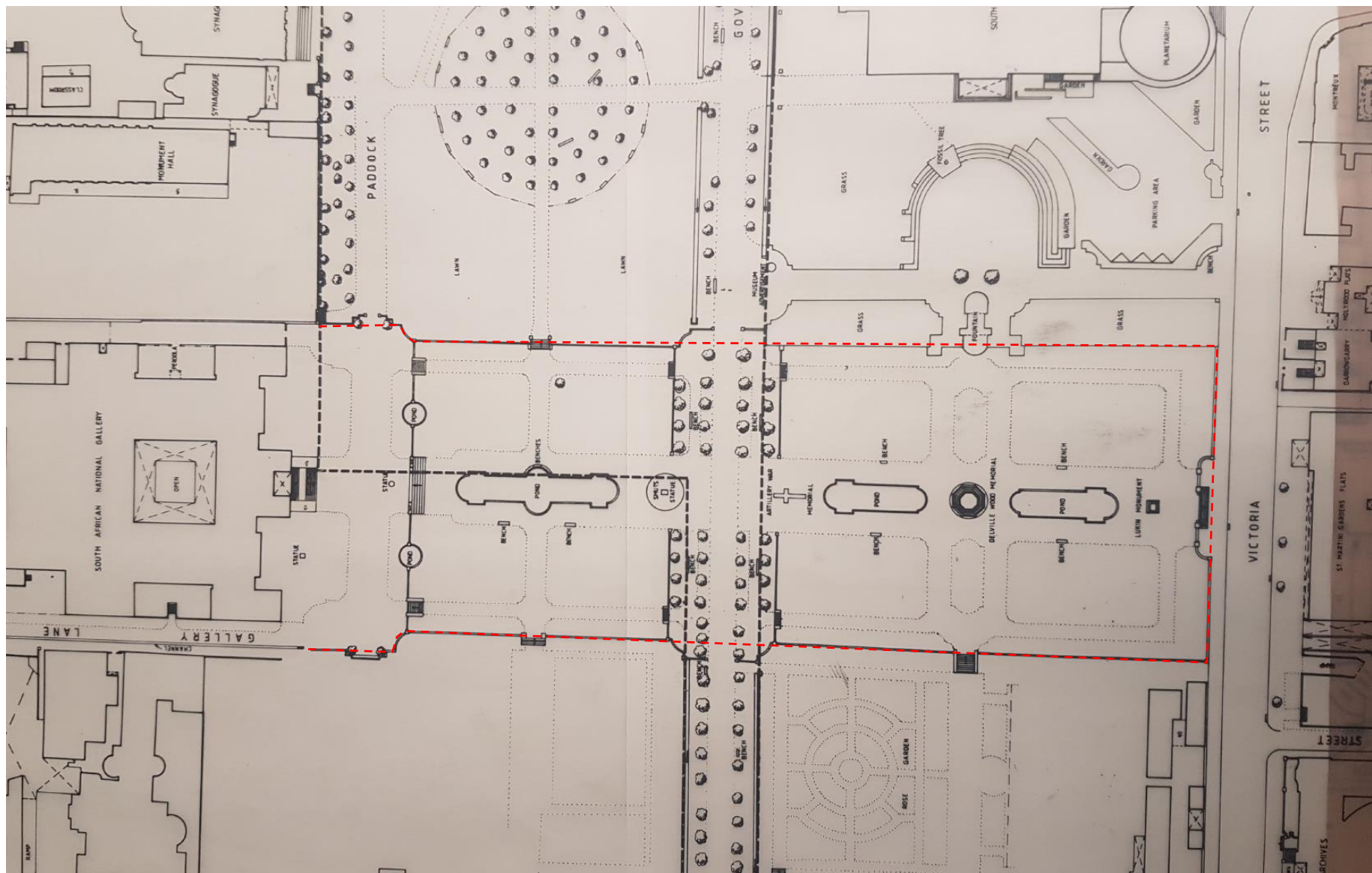


Figure 19: 1988 plan of the DWMG which still reflects the garden layout today (CCT plans archives SR285 1:480)

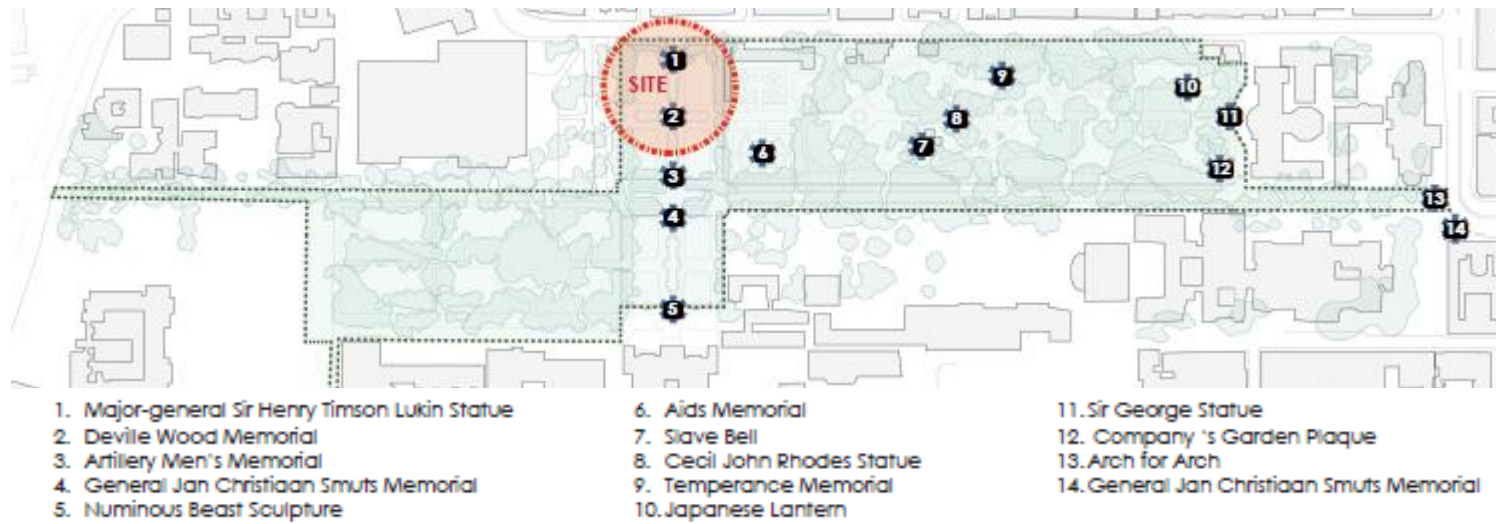


Figure 20: Memorials and Monuments in the Company's Garden (Meyer & Assoc)

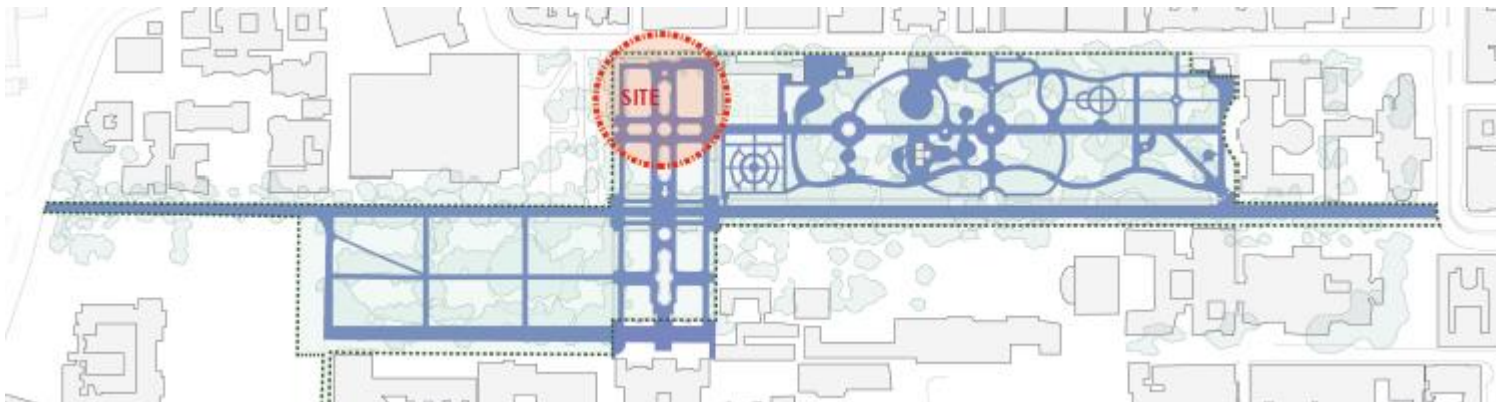


Figure 21 Pedestrian Networks

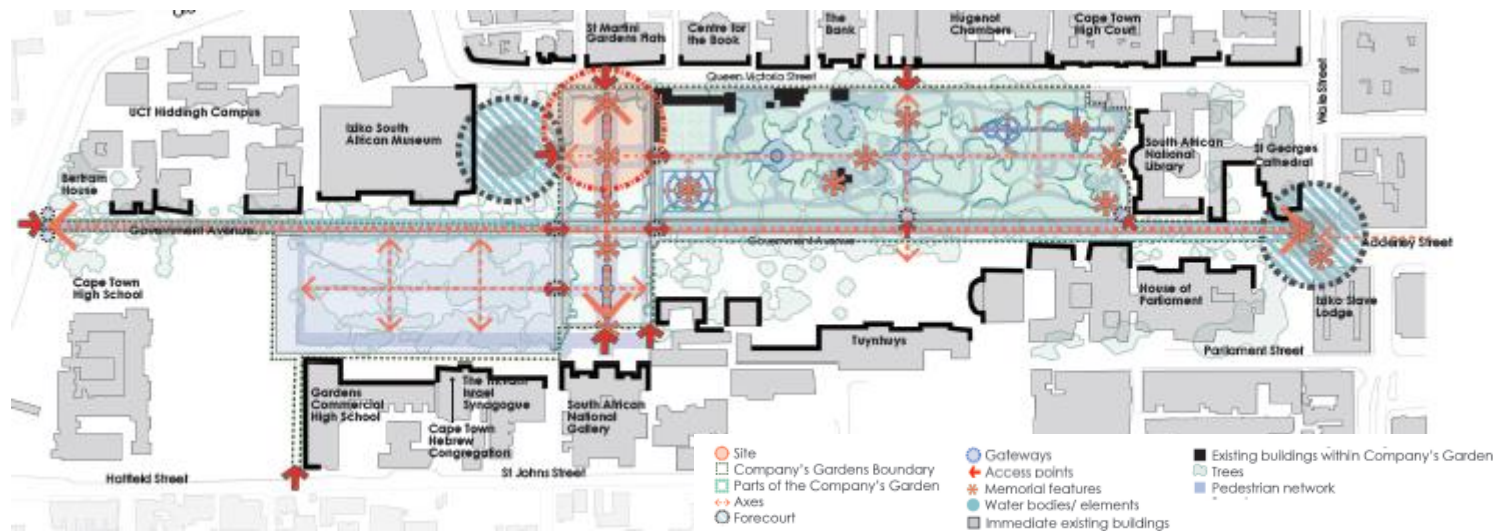
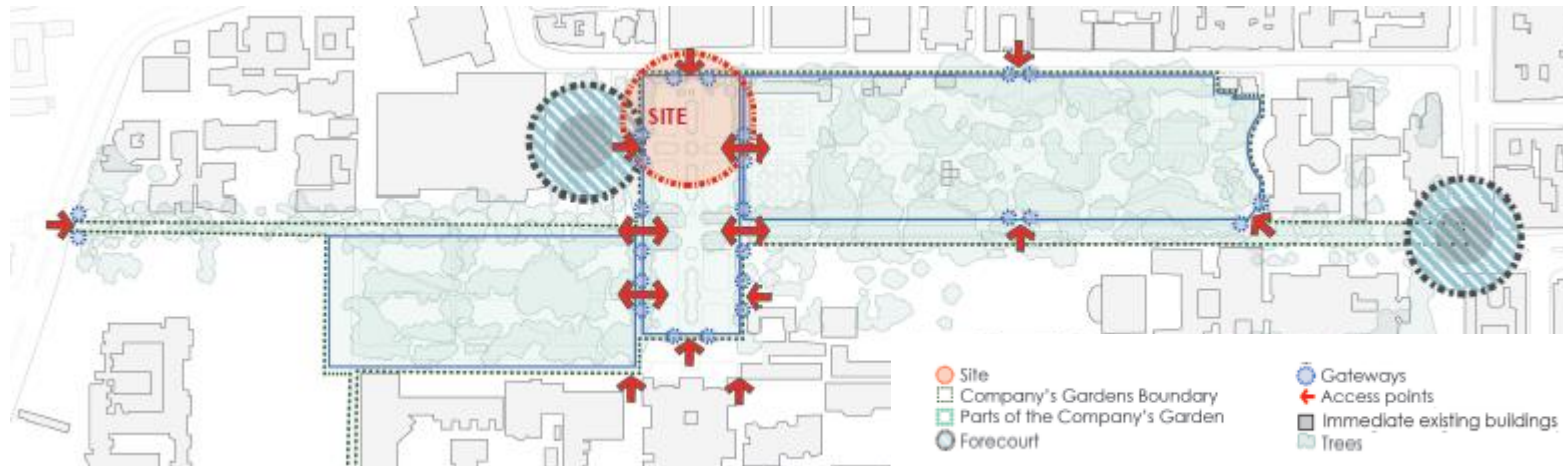
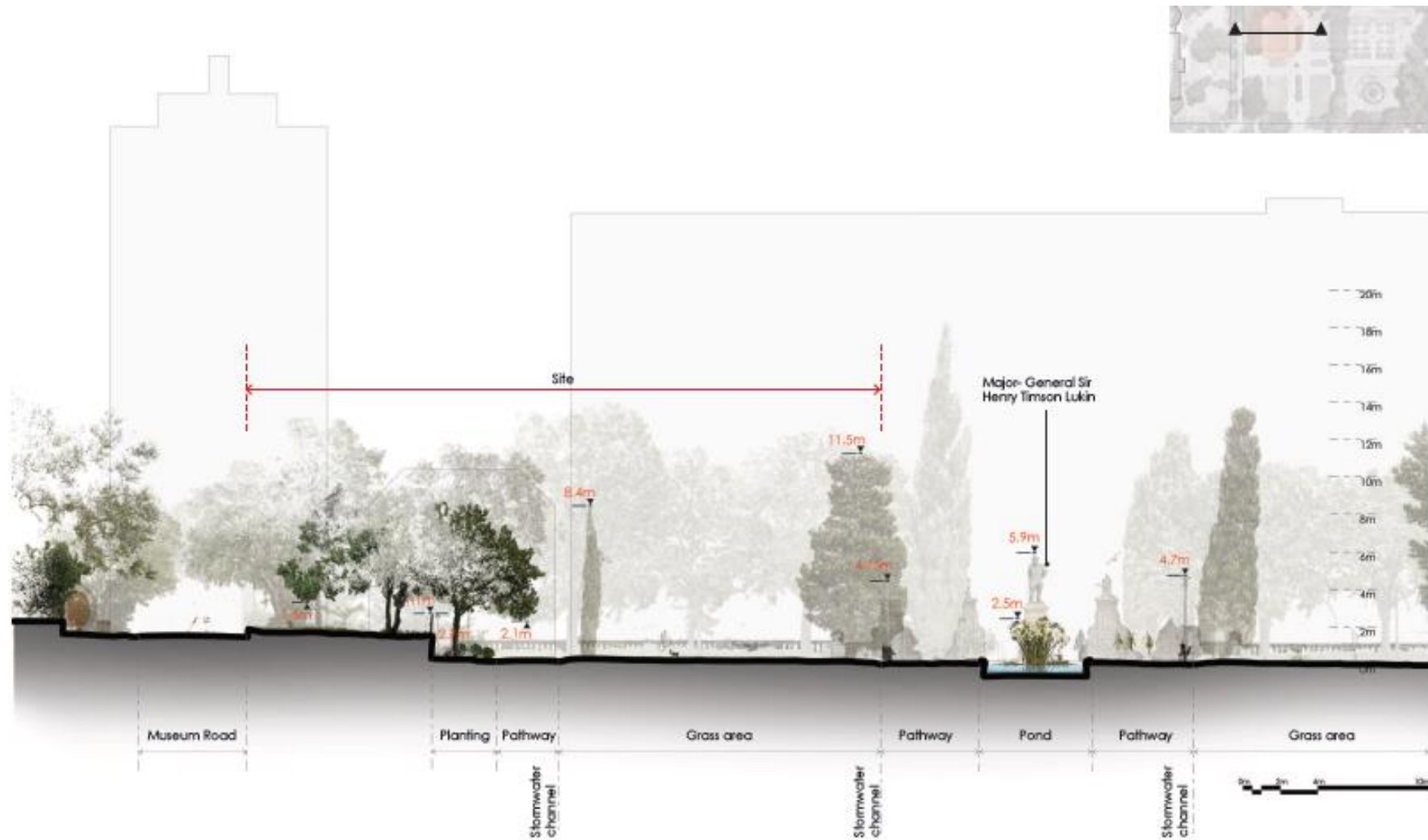


Figure 23: Overall Urban Design analysis (Meyer & Assoc)



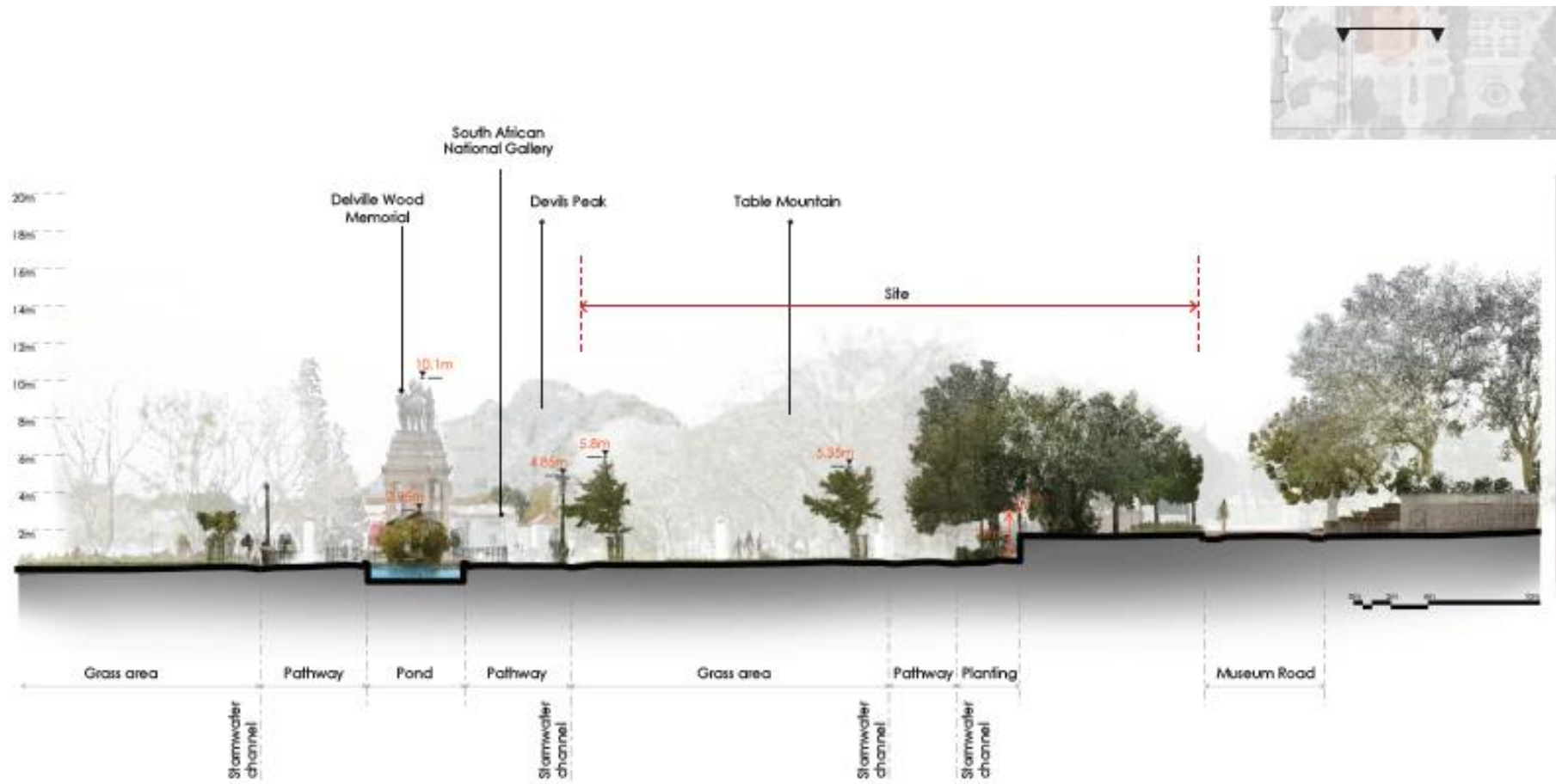


Figure 25: Existing Site Section

Existing Site Section

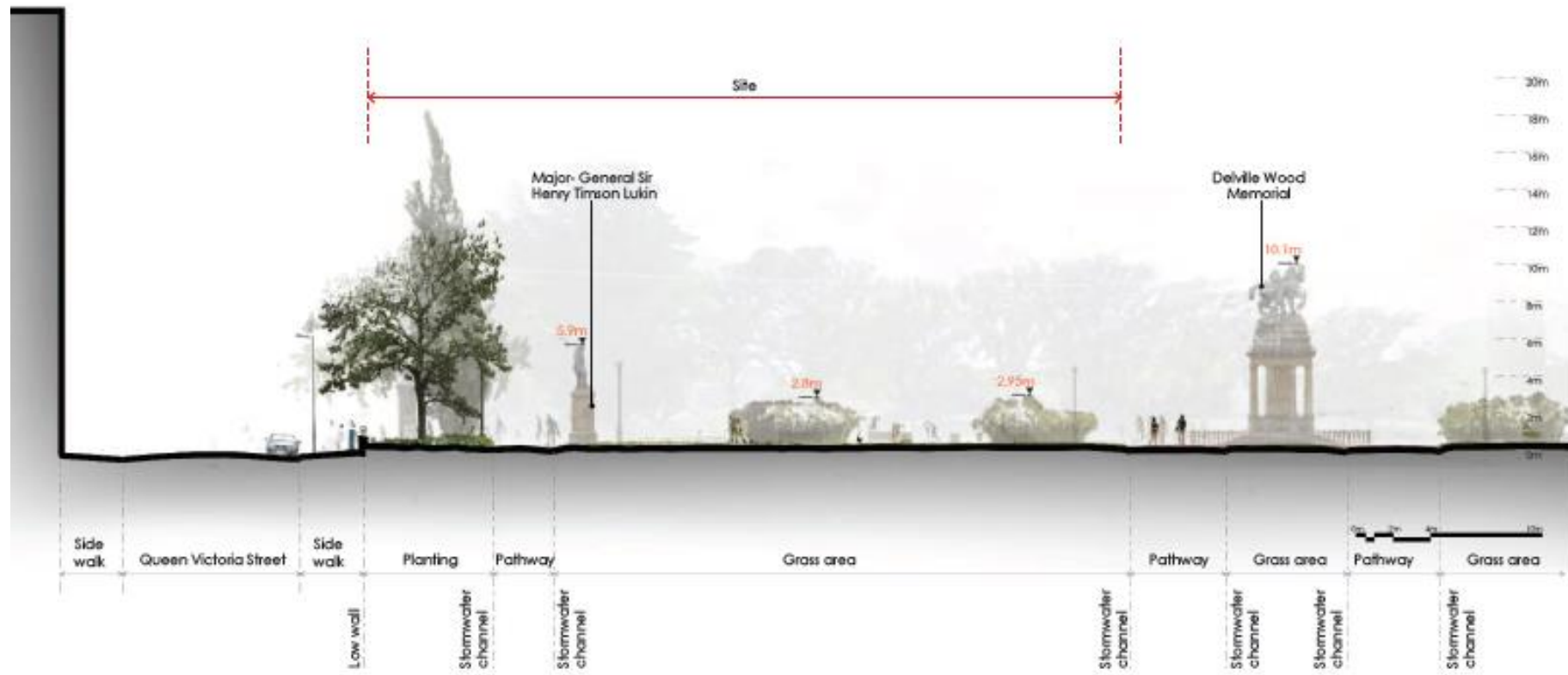


Figure 26: Existing Site Section

Existing Site Section

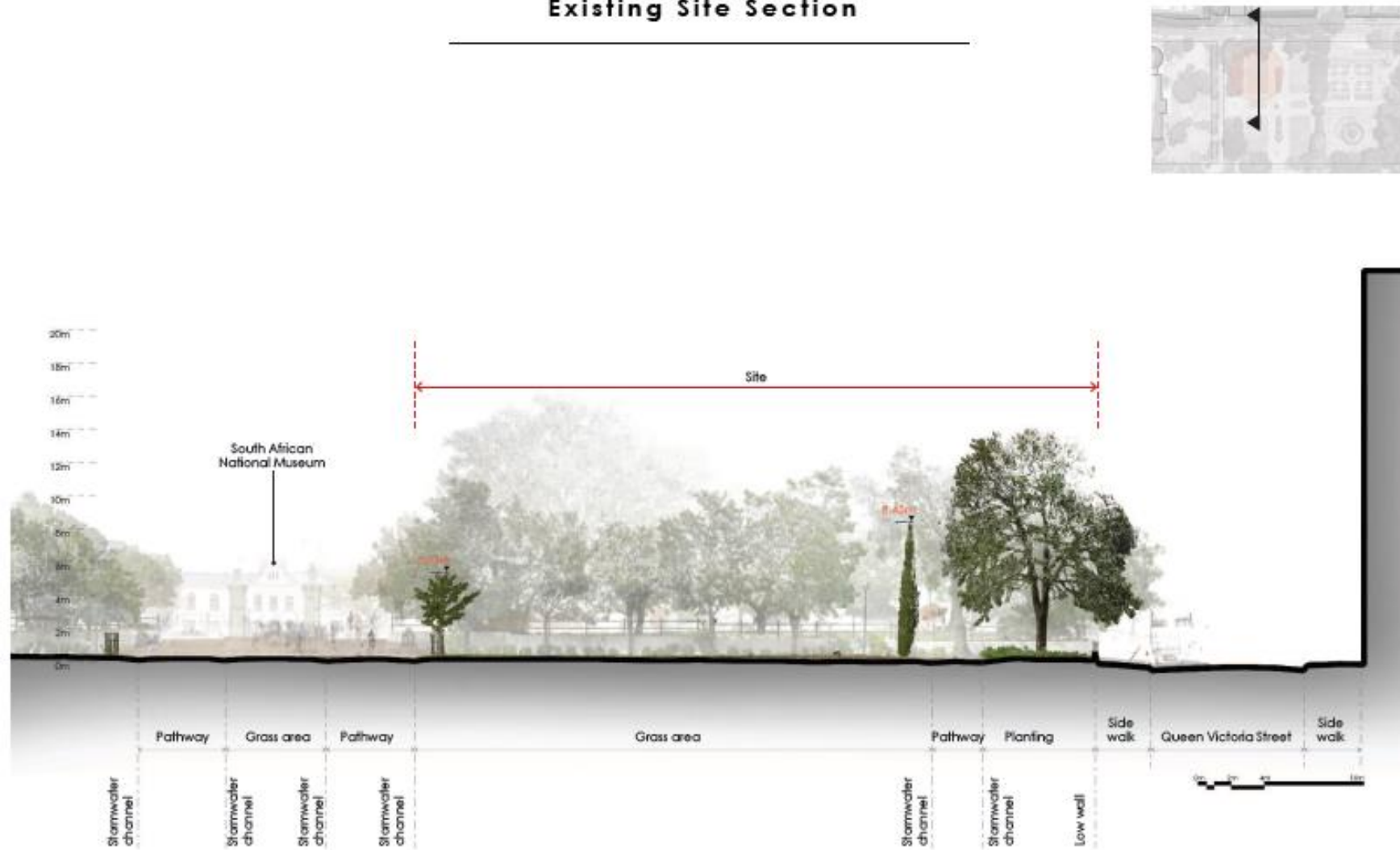


Figure 27: Existing Site Section

8. Landscape

A Landscape Condition Assessment and guidelines for the competition brief was undertaken by OvP, is included in [Annexure B](#), and is summarised below. It is to be noted that the Master Plan and Policy Framework for the Company's Garden (2002) have been integrated into Sections 7 and 11 of this Report as relevant.

In order to ensure its continuity as a highly significant urban open space, with historical and cultural attributes of local and national importance, any physical changes or interventions in and around the Garden must be considered in an appropriate and consistent manner. In respect of the proposed memorial site, the following landscape elements are of significance:

Soft Landscaping (Trees)

- Bordering the competition site along Victoria Avenue is a row of Turkish Oak trees (*Fagaceae Quercus Cerris*) which terminates the visual axis and reinforces the axial form of the Garden.
- Retaining Wall, Lower Terrace - the row of existing oak trees on the lower end in front of the retaining wall needs to be retained as it forms part of the strong axial design within the Garden and part of the greater Company's Garden unity through the use of the *Quercus* tree species

Soft Landscaping (Planting)

There is no structured planting palette plan within the proposed site and surrounding area other than the existing common mass planting of *Agapanthus* sp. including a variety of infill species.

Street Furniture

Part of the Garden's revitalisation in the early 2000s was the introduction and placement of new street furniture (benches, bins, bollards, lighting)

Pedestrian circulation

Pedestrian circulation and interaction with the outdoor living spaces has always been an important part of the Company's Garden experience. The axial and structured formation of the Garden's existing pedestrian routes and water channels must be retained.

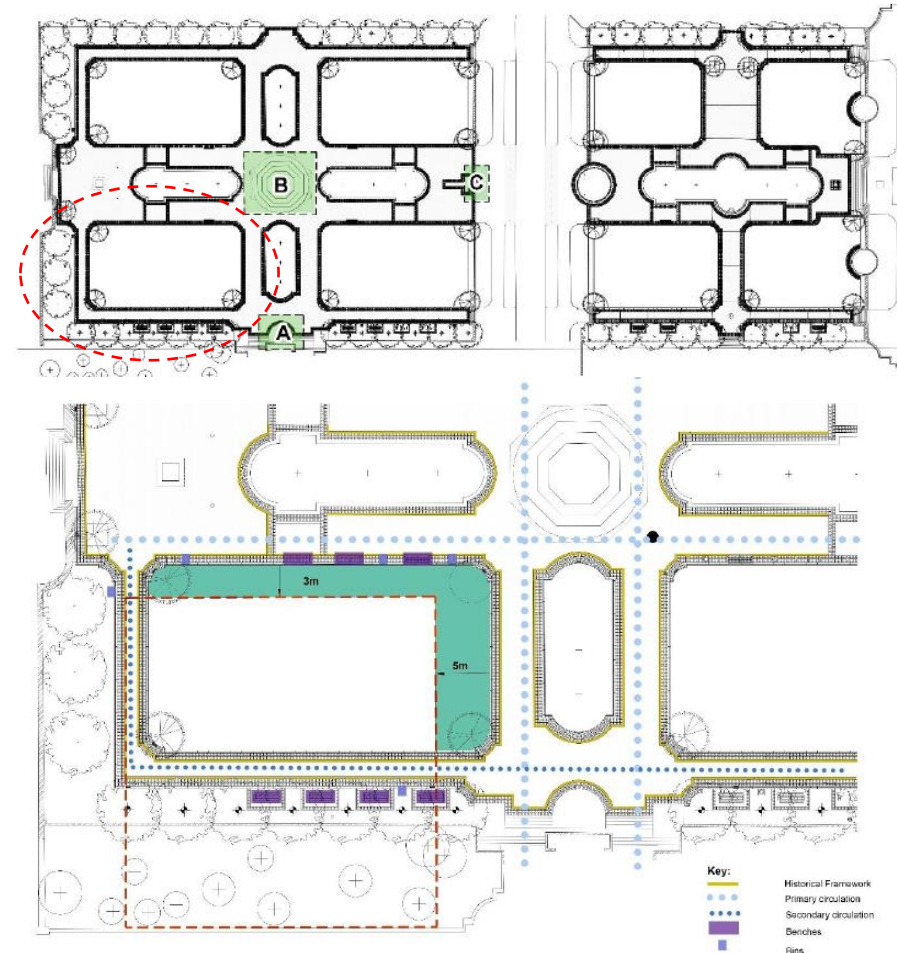


Figure 28: Existing landscape, and analysis of selected site

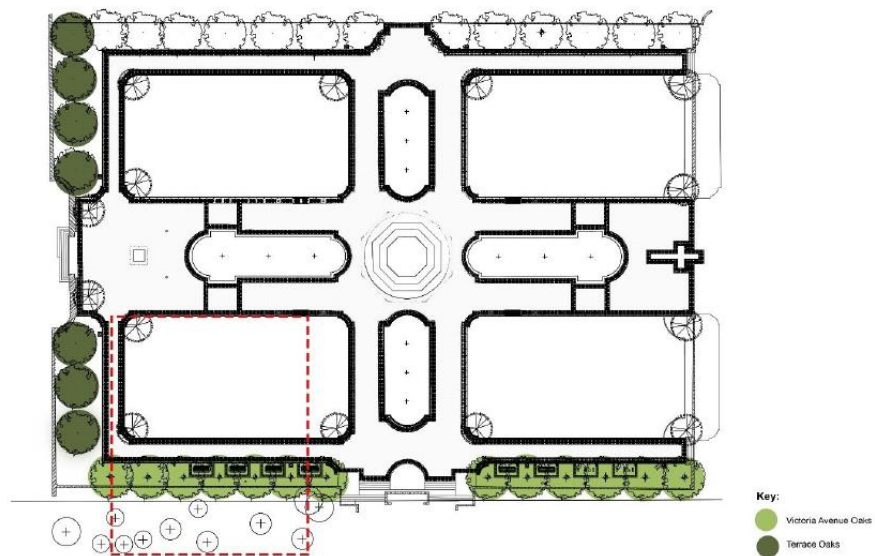


Figure 29: Rows of oak trees

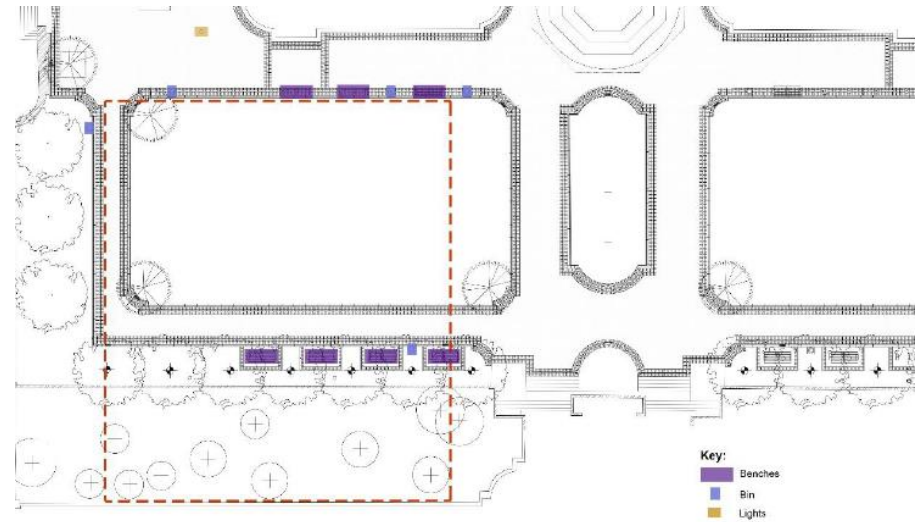


Figure 31: Street furniture

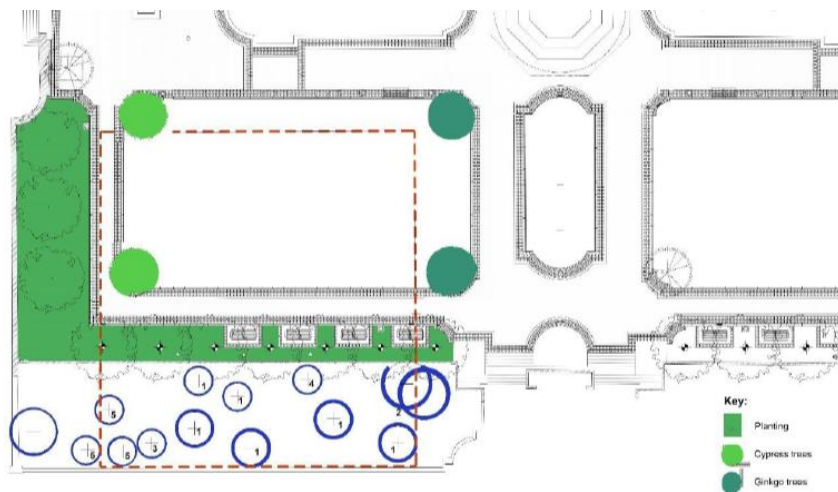


Figure 30: Tree reference & planting

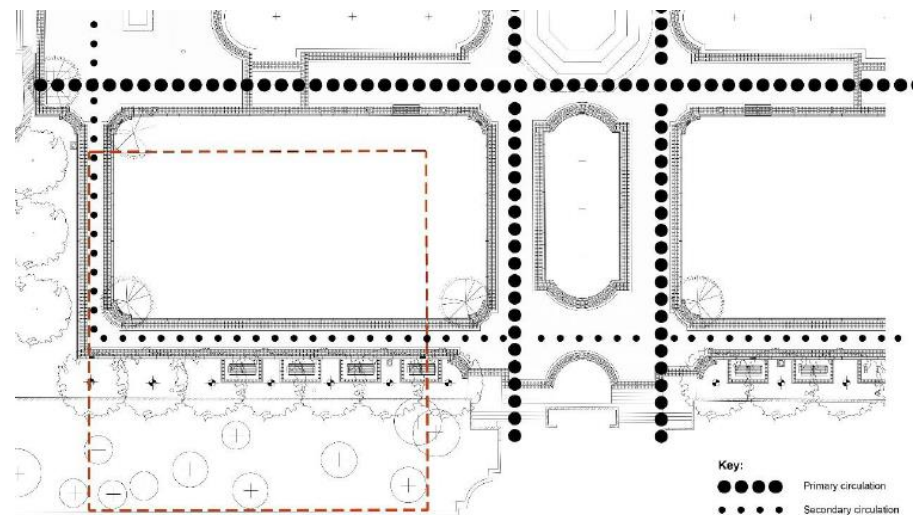


Figure 32: circulation

9. Existing Commemorative Use

The Gunners Association Western Province Branch²³ plays a significant role in organising commemorative activities in the DWMG and is responsible for the maintenance of the Artillerymen's Memorial, having recently refurbished the Gun.

There are usually two major commemorative events annually. The first being the Gunners Memorial, in March. Generally, there are approximately 100 troops on the ground who form the Guard of Honour, standing to the west of the Memorial and sentries around the memorial. The event is accompanied by wreath laying (25 – 30 wreaths), a gun salute and two minutes silence. Following the ceremony, there are refreshments for approximately 200 invited guests, speeches and religious observations. The guests are seated under a Marquee on the lawn immediately east of the Memorial. The SA Army Band (25 – 30 people) are seated south of the central garden pedestrian axis.

The Delville Wood Memorial is held in July and follows a similar structure. The participants and invited guests to both events are increasingly representative of all South Africa's military corps and foreign government representatives, to acknowledge the significance of the Great Wars to all.

The following figures 33 to 36 following illustrate the Gunners Memorial:

- the band facing the Artillerymen's Memorial, the Delville Wood Memorial in the background;
- keynote speaker and the band, the National Art Gallery in the background;
- Invited guests (all supplied by K Ashton); and
- Accommodation for invited guests in the marquee (Gunners Association Western Province Branch Facebook)



²³ Information provided by Gunner Kevin Ashton, Chairperson of the Gunners Association Western Province Branch



(c) R Lord, 2018

10. Heritage Resources & significance

10.1 Criteria for assessment

This assessment utilises the criteria in the NHRA and the HWC Grading: Purpose and Management Implications March 2016 to establish the significance of heritage resources ([Annexure A1](#)).

Winter et al, in a 2003 survey for SAHRA of monuments and memorials in Central Cape Town, contextualise analysis around the issue of memorialisation within transitional societies, noting, inter alia, that heritage resources may have multiple associations, which may be in conflict; and that cultural diversity and the skewed representation of history and public memory in the SA context require understanding. Their criteria and principles used to guide the analysis of existing and potential role of memorials in the central city are included as [Annexure A2](#) and have also been referred to when undertaking this assessment of significance.

The HWC Guidelines for Monuments and Memorials includes specific application of these criteria. Monuments and memorials may have cultural significance in their own right as structures, and/or their significance may reside in the person(s) or event they commemorate. Cultural significance, as based on the NHRA and applied to monuments and memorials, includes:

- the potential to yield information that will contribute to an understanding of South Africa's cultural heritage.
- particular aesthetic characteristics valued by a community or cultural group
- strong or special association with the life and work of a person, group or organization of importance in the history of South Africa.

Further criteria that can be applied to determine the grading of monuments and memorials and consequently protection and responsibility for their management are intrinsic, comparative and contextual significance:

Artistic or aesthetic value

- Artist who made/created/designed it
- Type/style/design
- Quality of materials, workmanship, technical achievement
- Visual characteristics, impact, appropriateness (abstract/representational, scale)
- Artistic symbolism that can be understood
- Ability to communicate across different cultures
- Cultural groups / part(s) of the community by whom the values are shared

Historical, social and political value

- History of the person, group, organization or event that is commemorated
- The message that the monument or memorial was intended to convey at the time; to what extent it succeeded (Queen Victoria = colonial domination; war memorial = honouring the dead, gratitude for *their* sacrifice for their country)
- The current knowledge/understanding/meaning of the monument or memorial; has it changed from the original. Is a different message now being conveyed
- Date when it was put up, at whose suggestion it was erected, who paid for it, unveiled by whom
- Has it been relocated at any time of its existence? Why was it relocated to the present site?
- The part of the community by which the monument or memorial is valued
- Language(s) of the inscription or dedication, and is it inclusive (e.g. war memorials)

Environmental and spatial qualities

- Relationship (or lack of) between who or what is being commemorated and the place where the monument or memorial stands

- Original site of the monument or memorial, the reasons for the placing of the monument or memorial at that site or its earlier relocation to its current site
- Any significant changes in its environment and its spatial qualities since it was erected?
- Significance or not of orientation
- Spatial or other relationship of the monument or memorial with any other or with features in its vicinity
- Appropriateness of environment/landscape

Perhaps most important, and present in all monuments and memorials, is the intangible aspect which is the basis for the tangible - the actual monument or memorial. The artist should employ symbolism that can communicate over time and across different cultures.

10.2 Assessment of resources and significance

Erf 96135, the Company's Garden, incorporating that portion of the DWMG west of the Avenue, and associated memorials, is a Provincial Heritage Site (PHS). The remainder of the Company's Garden, east of and incorporating the Avenue is a Grade 1 National Heritage site.

It is enveloped by significant heritage resources in the vicinity, and it is situated within the declared Central City Heritage Protection Overlay (HPO).

The nature of significance of the Company's Garden, both historically, in and of itself, and as a key public space giving form to the Cape Town CBD is acknowledged, familiar and not in dispute. For the purpose of this HIA, only the nature of significance of the DWMG will be elaborated.

Table 1: Statement of significance: DWMG, as part of the Company's Garden has designated PHS status, as do its constituent memorials, including Major-General Sir Henry Timson Lukin, Delville Wood, Artillerymen's Memorial, Fieldmarshall General Jan Christian Smuts.

TYPE OF SIGNIFICANCE	REASONS
HISTORICAL	Company's garden - vegetable garden established by the Dutch after their arrival in 1652 Significant garden with historic links, key public space in the City which itself has major symbolic significance DWMG as a component - place of military memorialisation, particularly linked to Delville Wood
SOCIAL	Significant place of memory, ritual and contemplation associated with World Wars 1 & 2 Symbolic themes of reconciliation (contested views) Significant as a major public space in the city Public events held on site Significant public buildings adjacent to site
ARCHITECTURAL	Part of an ensemble. The Memorial Garden designed by Herbert Baker & Delville Wood Memorial, a replica of Baker's French memorial but designed by John Cleland, with a bronze by Alfred Turner. Lukin Statue designed by Kendall & Mansergh, the sculptor was Anton van Wouw. Statue of Smuts, sculptor: Sydney Harpley (& architect: Norman Eaton) Buildings adjacent to site in Queen Victoria avenue are a combination of culturally significant and non-significant buildings
VISUAL SPATIAL	Significant spatial linkages within the garden and its related buildings in addition to within this city precinct Prominent location at key axes in the garden Company's Garden is a key public space giving form and meaning to the central city; and provides a particular setting and mode of expression for the DWMG
AESTHETIC	High aesthetic significance due to the layout, vistas on axes, memorial and scale

Winter et al (2003) & O'Donoghue (2012), as adapted



Figure 37: Heritage resources (CCT Heritage Audit, December 2020)

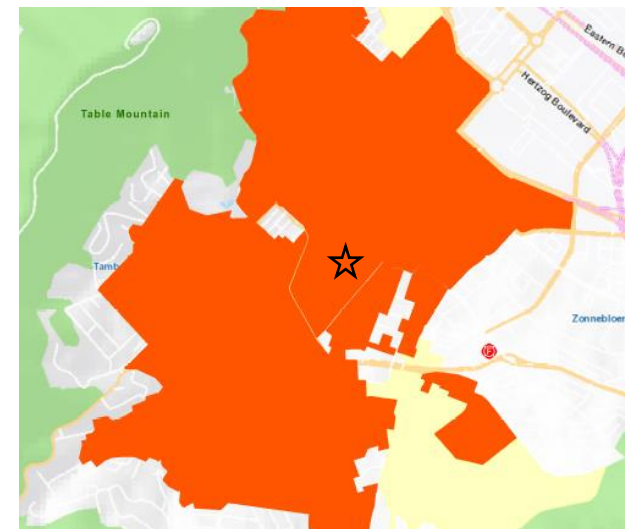


Figure 38: Declared HPOs in orange (CCT Heritage Audit)

Despite the high significance of the DWMG, this significance is not monolithic and should be viewed critically.

There are essential elements of character and qualities that define its significance as a spatial experience (Pistorius & Harris; OVP).

- As a cross-axis, the simple robust elements of Avenue mesh with strong geometry and distinct symmetry of the Memorial Garden. There is a successful resolution of the shaft of continuity of the Avenue with the paved landscape of the DWMG.
- It has grown by occasional accretion of new memorials but remains in essence as originally designed. The original Baker concept and unity of expression remains essentially intact.
- The landscape design has great unity of expression and resolution of edge spaces. It is a notable period design, in a style blending Cape and Mediterranean features that became very common between the wars but is currently little appreciated.
- The simple design and elements of open space and ponds are designed to promote a sense of tranquillity, dignity and reflectiveness.

However, as a public garden, these elements may not always be viewed by all in the same way. For many, the DWMG is merely a place to pass through, or to pause for lunch on the lawns. Fagan, for example, writes: "Where one has over the years learnt to accept the Memorial Garden, one cannot be blamed for asking whether it should look so sad and uninspiring. Because Baker designed it, must Capetonians for ever be satisfied with a watered-down version of the old Dutch formal Garden, flung at right angles across the historic main axis of the Company's Garden? As times and needs have changed the pattern of the Garden in the past, should this area not be adapted for present needs?"²⁴

In terms of its social significance, it undoubtedly has current value as a place for occasional public commemorative displays and

reflections on war and loss. However, there is equally no doubt that there are negative associations with the motivations driving the design of the Delville Wood Memorial and Baker himself; and certainly, the memorials do not reflect adequately upon the significance of all who contributed to the war effort, regardless of race, class or creed. The historical bias towards only part of our nation's history in war; and to the visual as a source of meaning has erased the significance of other, equally legitimate experiences of and reflections on war.

11. Heritage Indicators

The heritage indicators are drawn in part from existing approved policy and heritage related assessments for the DWMG, and in part from a reading of site and its historical references.

Given the predominant associations of the current DWMG with 'imperial fixations' and associated architectural compositions, it is incumbent upon the Garden's custodians to allow new accretions which promote a more defensible, more inclusive and more South African approach to memorialisation or places of remembrance. The DWMG is relatively underutilised, both as a memorial space and given its location within one of the City's foremost public spaces. There is precedent for accretion and there is capacity to accommodate appropriately sensitive change.

Contextual

1. The design should be informed by the long history, use and significance of the site, both before and as part of the Company's Garden - this may encourage a specific nature of expression. As the Company's Garden is a significant element of the urban design framework of the city, key opportunities lie in the public spaces and visual axes - the proposed memorial could provide gathering spaces, seating opportunities, refuge, reaction and opportunities for participation/direct interaction.
2. The design could reinterpret and enrich the garden.

²⁴ Fagan G (1989): 166

3. The design should respond to the commemorative role of the DWMG. No development should take away from the dignity and reflectiveness of the place.
4. The design of both the Avenue and the Cross Axis are well resolved and balanced at present. Alterations to either need to maintain this balance, in structure, form and materiality.

DWMG contextual

5. The reinterpretation of existing memorialisation should be encouraged.
6. The formal design is structured on the basis of a high degree of symmetry. This should be responded to, but creative design 'disruptors' should be explored to extend this framework to new visions.
7. Protect views of Signal Hill and Table Mountain.
8. Acknowledge major vistas, dominant axes, linkages and movement routes.
9. Acknowledge the context of all significant elements on site, such as the existing memorials, vegetation, and historic entrances.
10. The scale of any new structures must be broadly appropriate to existing garden design and memorials. It should not however defer to the 'heroic' mould of existing memorials and can explore new, South African referenced alternatives that are designed to achieve the objective of inclusive memorialisation and symbolic reparation. Unity of expression could give way to carefully designed 'landscape of memory' counterpoints or carefully managed dissonance.
11. Contextualising the existing framework of historical reference for the DWMG would be useful. Opportunities exist for establishing creative dialogues as well as alternative meanings and interpretations.
12. Whilst the demands of commemorative occasions must be accommodated, the public nature and use of the site should be considered and could be enhanced.

Symbolism and place-making

13. New memorialisations are encouraged to be innovative and creative in expression, which carry meaning beyond their specific symbolic and associational value, and which are not necessarily fixed objects in space.
14. Bringing an experiential and emotional dimension to the memorialisation is encouraged, relevant to both the commemorative event/s and the people for whom the memorial is being erected
15. Meaningful symbolism should be derived from within the current SA context, where plurality and inclusivity of meanings should be favoured over a single message.

Landscape

16. The historical elements set up within the Garden's Framework which need to be retained or reinstated within the bounds of the brief are: the historical framework; street furniture; and the existing pedestrian pathways.
17. Retain the row of Turkish Oak trees along Victoria Avenue which terminates the visual axis and reinforces the axial form of the Garden.
18. Maintain the existing row of oak trees on the lower end in front of the retaining wall as part of the strong axial design within the Garden and part of the greater Company's Garden unity through the use of the Quercus tree species
19. On the retaining wall of the Upper Terrace The following four tree species may be removed under acceptable motivation and with municipal approval.
 1. *Dovyalis caffra* ('Kei Apple')
 2. *Callistemon viminalis* ('Australian Bottlebrush')
 3. *Syzigium* sp
 4. *Clausena* sp
20. The remaining tree - the *Afrocarpus (Podocarpus) falcatus* or 'Outeniqua Yellowwood' is the dominant tree and a nationally protected species. Being of mature size and age, five of these six specimens on site are to be retained. The smallest tree on the

south-eastern corner of the terrace may be removed under strong motivation and subject to municipal approval.

21. A minimum clear dimension of 1.5 metre radius (measured from the side of the tree stem) is to be retained if and when excavating in the vicinity. A maximum excavation depth from the top of the existing soil level is 200mm is to be observed.
22. For the remaining four tree species (should they be retained) a minimum dimension of 1.2 metres radius (from the side of the tree stem) is to be maintained
23. The plant palette may include French and/ or English typologies in the Memorial Space. The palette should enhance the experience, understanding and reflection process of the memorial while complementing the greater Garden. Seasonal change and fragrance should be main components, while simultaneously achieving a cohesive planting design. The eventual plant choices require a maintenance plan with minimal resources to upkeep.
24. Planting with spikes and thorns should be avoided as the area will be well frequented by young children and may cause injuries. Additionally, poisonous plants should also be avoided.
25. For security concerns, additional planting should reinforce and not obstruct clear views lines from the upper to lower terrace and within the site area itself.
26. The Street furniture is required to enhance the reflective experience.
27. The introduction of a new street furniture 'style' will not be permitted. The character of the Memorial Garden and the greater Company's Garden is to be retained.
28. Street furniture must be composed of robust, easy to clean materials and be vandal proof to reduce future replacement and maintenance requirements, as the site is in an open public space.
29. Pedestrian circulation and interaction with the outdoor living spaces has always been an important part of the Company's Garden experience. The axial and structured formation of the

Garden's existing pedestrian routes and water channels must be retained.

30. While retaining the existing pedestrian pathways of the historical framework of the Garden, the introduction of new access points within the proposed site will be allowed, provided that it enhances the experience of the Memorial site and does not undermine the existing Framework.
31. Pedestrian circulation between the upper and lower Terraces is encouraged, and physically disabled access should be considered.

Functional

32. The functional requirements for memorialisation and commemorative events must be clearly articulated and accommodated. These include, but are not limited to: ease of maintenance, lighting, direction, surveillance and security, appropriate space for military personnel and participants, etc.
33. Satisfying the functional requirements should not however derogate from the significance of the spaces. For example, the use of barriers or fences are generally not appropriate.

12. Development Proposal

12.1 Commonwealth War Graves Commission

The Commonwealth War Graves Commission (CWGC) now honours the approximately 1.7 million men and women who died in the armed forces of the British Empire during the First and Second World Wars to ensure that they will never be forgotten. It began its work with the building of cemeteries and memorials across the world in the wake of First World War and its devastating loss of life. It now maintains cemeteries and memorials at 23 000 locations in more than 150 countries and territories. It is responsible for managing the official casualty database archives for the member nations of the Commission, which includes South Africa. The work is ongoing as the names of those in service during the Wars continue to be uncovered.

It is funded by the six member governments of the Commonwealth nations (including South Africa) who share the cost of the Commission's work proportionately to the number of their graves. The work of the CWGC has been carried out across SA (by its South African Agency and Branch) since 1922 and has been protected since 1992 by the SA Parliament Commonwealth War Graves Act 8. It currently maintains 1,100 separate sites across the country.

12.2 Project objectives²⁵

Honouring black South Africans who died in the First World War

A new international memorialisation honouring black²⁶ South Africans who gave their lives in the First World War (1914–1918) is being commissioned by the CWGC. The memorialisation is proposed to be erected in Cape Town's Company's Garden and will list the names of 1 666 men from throughout South Africa and from various labour units who are believed to be buried in South Africa and elsewhere on the African continent, or who died at sea. These are servicemen not formerly recorded by the CWGC and with no known graves. The names of these men came to light following extensive research in South Africa's archives.

A process to commission a contemporary South African design for this important new work will get underway shortly. The development of the memorialisation will also include public participation, as well as a series of education initiatives. These aim to encourage broad engagement with this lesser-known aspect of South Africa's participation in First World War and introduce this historic period to a younger generation of South Africans.

The South African military labour units

Over the course of the First World War thousands of black South Africans enlisted for non-combatant duties serving in various labour

units including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps.

The demand for personnel on both sides in the First World War increased exponentially as the war progressed, with potentially a million African non-combatants employed in East Africa by British and Imperial forces alone. Unlike the South African Native Labour Contingent (SANLC), which would serve in Europe and is well known for its connection to the SS Mendi, these men were recruited in Africa for service in Africa. These labour and transport units were recruited across South Africa, and many of them would see service in the East African campaign.



Figure 39: SANLC on the Western Front (sahistory.org.za)

In the early part of the war 35 000 black South Africans provided labour services to the South African forces in German South-West Africa (now Namibia).

In German East Africa (now Tanzania) a scarcity of rail and road connections limited the use of mechanical transport, and tsetse fly made the use of pack animals impossible in many areas. As a result,

²⁵ CWGC Background documents

²⁶ The term 'black' South Africans is used in its most inclusive, contemporary sense and includes people historically disadvantaged and termed African, Coloured, Indian or Asian (per BEE policy and legislation)

transport relied on human porters with thousands of men working in any number of roles ranging from servants and labourers to ox drivers and stevedores. They cleared scrub, built roads and constructed buildings and defensive positions. Tropical diseases like malaria killed many of those in service or meant that others returned home very ill. A scarcity of rail and road connections on the continent limited the opportunities to exploit modern mechanical transport, while in many areas the tsetse fly made the use of pack animals impossible. As a result, transport across the vast tracts of the continent had historically relied on human portage, and in many parts this was a pillar of the local economy. Carriers had subsequently become essential to colonial commercial operations in this part of the world and it is no surprise, then, that they also bore on their shoulders the weight of the war in Africa.

Collectively, these labour units made an essential contribution to the war effort of the British Empire – not by carrying arms but by feeding and supplying the front lines and keeping armies in the field.



Figure 40: Labour unit drags captured German artillery through an area infested with Tsetse fly, Northern Rhodesia (now Zambia). © IWM.

In the mobile campaigns seen in Africa, serving away from the frontlines provided little in the way of safety, and the stories of these men are no less deserving of being preserved and shared. Their deaths are testament to the often gruelling service they gave and include men like Dolly Jenniker and Zulu Madhliwa.

Dolly and Zulu were enlisted as Boat Men and employed by the South African Railways and Harbours Department at The Point in Durban. While working on loan to the South African Defence Department, they were drowned on 23 January 1915 when the craft they were piloting capsized while transporting supplies across the Orange River while it was in flood.

Dolly never got to return to his wife, Molly Jenniker, in South End, Port Elizabeth. Zulu's father Ngobongwana, never saw him again. His son never came home to Amanzimtoti, only his £3 of unpaid wages.

Service for the vast majority of Africans in the First World War involved working in labour units, undertaking building and clearing tasks, but most critically moving supplies. For many, but particularly those employed in East Africa, this meant carrier service on foot. Elsewhere, however, the railways also played an important role. With all mechanical transport comes the risk of accident. European history tends to remember the death of Sir George Farrar, a British colonel killed after a rail crash in May 1915. His driver Albert John Henwood, of the South African Engineers, also died in the crash yet is seldom mentioned. More significantly, however, a number of black South African personnel have until now not been commemorated despite dying in similar incidents. The CWGC's new memorial in South Africa will list some of those who sadly met this fate.

Casualties include George Ramutloa, who was run over by a wagon. He died at Kalkfeldt, in Namibia, on 19 July 1915. Ten days earlier a peace deal ended action in this area from Louis Botha's Northern Force, so the timing suggests not only did George die in a tragic accident, but that it was during the removal of vital equipment and supplies after hostilities had ended.

These reminders that death in war can happen far from the battlefield are maybe best known in South Africa through the story of the SS Mendi, and the 600 South Africans lost when it sank in the English

Channel in 1917. Lesser known, however, is the fate of those who died on board the SS Aragon.

Like the Mendi, the Aragon was transporting African labour units. Like the Mendi, hundreds of men died on the ship. There the similarity ends, however, as those on board the Aragon lost their lives to exhaustion and disease following their service in East Africa, where malaria and dysentery was rife.

Maeil Makhaleyane was among those. Attesting at Kimberley on 21 November 1916, he sailed for East Africa on the Glen Cluny, but by the beginning of the following year was admitted to Kilwa Hospital, most likely suffering from Malaria. After another hospital stay, he was invalided by medical staff and boarded the Aragon on 30 March for repatriation to South Africa. He died on board on 15 April, never seeing home again.

Many of these men distinguished themselves through their service and it is time they were given full and proper acknowledgment of that fact. Without the vital contribution of these men to transport and labour, the war in Africa could not have been fought. Yet this story is not well known, despite its enormous cost in lives. Given the nature of their work, the vast majority of those who died succumbed to disease or accidents.

More than a century later not all the names of those lost from the ranks of the labour units have been recorded in remembrance. The creation of a memorial in Cape Town, one of the points of departure for various South African labour units, will play special significance in rekindling an awareness of the more distant past.

The names of those who are to be commemorated, with known details including, *inter alia*, date, place and cause of death, where they were enlisted, regiment and rank, are listed in [Annexure B1](#). A number of case studies, providing personal accounts of the

experience of some of these combatants and their families provides a human 'face' to the list of names, and is included as [Annexure B2](#).



Figure 41: Labourers transporting machine guns and ammunition on their heads, German Cameroons. © IWM.

The proposed new memorialisation seeks to redress this historic omission in order to pay tribute to all those who died in service by providing a physical site of remembrance within South Africa. Without the vital contribution of these men to transport and labour the war in Africa could not have been fought.

A large-scale campaign was initiated by the CWGC in South Africa called *Sons of South Africa* which is to gather details of black South Africans who served during World War One. Calls have been made on the community to help tell the stories of SA's forgotten WWI heroes. The campaign hopes to gather public inputs, to help fill in the missing

pieces of these men's lives who until now have not received any recognition for their sacrifice.

The CWGC has identified the causes of death for more than 1 500 members of the South African labour units who will be named on the new memorial. Of these the majority died of malaria while others suffered from dysentery, pneumonia and tuberculosis. Many lost their lives in the field, others died at sea or in hospitals at Durban, Lydenburg, Kimberley and other places after returning home. Through the process of developing the memorial the CWGC hopes to trace the families of these men.

Many of those who will be named in the memorialisation were recruited through centres in Cape Town, Pietermaritzburg, Kimberley, Pretoria, Upington and Johannesburg. Although recruitment initially relied on voluntarism, colonial authorities quickly moved to a system of improvised compulsion with local authorities applying pressure through magistrates and chiefs to raise men.

The new memorialisation will provide a physical point of commemoration and permanent reminder of the collective sacrifice of these men. Its design will also provide space for the addition of further names as these come to light in the future through ongoing research.

The new memorialisation will be a significant work for the Commission developed in the long tradition of its memorials, the first of which were designed by the leading British architects of the day, including Sir Herbert Baker.

12.3 Site alternatives

The CWGC held three key workshops in South Africa throughout 2019, to both secure national level stakeholder buy-in and to ascertain the most appropriate location for the memorialisation, which will be a national memorial. Initial discussions centred on potential sites in Pretoria and Johannesburg, however, they were deemed unsuitable

for reasons such as lack of free access and questionable historic context. A summary of these meetings is available in Annexure D of the City's Public Participation Plan Plan, included as Annexure C1 to this report.

It was felt, in all the workshops and proposed by the Military Veterans, that Cape Town offered a unique location because the casualties, who are to be memorialised, both enlisted in the city and sailed from it to join their comrades in other parts of the world.

The 3rd workshop held in Cape Town on 30th September 2019, focussed principally on specific sites within the city that could be considered for the project. The stakeholder discussion included representatives from the following organisations:

- CWGC (Chair)
- City Heritage – CoCT Environmental Management Department
- Heritage Western Cape (CEO)
- Department of Military Veterans
- Castle of Good Hope Control Board
- Department of Public Works
- Western Cape Department of Local Government, Environmental Affairs and Development Planning
- South African Heritage Resources Agency

Sites proposed for assessment against agreed criteria included:

- The Castle of Good Hope
- The Company's Garden (Delville Wood/Natural Science Museum Area)
- Heerengracht/Hertzog Boulevard near the Cenotaph
- Langa
- Battle of Blaauwberg Site
- Wynberg Park
- Noon Day Gun site, Signal Hill
- Green Point Common
- Green Point Promenade
- Simon's Town

A summary of the minuted discussions in respect of these alternatives is included below.

Stakeholder Discussion on Possible Locations

The Castle of Good Hope. In terms of public accessibility and through flow, the Castle was well placed; it had received some 18,700 visitors in the previous year. A general discussion by stakeholders concluded that whilst the Castle was centrally placed, there were issues with the public having to pay for access and that any location in the Castle grounds would need to be very carefully considered. If it was to go into the Castle the memorialisation would need to be outside of the main walls.

The Company's Garden (Delville Wood/Natural Science Museum Area). It was felt that despite the site's links with various difficult elements of SA's history, this location offered very many advantages; it had a high visitor footprint throughout the year and would draw extra attention due to the other museums and exhibitions close by. It was also central in the city and was generally very safe during daylight hours. A new and contemporary SA memorialisation would also contrast well with the existing Delville Wood memorial.

Heerengracht/Hertzog Boulevard near the Cenotaph. Whilst a pertinent suggestion it was generally felt in the discussion that this was not as suitable for the memorialisation to achieve the attention that it deserved – this location was less well visited and was set on busy roads which would not provide a peaceful and appropriate setting. In addition, the presence of the cenotaph may detract from what was trying to be achieved. Public safety was also a concern.

Langa. This location was discussed from the point of view that as the casualties came from these communities, it would be appropriate to put the memorialisation back there. In addition, there was a need in the city to attract visitors, tourists and more investment into the townships. Whilst these were indeed very valid arguments, a lack possible of accessibility, a genuinely lower footfall and potential security and safety implications would not make this a strong contender for the proposed memorialisation.

Battle of Blaauwberg. This location was seen by stakeholders as a historic site which offered something in terms of footfall, space, accessibility and visitor numbers. However, the actual historic context was probably not

appropriate to the purpose of this memorialisation. It was also not as well placed to attract visitors as other more central locations in the city.

Wynberg Park. Discussion centred on this site being similar to Blaauwberg. It offered something in terms of footfall, space accessibility and visitors, but again it was not as centrally placed to attract visitors, as say, Company's Gardens.

Noon Day Gun site, Signal Hill. All present agreed that this location was potentially hindered by its unique location. It would probably not be able to compete in terms of daily footfall. It was also quite under-developed and required significant other investment across the whole location for it to attract new visitors.

Green Point Common. Stakeholders agreed that this site was a strong contender. It offered many of the advantages in terms of space, safety, accessibility and likely visitors and would certainly be a credible location. It did not have the adjacent advantages that Company's Gardens had however in terms of museums and hence its potential footfall may not be as compelling as the latter's.

It was agreed that as the memorialisation had national significance sites beyond the limits of the City of Cape Town, other locations could be considered. Simons Town, which has historical resonance for the SA Native Labour Corps, was a possible contender. In addition, it was agreed that the Promenade (and separate to Green Point Common) should be added.

It was observed that the principal issues for the success of the memorialisation were that it was sited near a confluence of public transport, it was easily accessible and that it was located close to other learning facilities – that way it would have true public visibility. In this instance Castle of Good Hope, Green Point Common and Company's Garden would appear to be most suitable. All stakeholders concurred that accessibility and public visibility were important credentials for the location.

It was agreed that the site of any memorialisation should offer a location of peace and dignity for those who had given their lives.

"After an informed and extensive debate, it was felt that the Company's Gardens offered the best of all locations when judged against the following criteria:

- It must be in a dignified place appropriate for contemplation.
- In a prominent position.
- Accessible to all people.
- Under full public ownership.
- A safe position, preferably with management or security already in place.
- Has a general connection with/or relevance to the subject.
- Within a military or memorialisation context.
- The potential to become a destination or contribute to creating a destination.
- Location can promote redress and social cohesion.
- Supports upliftment and economic spin-off.
- Has great tourism potential but with a need for external funding to ensure sustainability.
- A site that will generate a high tourist foot-fall and satisfy the sponsor." (PPP)

Importantly, the location of the project specifically within the DWMG in the Company's Garden provides the opportunity to set up a 'public conversation' with the existing memorials.



Figure 42: The project site within the Company's garden and DWMG.

12.4 Design Brief & Guidelines for the Architectural Competition

The Design Brief and Guidelines for the Architectural Competition are included in full in [Annexure B3](#).

Design informants include:

- The strong axes and memorials around the selected site in the north-western quadrant of the DWMG

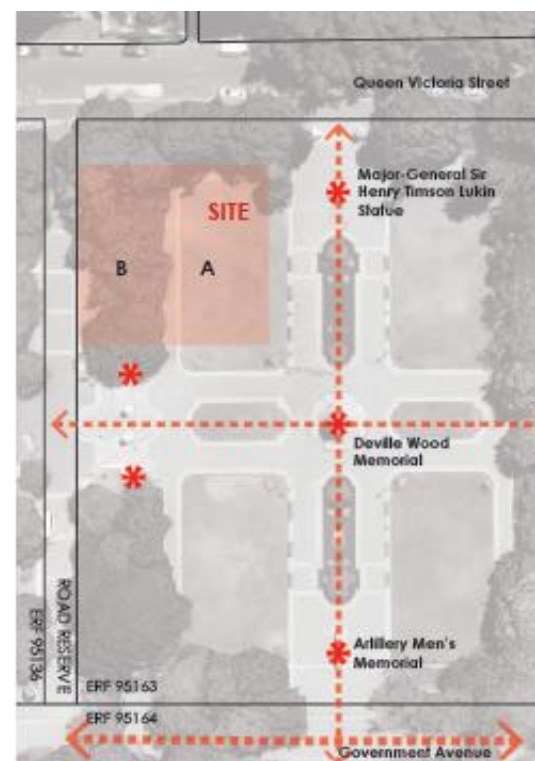


Figure 43: Strong axes and memorials around the site

- Existing services
- Significant views to and from the site, including, but not limited to the following images

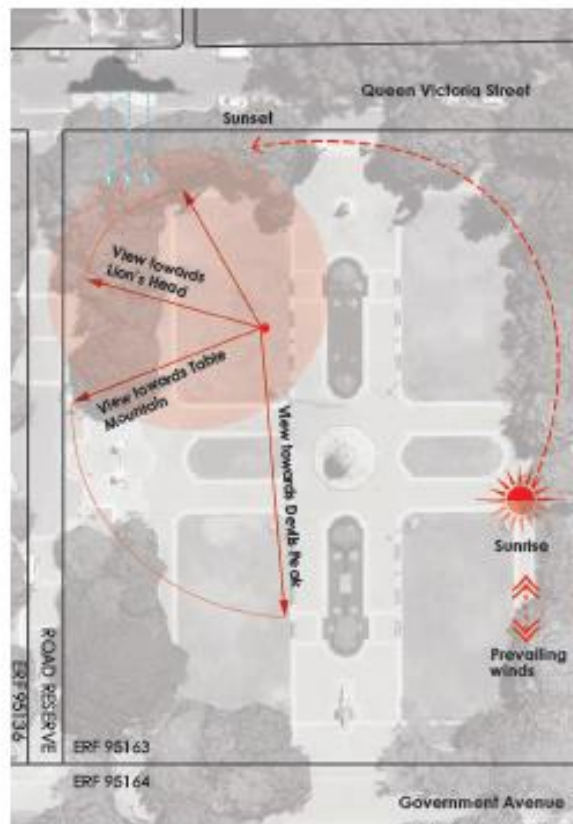
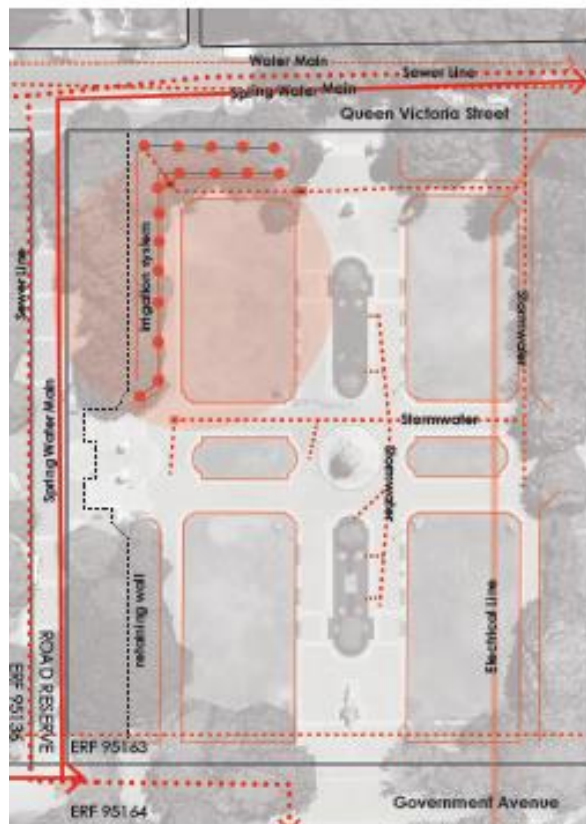


Figure 44: Existing services, view opportunities and climatic considerations



Figure 29: View towards Lion's Head from the site



Figure 30: View towards Table Mountain and Devil's Peak from the site

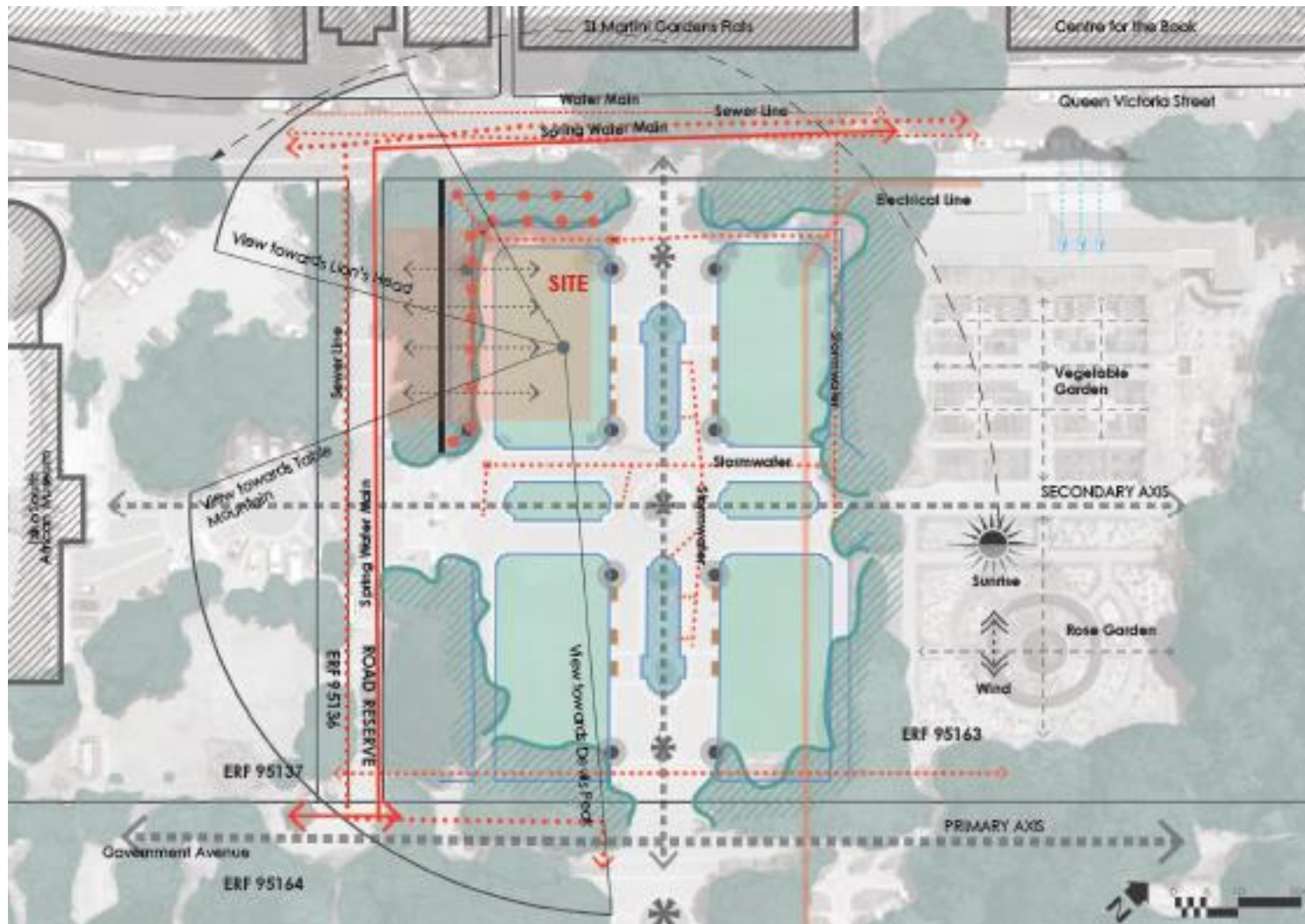


Figure 45: Site conditions and design informants (Meyer & Assoc)

- Street furniture, pedestrian circulation and universal accessibility

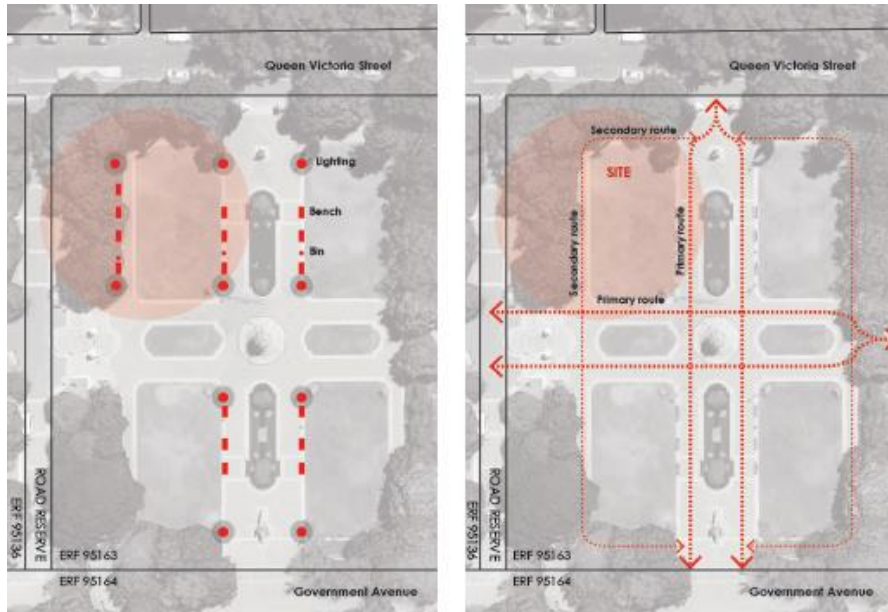


Figure 46: Street furniture and circulation

Urban Design principles include:

- Adding a new layer of memorialisation to the Company's garden:* "This new memorial must represent current thinking regarding memorialisation and in doing so question some of the prevalent heritage aspects which are perceived to represent a one-sided history. The topic and intention of the memorial presents a clear opportunity to question issues around memorialisation and the democratisation of public space."
- A Spatial Disruptor of Geometry:* "Considering the layered political and spatial history of the Company's Garden, the location of the site lends itself to become a spatial disruptor to the order of the precinct. It purposefully does not align itself with the predominant axes and focal points in the garden, which are mostly occupied by heroic statues and monuments, from past

eras and paradigms. By occupying a portion of one quadrant of the Delville Wood Memorial Garden site, it not only disrupts the spatial geometry but also has the potential to engage in a design conversation with the existing monuments in that precinct."

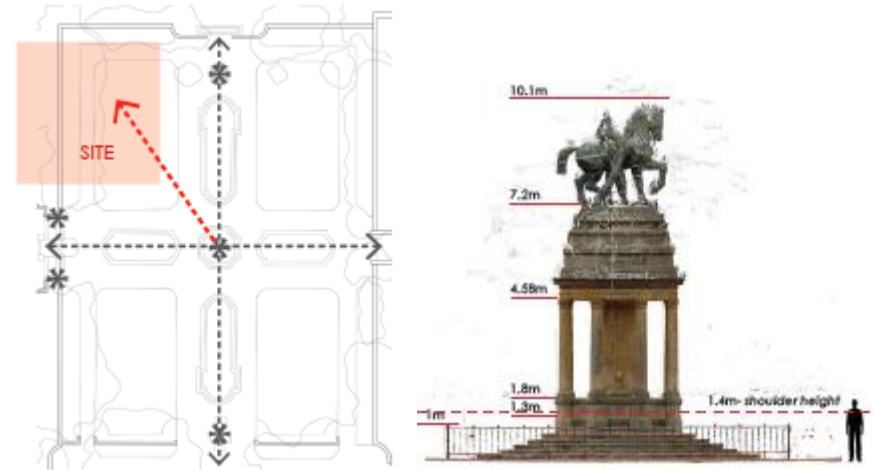


Figure 47: Disruptor and Dialogue

- Dialogue with existing memorial features:* the site "presents the opportunity to engage meaningfully with the existing memorial features and develop an appropriate response."
- Monument vs Experience:* "explore alternative ways to commemorate by means of experience. By making the visitor part of the memorial, to feel and to touch, and to experience, create a different way of relating to history and heritage."
- Integral to the daily life of the City:* "Whilst the demands of commemorative occasions must be accommodated, the public nature and use and function of the site should be respected and should be enhanced. The memorial should find a role in the daily life of the city and its inhabitants. It should be a place to sit and rest and to contemplate life."

- *Avoid erosion of the historical Garden, by maintaining a significant portion of soft landscaping:* “From the history of the Company's Garden, it is clear that several encroachments by interventions over the last few Centuries have threatened not only the publicness of the Gardens, but also the green and environmental aspect of the gardens. Increasing development on its sides and hardening of pavements and surfaces have created more and more stormwater run-off and threatened the functioning of the Gardens as the only major green lung within the inner city. For this reason, it is imperative that the new proposed memorial does not further erode this aspect of the Garden. It is proposed that at least 50% of the surface area, which is identified as the site of the Memorial, be maintained as soft landscaping. Care should be taken to ensure that pedestrian foot paths, routes and desire lines, are treated in hard surfaces, to avoid ongoing maintenance and wear and tear.”



Figure 48: Experiential and integral to the City's daily life

The overall intentions of the proposed memorial are listed below. Participants must explicitly state how their design proposal addresses each of them.

- The memorial is a redress project, designed to commemorate members of the various labour units serving in Africa in WWI, including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps.

- by way of an interactive memorial.
- The memorial should make provision for the names of up to 2500 people who have been and will continue to be identified.
- The memorial should reflect on the historical injustices/ prejudices of war commemoration.
- The memorial should be neither subservient or dominating but engage meaningfully with the existing Delville Wood Memorial Garden and monuments, and their own role in such commemorative politics.
- The memorial should allow for a visible Quick Response (QR) code, and/or some other form of digital engagement, that would help educate visitors about the memorial and events it represents.
- The memorial should provide an opportunity for reflection and contemplation within the context of an important, historical public garden

Additional Design Guidelines include:

- Although the proposed memorial can be designed over the two levels and terraces, the primary focus of the memorial needs to be located on the lower terrace, and that the upper portion of the project site needs to only accommodate a secondary aspect of the new memorial (if required).
- In order to further enhance the Company's Garden with an added layer of memorialisation, at the very least, the historical framework of the Delville Wood Memorial Garden should remain. For this reason, a set-back line of 5m from the primary east west axis pavement line is indicated, and a 3m set-back line from the north south axis pavement line is indicated. The buffer strip created by these set-backs lines are to remain grassed, but specific design attention needs to be given to pedestrian access points and movement routes into the proposed site, over these areas.
- Environmental and landscaping guidelines in accordance with the OvP recommendations (pp42 and 43 above)

- A three-dimensional design envelope is illustrated, which indicates the outer extremities within which the new memorial should be designed. The envelope is included to maintain and respect the existing framework of Delville Wood Memorial Garden, while also allowing design freedom the vertical plane. The maximum height is set at six (6) metres in order to ensure the new memorial does not completely dominant the landscape of the Company's Garden.
- Any design proposal has to ensure a high degree of visual permeability across the site. This improves security concerns through passive surveillance, assists with the lighting of the precinct at night, and respects the lines of sight through and over the proposed memorial. The lines of sight from the major movement routes over the proposed memorial towards Lion's Head and Table Mountain needs to be maintained.
- The design envelope measures 1.3m high from the existing ground line of the upper terrace, extending to the nearest edge of the paved pathway at the lower terrace in order for there to be minimal interference with the tree canopies on the upper terrace. Subject to a site survey, a design proposal may extend one (1) metre below the existing ground line, allowing for more design freedom w.r.t. the ground plane.

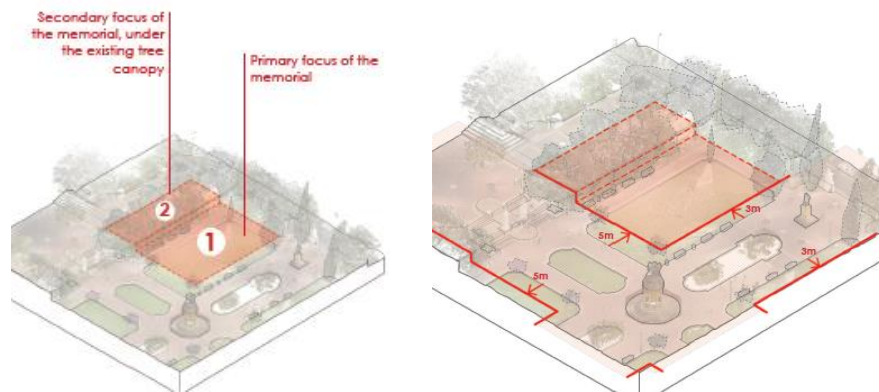


Figure 49: Focus Areas and setbacks

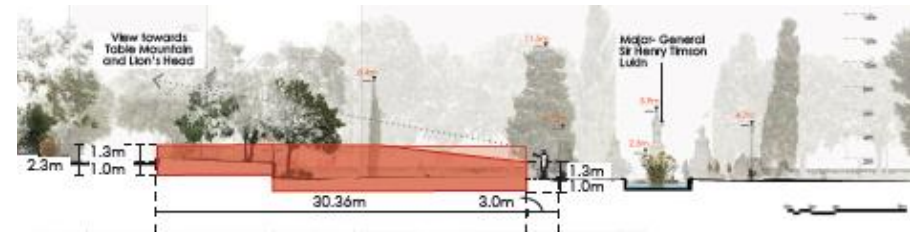


Figure 50: Design envelope

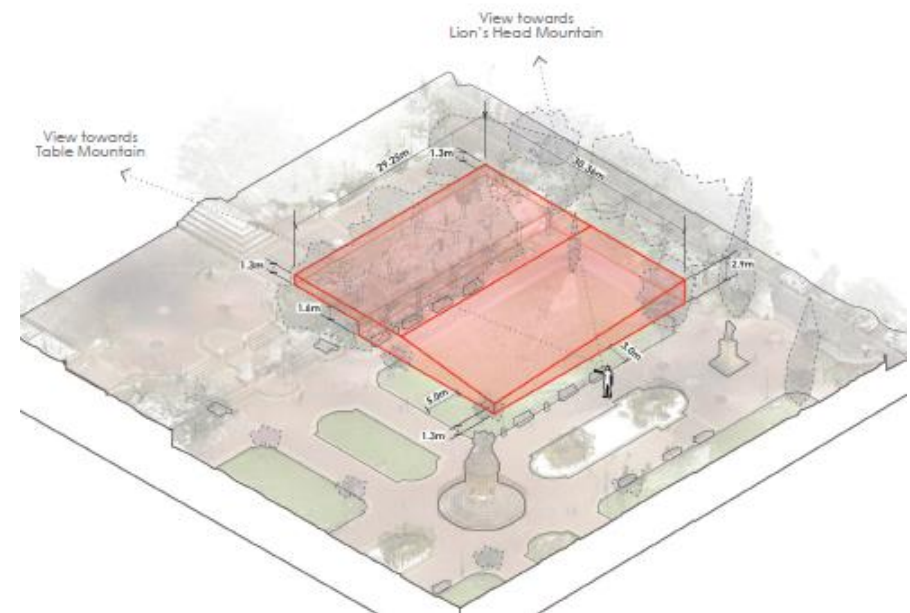


Figure 51: Design envelope

Other architectural requirements and considerations such as scalability, safety and security, lighting, maintenance and the inclusion of artwork are further detailed.

Design precedent which illustrates some the principles the project seeks to achieve include the Berlin Memorial to the murdered Jews of Europe; recent accretions to the Delville Wood Memorial in France; the Memorial to Enslaved Labourers at the University of Virginia; and the remembrance Garden in Simon's Town.

The Design Brief and Guidelines for the Architectural Competition explicitly states that "it is important to note that the final design of the memorial will have to be approved by Heritage Western Cape as the competent authority governing interventions within Provincial Heritage sites, as well as the City of Cape Town as landowner in terms of the Heritage Protection Overlay Zone. The guidelines included in this document have been supported in principle by these authorities, and it is therefore imperative that the guidelines be adhered to in the memorial design, in order to ensure ultimate approval by the relevant authorities."

13. Impact assessment

The potential for impacts of the proposal (at this conceptual level) upon the identified heritage resources is assessed against the heritage indicators. Assessment at this stage refers to the degree to which the principles articulated through the heritage indicators have been satisfactorily met.

It is noted that the proposal meets the policy guidelines of HWC Guidelines for Monuments and Memorials 2015 and the CCT Memorialisation Policy 2015 in all important and relevant respects.

The proposed CWGC memorialisation is explicitly a redress project, and as such, it is entirely appropriate that it be set up in relation to the 'imperial fixations' and associated architectural compositions of the current DWMG. In terms of the Design Brief and Guidelines for the Architectural Competition this new accretion explicitly promotes, in accordance with heritage indicators, a more defensible, more inclusive and more South African approach to memorialisation or

places of remembrance. It has been stated that the DWMG is relatively underutilised, both as a memorial space and given its location within one of the City's foremost public spaces. There is precedent for accretion and there is capacity to accommodate change.

It is accepted that a Competition Brief such as this must be sufficiently flexible to provide creative interpretation.

The project has been some time in the making and the CWGC has consulted widely at a national and local level to understand South African views on these matters. There is a high level of support by the public and relevant organisations. The broader heritage considerations are clearly understood by the client, the design team and the competition adjudicators. This forms a very positive basis upon which to make a call for proposals. The project, with associated documentation, is supported.

Indicator	Response
<u>Contextual</u> <ul style="list-style-type: none"> The design should be informed by the long history, use and significance of the site, both before and as part of the Company's Garden The design could reinterpret and enrich the garden. The design should respond to the commemorative role of the DWMG. No development should take away from the dignity and reflectiveness of the place. The design of both the Avenue and the Cross Axis are well resolved and balanced at present. Alterations to either need to maintain this balance, in structure, form and materiality. 	<ul style="list-style-type: none"> Explicitly included To be assessed following competition adjudication Explicitly included To be assessed following competition adjudication Formality of structure and design noted. Extent to which it is acknowledged is to be assessed following competition adjudication
<u>DWMG contextual</u> <ul style="list-style-type: none"> The reinterpretation of existing memorialisation should be encouraged. 	<ul style="list-style-type: none"> Explicitly included

<ul style="list-style-type: none"> The formal design is structured on the basis of a high degree of symmetry. This should be maintained, but creative design 'disruptors' should be explored to extend this framework to new visions. Protect views of Signal Hill and Table Mountain. Acknowledge major vistas, dominant axes, linkages and movement routes Acknowledge the context of all significant elements on site, such as the existing memorials, vegetation, and historic entrances. The scale of any new structures must be broadly appropriate to existing garden design and memorials. It can explore new, South African referenced alternatives that are designed to achieve the objective of inclusive memorialisation and symbolic reparation. Unity of expression could give way to carefully designed 'landscape of memory' counterpoints or carefully managed dissonance. Contextualising the existing framework of historical reference for the DWMG would be useful. Opportunities exist for establishing creative dialogues as well as alternative meanings and interpretations. Whilst the demands of commemorative occasions must be accommodated, the public nature and use of the site should be considered and could be enhanced. 	<ul style="list-style-type: none"> Formality of structure and design noted. Extent to which it is acknowledged is to be assessed following competition adjudication Explicitly included Explicitly included Explicitly included Explicitly included Explicitly included Explicitly included
<u>Symbolism and place-making</u> <ul style="list-style-type: none"> New memorialisations are encouraged to be innovative and creative in expression, which carry meaning beyond their specific symbolic and associational value, and 	<ul style="list-style-type: none"> Explicitly included

<p>which are not necessarily fixed objects in space.</p> <ul style="list-style-type: none"> Bringing an experiential and emotional dimension to the memorialisation is encouraged, relevant to both the commemorative event/s and the people for whom the memorial is being erected Meaningful symbolism should be derived from within the current SA context, where plurality and inclusivity of meanings should be favoured over a single message. 	<ul style="list-style-type: none"> Explicitly included Explicitly included
<u>Landscape</u> <ul style="list-style-type: none"> The historical elements set up within the Garden's Framework which need to be retained or reinstated within the bounds of the brief are: the historical framework; street furniture; and the existing pedestrian pathways. 	<ul style="list-style-type: none"> Explicitly included and detailed
<u>Functional</u> <ul style="list-style-type: none"> The functional requirements for memorialisation and commemorative events must be clearly articulated and accommodated. These include, but are not limited to: ease of maintenance, lighting, direction, surveillance and security, appropriate space for military personnel and participants, etc. Satisfying the functional requirements should not however derogate from the significance of the spaces. For example, the use of barriers or fences are generally not appropriate. 	<ul style="list-style-type: none"> Explicitly included To be established following adjudication

14. Public Participation

Public participation related to the s27 NHRA process has also been designed to fulfil the requirements of the CCT Memorialisation Policy. This process in turn considers the prior and ongoing public participation initiated and managed by the CWGC to moot the idea of the memorial and continue to gather information and educate South Africans about the involvement of its citizens in WWI.

The the PPP methodology, list of stakeholders identified, and Comments and Responses Trail is outlined in Annexure C2.1 to C2.3

In summary, the PPP relating to this s27 process²⁷ has been comprehensive and national in scale.

- A preliminary list of I&APs was compiled, expanded and will continue to be expanded through-out the process
- A Basic Background Information Document (BBID) was prepared and distributed to all on the I&AP database, along with the s27 Notice of Public Participation Process. Given the lengthy and comprehensive nature of the Heritage Statement, this was considered an important component of maintaining the accessibility of the project and the BBIDs were distributed, electronically and physically, during all engagements and interactions with I&APs.
- On the 12th of October 2021, notice of the proposed memorial and associated s27 public participation process was advertised in both the Cape Times (English) and the Sowetan (English and isiXhosa) newspapers.
- A Knock 'n Drop exercise to properties surrounding the site was undertaken. Notices were also placed in post boxes or distributed to security/reception areas of properties and organisations surrounding the Cape Town Company Gardens and within Queen Victoria Street.

- Four focus group meetings (FGM) were held with key grouping, at which the project team presented the proposals and discussion was facilitated by Chand.

FOCUS GROUP MEETINGS			
DATE	TIME	VENUE	ORGANISATION/S
03/11/2021	09:00am-10:30am	T.H. Barry Lecture Theatre, Iziko Museum, Cape Town	City of Cape Town Officials
03/11/2021	11:00am-12:30pm	T.H. Barry Lecture Theatre, Iziko Museum, Cape Town	Heritage Bodies and Military Organisations
03/11/2021	14:00pm-15:30pm	T.H. Barry Lecture Theatre, Iziko Museum, Cape Town	Civic Organisations and Surrounding Landowners
15/11/2021	14:00pm-15:30pm	ZOOM Online Platform	National Organisations and others unable to attend other FGM in person

- One-on-one meetings were held with Mr. Kevin Ashton, representative of the Military Veterans Association and the Gunners Association, and Ward Councillor Ian McMahon to identify any further I&APs or issues that might arise about the PPP.
- An Open House event was held at the Centre of the Book on the 18th of November from 15:30pm to 18:30pm with all members of the project team present.

Contributions received from I&APs, via the various public engagements and through email correspondence, have been captured in detail in the Comments and Responses Trail (Annexure C2.3). A summary of the key issues and responses are highlighted in the table that follows:

²⁷ For earlier national participation and communication processes, setting up the terms and proposed site for the proposed memorialisation, see Annexure C1 and section 12.3 pp 47 – 49 above

Categorisation of comments	Essence of comments	Response
Naming	Naming of the memorial	Traditional CWGC naming conventions tend to focus on geography and place rather than who or what or the service of those a memorial commemorates. For example, our most iconic memorial in the Belgian city of Ieper is named after one of this historic entrance gates to the city on which the memorial is now sited – The Menin Gate. If we kept to that convention this new memorial would simply be called The Cape Town Memorial.
Expansion of target commemoration	2000 names have not been honoured in Battle of Square Hill, suggest including them in this memorial	This project deals specifically with the labour corps units. Additionally, it is CWGC policy not to commemorate our war dead twice and ensure they are commemorated at the most fitting location relating to their service and sacrifice. As this engagement occurred in modern day Israel/Palestine any casualties from the engagement are already commemorated by the CWGC in Jerusalem War Cemetery.
	DWMG needs to become completely inclusive incorporating memorialisation to all battles and including all military organisations	The CWGC is only responsible for the commemoration of Commonwealth war dead from the First and Second World Wars. Outside of these conflicts we have no responsibility. Sadly, this would fall outside of our remit or scope of this project – which is intended to address a very specific and historical issue relating to the commemoration of these individuals
	The South African Coloured Ex-Servicemen's Legion would like to submit a special request with regards to the inclusion of Hannah Irish Murphy (also known as Miss Murphy) on the WW1 Memorial Hall. A further request is to place the Miss Murphy statue next to the WW1 Memorial Hall in remembrance of her service and dedication to uplift the poor Coloured communities while preserving the military history and heritage of the Coloured Cape Corps and coloured non-combatants/ labour units who died on the war battlefield.	Your organisation's history and contribution are noted and your support for the project is acknowledged. Sadly, her service and death fall outside of our remit, and we are unable to commemorate her in line with the limitations imposed on us by our Royal Charter.
	Possible collaboration with another African country's institute should not be ruled out, as this could potentially be symbolic of the collective acknowledgment of African losses. It is not known whether this is possible or whether there is such representation in South Africa.	CWGC have a number of strong partnerships with organisations both in South Africa and elsewhere on the continent as part of their non-Commemorations programme of work. CWGC welcomes the opportunity for further relationships of this kind going forward.
Competition Process	Time frames to be clarified Process in detail? Representivity of jurors? BEEE requirement for those submitting proposals? Involvement of the schools? Flexibility of guidelines and brief? Escape clause if something really unique is submitted but does not quite meet the brief?	We anticipate the competition process to start in March 2022 with construction planned for the second half of 2023. The construction period for the project is estimated to be four months. There is a budget set for the construction of the memorial which will form part of the competition brief. Costing must be submitted from a relevant organisation. The cost of the construction of the memorial will be fully funded by the CWGC Whoever wins the competition will be appointed as the architect for the job. They will then need to

	Is there a process of shortlisting?	<p>complete building plans and other required approvals before construction can take place.</p> <p>The competition administrators have been appointed by the CWGC. Prof. Paul Kotze and Mr. Mark Schaerer have been appointed to manage the administrative tasks such as website compilation and upload as well as juror appointment.</p> <p>The competition must be endorsed by the South African Institute of Architects, and they approve the the jurors and their eligibility. The CWGC, being funded through its various member countries, is bound to comply with the South African Government procurement policies with regard to BEE.</p> <p>Shortlisting is dependent on the structuring of the competition and adjudication. Currently, there will be a first round of assessments done with regards to the guidelines. Thereafter the designs will be scored individually within groups. Finally, there will be public exhibitions of the designs to provide a more detailed context and understanding</p>
Memorial events	<p>The memorial needs an annual event and should be linked to others in the DWMG</p> <p>Military vets should be co-custodians</p>	<p>While CWGC does not traditionally organise remembrance events itself, we would welcome such an occurrence. Indeed, we would hope the memorial might be a catalyst for ongoing remembrance and learning activity.</p>
Maintenance	<p>Vandal proof; security, closing off the area after hours, CCTV monitoring, easy set up for memorial events.</p> <p>Urban design detail on trees, planting and hard landscaping & furniture</p>	<p>Maintenance, vandalism, security and provision for events are already included as considerations in the Design Guidelines and competition brief.</p> <p>We don't want to be prescriptive at this stage and want to leave the interpretation to the designers. A list of existing trees and plants are included in the guidelines.</p>
Management and operations	<p>Needs to be an obvious link to existing memorials</p> <p>Requires education opportunities eg QR codes, digital engagement, story boards, training of staff, tourism guides to explain, links to museums or other sources of information; links to other African theatres of war</p> <p>Must be relevant to younger generations</p> <p>How does the public become engaged</p>	<p>The CWGC would welcome linkages with museums and other learning institutions. We will add interpretive information to the site and develop education resources that generate engagement for the memorial and the individuals it is designed to commemorate.</p>
Design	<p>There must be no implied subservience/dominance, must be a balance with other memorials. Options for some increase in height</p> <p>Must be contemporary, relevant to today's audience</p> <p>Importance of South African references in design</p>	<p>Agreed. These are already included as heritage indicators and form part of the design guidelines and competition brief. However, the guidelines pertaining to height limits will be amended to respond to this more clearly.</p> <p>The 'popcorn' word excercises will form part of the competition documentation to provide and inspire the the submissions with a sense of the public's views on this project.</p>

Number of attendees at the Focus Group meetings (FGM) were as follows:

FGM1: six

FGM2: seven

FGM3: three

FGM4: nine

Eleven people attended the Open House. Aside from the comments made at the FGMs, a further 7 written comments were received.

All comments were in enthusiastically in support of the project. The City of Cape Town Environment and Heritage Management Branch explicitly supported the identification of all heritage resources and significances, the heritage informants and the competition guidelines.

15. Final considerations

Although the Competition Brief has yet to be developed in detail, there are a number of salient points to be made in this regard that may have a bearing on the heritage considerations.

- It is to be an express requirement that the proposals submitted through the competition process be incorporated into templates of the urban design analysis summary diagrams, specifically those included herein as Figures 23 and 45. This will ensure all proposals take cognisance of the urban design (and associated heritage) considerations.
- There will be a public exhibition of the top entrants.
- The Competition process is rigorously designed to ensure a fair process. This includes:
 - A separation between the professional team who prepared the Design Brief; and the Competition Administrators.
 - The jurors will be selected to include a range of individual architects: with academic standing; nationally respected; with experience in competitions; with heritage experience; a younger architect able to bring the perspective of youth; and all of whom are culturally and geographically representative.

- Anonymous submission and scoring.
- BEE eligibility criteria will be set for the participants.

16. Recommendations

It is recommended that Heritage Western Cape provide **Interim Comment** in support of the identification of heritage resources, their significances, the heritage indicators, and the Design & Competition Brief.

Following the adjudication of the Architectural Competition and design development of the preferred project proposal, the design will be subject to a final round of public comment before being submitted to HWC for approval in terms of section 27 of the NHRA.

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<https://www.cwgc.org/>

<https://www.france24.com/en/20160713-south-africa-france-somme-zuma-honours-black-wwi-soldiers-memorial-delville>

<https://pmg.org.za/committee/94/> (Investigations & Outcomes: SAHRA, National Arts Council & National Library of South Africa briefing)

<https://www.sahistory.org.za/article/world-war-i-and-south-african-native-labour-contingent> World War I and the South African Native Labour Contingent

<https://www.sahra.org.za/sahris/>

ANNEXURE A1: NHRA Criteria heritage significance

Cultural significance is defined as: aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological value or significance. The national estate includes, inter alia, places, buildings, and structures of cultural significance; historical settlements and townscapes; and landscapes and natural features of cultural significance (NHRA)

Section 3(3) of the NHRA identifies criteria for assessing the significance of a place. In respect of those values relevant to this property, a place has heritage significance, inter alia, because of:

a) Historical value

- It is important in the community or pattern of history (including in the evolution of cultural landscapes and settlement patterns; association with events, developments or cultural phases) or illustrates an historical period
- It has a strong or special association with the life or work of a person, group or organisation of importance in history
- its strong or special association with a particular community or cultural group for social, cultural or spiritual reasons;
- It has significance relating to the history of slavery

b) Architectural value

- i. It is significant to architectural or design history or is the work of a major architect or builder
- ii. It is an important example of a building type, style or period
- iii. It possesses special features, fine details or workmanship

c) Aesthetic value

It is important in exhibiting particular aesthetic characteristics valued by a community or cultural group (including its contribution to the aesthetic values of the setting demonstrated by a landmark quality or

having an impact on important vistas or otherwise contributing to the identified aesthetic qualities of the cultural environs or the natural landscape within which it is located)

d) Social value

- i. It is associated with economic, social or religious activity
- ii. It is significant to public memory
- iii. It is associated with living heritage (cultural traditions, public culture, oral history, performance or ritual)

e) Spiritual value

- i. It is associated with religious activity and/or phenomena
- ii. It is significant to a particular group relating to spiritual events and/or activities

f) Linguistic value

- i. It is associated with the custodianship and/or sustainability of a particular language or events associated with that language
- ii. It is significant to a particular group relating to the evolution and/or dissemination of a particular language

g) Technical/Scientific value

- i. Its possession of uncommon, rare or endangered aspects of South Africa's natural or cultural heritage
- ii. Its potential to yield information that will contribute to an understanding of South Africa's natural or cultural heritage;
- iii. Its importance in demonstrating a high degree of creative or technical achievement at a particular period;
- iv. It is important to archaeology, palaeontology, geology or biology

The grading of heritage significance is based on the three tier grading system used in the NHRA and HWC's guidelines "Grading: Purpose and management Implications" (16 March 2016).

ANNEXURE A2: Winter et al 2003 Criteria and principles

B. POINTS OF DEPARTURE

A theoretical position paper on the role of memorials is included in the Appendix. This section of the report outlines a number of salient points of departure, which have given structure and guidance to an analysis of the existing and potential role of memorials within the central city and appropriate future interventions.

These points of departure emanate from the interdisciplinary nature of the consulting team which combines urban history, architecture, planning and design with a predominant emphasis on heritage conservation issues and management processes. They also emanate from the following:

- A broad reading around the entire issue of memorialisation within transitional societies.
- An acknowledgement that memorials constitute a valuable heritage resource to which generally accepted conservation principles should apply.
- An understanding of the legal framework for the identification and management of heritage resources, as outlined in terms of the National Heritage Resources Act (NHRA; No 25 of 1999).
- An acknowledgement that heritage resources have a multitude of meanings, which are often in conflict.
- An understanding of issues concerning cultural diversity within the current South African context and the need to address its skewed representation of history and public memory.
- Discussions with members of the reference group.

B.1. ROLES OF MEMORIALS

Memorials play an important role within the city by providing:

- Historical markers
- Symbolic places
- Spatial landmarks
- Places of social interaction and gathering
- Objects of artistic expression

B.1.1. HISTORICAL MARKERS

There is a need to determine the extent to which memorials are a reflection of:

- The historical layering of the city and South Africa
- Key events and persons involved in shaping this history
- Prevailing attitudes to events, persons or periods in this history
- Important linkages between historic people, events and places.

B.1.2. SYMBOLIC MARKERS

There is a need to determine the extent to which memorials are a reflection of the:

- Social identity within the city and South Africa
- Public memory within the city and South Africa

B.1.3. URBAN LANDMARKS

In terms of contributing to the public-spatial structure of the city, there is a need to determine the extent to which memorials provide or contribute:

- Focal points or points of reference
- Places for social gathering and interaction
- Urban spatial qualities

- Significant groupings.

B.1.4. OBJECTS OF ARTISTIC EXPRESSION

As objects of artistic expression, there is a need to determine the extent to which memorials possess or represent the:

- Craftsmanship and technical sophistication
- Work of a recognised master.

Considerations, which are important in assessing the significance (historical, symbolic, visual-spatial, artistic) of the role of monuments within the central city include:

- Typicality; unique, rare or typical example/collection
- Authenticity of the idea, location, orientation and material
- Representivity; balanced or imbalanced historical representation
- Evidence of historical layering in terms of physical fabric and meanings
- Landmark visual-spatial qualities; versus disruptive
- Congruity with meaning and visual-spatial quality of setting; versus dissonance
- Evocative or provocative message or meaning; versus offensive
- Forming part of a distinctive grouping; versus intrusive
- Accessibility in terms of physical and intellectual access
- Providing opportunities for social interaction
- Collective or inclusive meanings; versus selective
- Reconciliatory or healing role; versus divisive
- Preservation; well or badly preserved
- Resilience; ability to acquire different meanings over time
- Intimacy; allowing for close or tactile contact

In terms of the above, consideration needs to be given to the positive, negative or neutral role of memorials.

B.2. GENERAL CONSERVATION PRINCIPLES

"It is better to consolidate than to repair; better to repair than restore, better to restore than rebuild, and better to rebuild than embellish".

In recognising that memorials constitute a valuable heritage resource within the city, the following generally accepted conservation principles should apply to an understanding of the nature of their significance and future interventions.

B.2.1. AUTHENTICITY

Authenticity is a key tenet in the conservation process. It can relate to an idea, design, material or location. Conservation of authenticity requires:

- An understanding of the original motive for the erection of the memorial
- An understanding of the extent to which the memorial is an accurate reflection of the events/persons commemorated.

A related concept is that of resiliency; that is the ability of a memorial to acquire different meanings and to accommodate different perceptions over time without losing its authenticity.

B.2.2. LAYERING

The sum total of human creativity is increased when people are enriched by memorials of all ages and themes rather than just the present or an over emphasis on a particular period or theme. Therefore, memorials should collectively respect all aspects of a place's history. Changes in perception, both of place and the object of memorialisation need to be understood as part of this layering over time, i.e. the memorial might reveal a range of layers of meaning or perception, which have changed over time. Such meanings are always likely to be contested.

B.2.3. RESILIENCY

The ability of memorials to acquire different meanings and perceptions over time and to mean different things to different people at a particular point in time need to be understood and communicated. Wherever possible, memorials should be regarded as historical documents, which reflect particular attitudes or opinions at particular points in time. Consideration should thus be given to adding to the sum total of memorials to reflect inclusivity and diversity rather than removal or relocation resulting from prevailing ideological positions.

B.2.4. SOCIO-HISTORICAL AND VISUAL SETTING

The significance of the particular spatial setting and its socio-historical and formal or aesthetic attributes needs to be understood and the appropriateness of the memorial/monument assessed in terms of these dimensions. The congruence, or lack thereof, needs to be understood over time; previous juxtapositions, conceived during the apartheid years, might be deemed offensive in terms of current perceptions. The rationale and logic underpinning the relocation of memorials in the past needs to be understood and assessed in helping to contribute to a conceptual framework for evaluation.

B.2.5. RELOCATION

Memorials are able to be relocated. In this respect, some have greater capacity than others. Where a memorial is an integral component of a place; through historical associations in terms of commemorating an event which occurred in a specific place, or where it forms an integral component of a visual setting, i.e. a landmark, it should preferably not be relocated. However, landmark status alone can be marked in different ways; visual prominence alone does not lock a particular statue into a particular location.

If relocation is deemed desirable, such relocation should occur to a location, which would be regarded as appropriate to the memorial in terms of its significance or meaning.

ANNEXURE B1: Names to be commemorated

(included as a separate e-file)

ANNEXURE B2: CWGC Case Studies

(included as a separate e-file)

ANNEXURE B3: Design & Competition Brief

(included as a separate e-file)

ANNEXURE C1: City Public Participation Plan Guide

(included as a separate e-file)

ANNEXURE C2: Public Participation record

(included as separate e-files)