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COMMONWEALTH
WAR GRAVES
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Commonwealth War Graves Memorial:

The Company's Garden, Cape Town
Design Brief and Guidelines for the
Architectural Competition

The Team

The Commonwealth War Graves Commission appointed Meyer & Associates at the start of 2021 to put together a brief and guidelines for the architectural competition to design the newly proposed War Graves Memorial in the Company's Garden, Cape Town. Meyer & Associates is assisted by Ms Cindy Postlethwayt, heritage practitioner, Mr Greg Lok from OvP Associates, Mr Paseka Ramakhula from Multi QS, and Sadia Chand from Chand Environmental Consultants.

Emeritus Professor Paul Kotze and Mr Mark Schaerer have been appointed as competition administrators for the Architectural Competition, which seeks to be endorsed by the South African Institute of Architects (SAIA).

Messrs David Hart and Willem Hutten are the City of Cape Town representatives.

Consultant Team:

Urban Designers / Architects

Meyer & Associates Architects, Urban Designers (Tiaan Meyer, Sean Meyer, Sideeq Samodien)

Landscape Architects

OvP Associates CC (Greg Lok, Timothy Snyders)

Quantity Surveyors

Multi QS (Pty) Ltd (Paseka Ramakhula)

Heritage Consultants

Cindy Postlethwayt Town Planning-Policy & Strategy - Heritage (Cindy Postlethwayt)

Public Participation Consultants

Chand Environmental Consultants (Sadia Chand, Michelle Lee)

Architectural Competition Administrators

Prof. Paul Kotze Mark Schaerer















Preamble

The Commonwealth War Graves Commission (CWGC) honours and cares for the men and women of the Commonwealth who died in the First and Second World Wars, ensuring they will never be forgotten. Funded by six Member Governments, of which South Africa is one, their work began more than a century ago building cemeteries and memorials in 23,000 locations all over the world.

The work of the CWGC has been carried out across South Africa (by its South African Agency and Branch) since 1922 and has been protected since 1992 by the South African Parliament Commonwealth War Graves Act 8. It currently maintains some 1,100 separate sites across the country.

As well as maintaining their sites, they continue to look for gaps and differences in the way they commemorate. From amending records, to searching for missing names, to building new memorials, the CWGC is committed to working with communities to ensure that the memory of all the Commonwealth men and women who died in the two world wars lives on. This work will continue until all the war dead of the Commonwealth, wherever they came from and wherever they fell, are remembered as the CWGC originally promised, recognising the contribution and sacrifice of all those who served and died.

Each year better access to both paper and online records means that they are discovering the names of men and women who served in the two world wars who ought to have been commemorated by the CWGC but whose names were not previously identified.

This is the case with over 1,666 men of military Labour units who served in the First World War and whose records have recently been discovered in the South African archives. These men are amongst those who have never been commemorated by name by the CWGC and whose resting places remain unknown.

These men served with a variety of units including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps. Unlike the South African Native Labour Contingent, which would serve in Europe and is well known for its connection to the SS Mendi, these men joined in Africa for service in Africa. They are believed to be buried either in South Africa, at sea or elsewhere on the African continent.

The CWGC wish to erect a memorial to honour the contribution of these men in South Africa, which it will fund and maintain in perpetuity. The new memorial seeks to effect a measure of redress by acknowledging the important roles played by black South Africans who served in the First World War.

Central to this project will be a national community engagement project, which will raise awareness of these labour units and the sacrifices they made, tracing families of the men and targeting young people in schools and communities with their stories. This programme will be premised on the fact that every person whose name is on the memorial is not just a name but a story too.

The CWGC's key objectives of this project are:

• To make redress to those men of the South

- African military labour units who have never been commemorated by the CWGC by name.
- To build a memorial to commemorate up to 2,500 men of various labour units whose names have been discovered.
- To search for those whose names we don't have and who remain un-commemorated.
- To highlight through national community engagement initiatives the contributions of these military labour units and where possible engage with their families so that we can tell their stories.
- To ensure our CWGC records and archives contain the details and stories of these men in perpetuity.
- To inspire young people, and communities across South Africa, helping them re-engage with their history.

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1. Introduction

The following introductory sub-sections ('Honouring black South Africans lost in the First World War' and 'The South African military labour units') are extracts from the Heritage Statement for the project, compiled by Ms Cindy Postlethwayt, Heritage Practitioner.

1.1. Honouring Black South Africans lost in the First World War

A new international memorial honouring Black South Africans who lost their lives in the First World War (1914–1918) is being commissioned by the Commonwealth War Graves Commission (CWGC). The memorial will be erected in Cape Town's Company's Gardens and will list the names of up to 2,500 individuals 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, by way of a national architectural competition, for this important new work will get underway shortly. The development of the memorial will also include public participation, in partnership with the City of Cape Town as custodian of the Company's Garden, as well as a series of education initiatives. These aim to encourage

broad public engagement with this lesser-known aspect of South Africa's participation in WW1 and introduce this historic period to the South African public.

1.2. The South African military labour units

Over the course of WW1, thousands of black South Africans enlisted for non-combatant duties served in various labour units including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps.

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 campaian.



Figure 1: SANLC on the Western Front

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 porterage, 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.

The demand for manpower 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. These men worked in any number of roles ranging from servants and labourers to ox drivers and stevedores, and as well as providing transport, they cleared scrub, built roads and constructed buildings and defensive positions.

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.

1.3. About the Commonwealth War Graves Commission

The Commonwealth War Graves Commission (CWGC) 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.

Today, over a hundred years later, they continue to work to ensure that all the Commonwealth men and women who died during both world wars are commemorated in a manner befitting their sacrifice.

Since their establishment by Royal Charter we have constructed 2,500 war cemeteries and plots, erected headstones over graves and where the remains are missing, inscribed the names of the dead on permanent memorials. More than a million burials are now commemorated at military and civil sites in more than 150 countries and territories.

The CWGC today is committed to developing broader relationships, working with communities to deliver engagement and education programmes that highlight the sacrifices made by those currently underrepresented through commemoration.

They are committed to working with international communities in the exploration of their own First and Second World War history and enabling communities wherever they may be, to discover, create and tell their own stories of the conflicts and the people in them so that collectively, we will all be contributing to a shared understanding, of a shared history.

Further information on the CWGC can be found on our website at www.cwgc.org



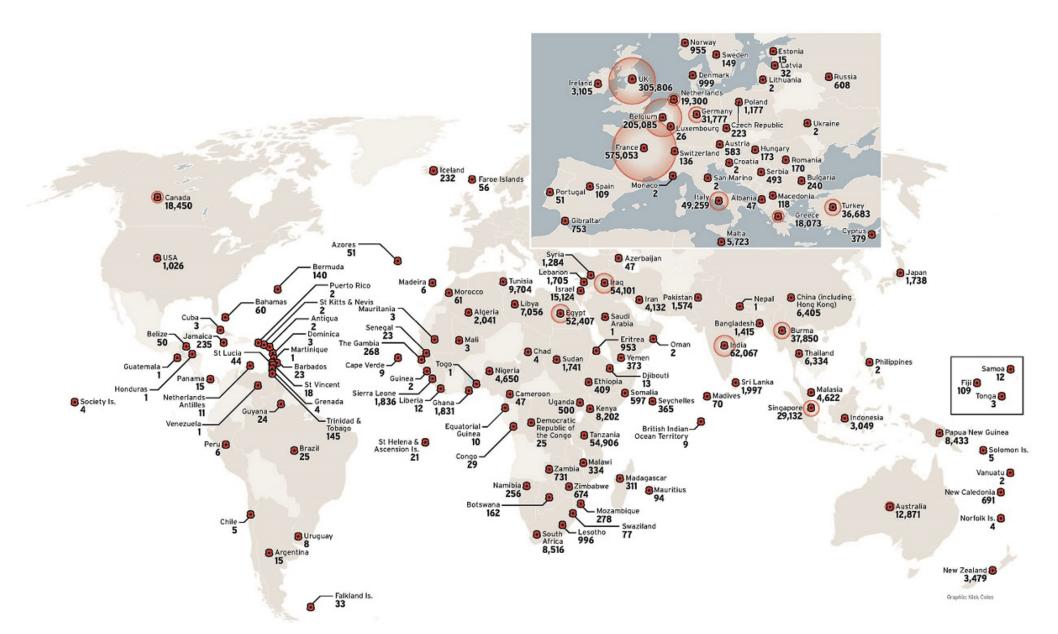


Figure 2: A 2020 map locating the 1.7 million men and women honoured by the CWGC who died in the First and Second World Wars.

2. The Site

The Commonwealth War Graves Commission (CWGC) considered a number of sites within South Africa for the proposed new memorial. Three key workshops in South Africa were held throughout 2019, to both secure national level stakeholder buy in and to ascertain the most appropriate location for the memorialisation. Initial discussions centred on potential sites in Pretoria and Johannesburg, however, they were deemed as unsuitable due to reasons such as lack of free access and questionable historic context.

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. Several sites were investigated with the input of the City of Cape Town, including the Mayoral Committee and its Heritage Resources Branch.

Ultimately, the Delville Wood Memorial Garden in the Company's Garden was selected as the most appropriate site, since it presented the opportunity to add another layer of memorialisation to the existing WW1 memorial. Those who were initially not included, could now be commemorated in a way that potentially sets up a 'public conversation' with the existing memorial, to which it would be related. Furthermore, it is fully accessible day and night, with good security around the clock, and it has no charge for access.

The Company's Garden is located within the heart of Cape Town Central Business District (refer to **Figure 2**). It is a garden of great historical significance and carries

different meaning to different inhabitants of the Mother City. It is today a generous public space, considered by many as the most significant 'green lung' within the City, acting as a relief to high density development around its edges and playing a major role in the daily lives of the inhabitants of the Cape Town city centre.

The Delville Wood Memorial Garden is a formal insertion in the south-western portion of the Company's Garden, as captured by the red dotted line in **Figure 3** alongside. The proposed competition site is situated at the north-western auadrant of the Delville Wood Memorial Garden.

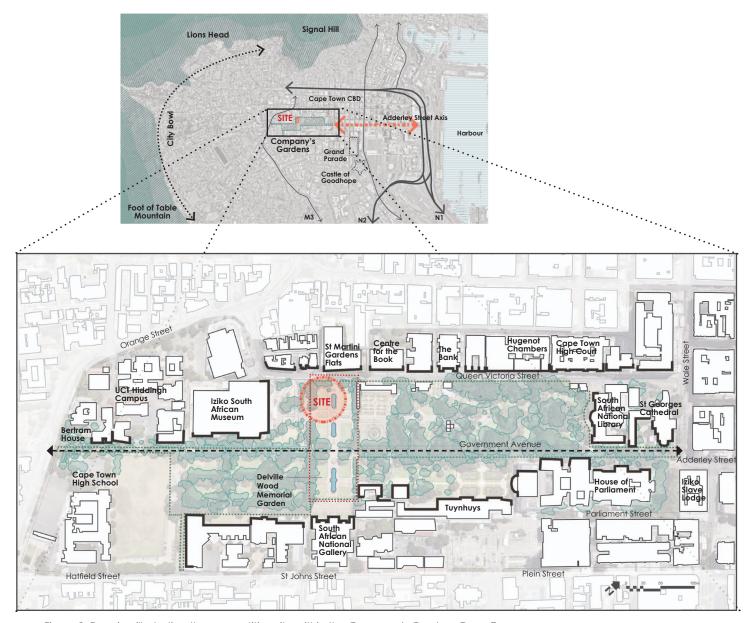


Figure 3: Drawing illustrating the competition site within the Company's Garden, Cape Town

3. Historical Background

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 this document, but relevant elements are summarised below.

The Garden's raison d'etre lies in its location in relation to the Table Bay area (where the modern CBD of Cape Town is located). 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 historically defining theme.

Table Bay's freshwater resources attracted nomadic Khoisan, including the nomadic San hunters, the Khoi-Khoi and the Khoekhoen. The Khoi being more 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. (Postlethwayt, 2021)



Figure 4: A Khoekhoen settlement at Cabo de Goede Hoop

In 1652, the Dutch East India Company set up a supply base, and in the same month under the direction of the first commander Jan van Riebeeck and his gardener Hendrick Boom, the ground for the Company's Garden was cultivated (CoCT, 2019).

The Garden was originally established to provide fresh produce for ships travelling around the African Coast, as Cape Town was largely considered a refreshment station. (CoCT, 2019)

Over time, the Garden went through many changes under the care of different custodians.

By the mid-18th century, the Garden had developed to expand up the Table Valley and large quantities of indigenous plants were then grown to be exported to the lucrative European market. However, at the turn of the 18th century the Dutch East India Company was in debt and the Garden became neglected. It's condition further deteriorated under British rule thereafter. (CoCT, 2019)

The return of the Garden to the Dutch Batavian Republic in 1803 marked a high point in its fortunes. Money was made available for significant improvements. The central Government Avenue axis was extended to Orange Street where it remains today, linked by the impressive Mount Nelson Gateway. Decorative gateways were also constructed. (CoCT, 2019)

When the British returned to the Cape in 1806, they began using portions of the Garden for institutional buildings. This includes St Georges Cathedral, South African College, The National Library, Houses of Parliament, National Gallery and the South African Museum. The process of 'institutional creep' had resulted in the loss of almost half of the green space of the Garden.



Figure 5:Drawing by German artist Johannes Schumacher 1763, illustrating the Company's Garden within the settlement of Cape Town and clearly indicates the Dutch grid design.

3.1. The insertion of the Delville Wood Memorial Garden

A new formal landscape was created at right angles to the axis of the Avenue and unveiled in 1930. Based on the original Delville Wood Memorial in France, designed by Sir Herbert Baker, the memorial commemorates the 1916 World War 1 battle at Delville Wood in France, where over two thousand soldiers were killed. The majority of which were South African (Fagan, 1989).

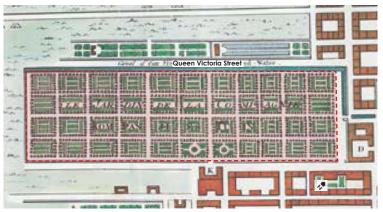


Figure 6: Extent of Company's Garden in 1790

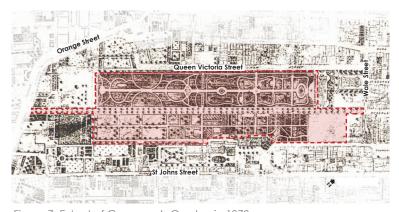


Figure 7: Extent of Company's Garden in 1878

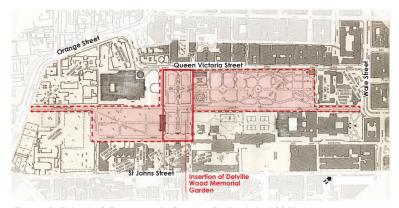


Figure 8: Extent of Company's Garden in the late 1920's

The following sub-sections ('Spatial Charactertistics of the Delville Wood Memorial Garden' and 'Commemorative Politics') are extracts from the Heritage Statement for the project, compiled by Ms Cindy Postlethwayt, Heritage Practitioner. It elaborates further regarding the background and historical context to the Delville Wood Memorial.

3.2. Spatial characteristics of the Delville Wood Memorial Garden

The spatial characteristics of the Deville Wood Memorial Garden (henceforth referred to as DWMG) are described here. However, it is, very importantly, a site of commemoration, with symbolic signifiers. These aspects are discussed in the following section under '3.3. Socioeconomic & political context of commemoration of war', and the two 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, p.29).

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 Woods Memorial 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, 2004). 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, 1989), although the garden took some vears to complete.



Figure 9: The Sir Herbert Baker designed Delville Wood South African National Memorial, France

The DWMG replaced the rose garden and formed a cross-axis at the centre of the Avenue, linking the new (built in 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" (Fagan, 1989, p.166).

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." (OvP, 2001, p.63)

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 crosspaths, 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.

The central focal point of the DWMG is the Delville 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 10**), but the architect of record is John Cleland, chief architect of the Public Works Department 1920 – 1932, and who was significantly influenced by 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).

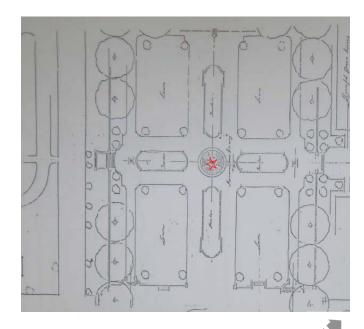


Figure 10: Drawing of the upper portion of the DWMG by Sir Herbert Baker. The Delville Wood Memorial is indicated in red.

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..." (Martinson and Murray, 2010).

Additional components of the DWMG landscape (which exclude statues in the foreground of the SA National Art gallery) are indicated in **Figure 11** and 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.
- 2. 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 Dellville 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." (Martinson and Murray, 2010)

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 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, 2012).

Queen Victoria Street 771 Government Avenue 0 0 0 0 0 0 0 0 0 0 0 0 0 0000 5 00000 0000 Portico of the South African National Gallery

Figure 11: 1988 plan of the Delville Wood Memorial Garden in Company's Garden which still reflects the layout today

3.3. 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 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 Wars.

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."

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" (Battin, 2006).

The Commonwealth War Graves Commission (initially the Imperial War Graves Commission) 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. "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 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." (CWGC, 2021, p.49)

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, 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." (Battin, 2006)

"The defining significance of Delville Wood lay not so much in mourning losses, still less in guerying 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." (Nasson, 2004, p.62)

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." (Nasson, 2004, p.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 Woods was regarded as an essentially imperialist exercise directed at empire loyalists.

The involvement of architect Sir Herbert Baker in the memorials 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." (Nasson, 2004, p.69)

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" (De Vries, 2013, p.2)

"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." (Battin, 2006) 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.

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." (Nasson, 2004, p.82-3) 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." (Battin, 2006) 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 of 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.

"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 site 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." (Hart & Mayat, 2017, p.23)



Figure 12: Aerial view of the Delville Wood Memorial and Museum

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 (2013) labels the 'South African First World War cult of commemoration.'

4. The Challenge

Memorials often reflect political power and the social construct of the time of their commission. As these change over time, so will new memorials reflect new ideas, thinking or power relations.

The location of the new memorial is considered socially, physically and historically layered, and understood to be in a state of continuous contestation.

The Company's Garden having existed as long as Cape Town, in fact considered the reason for establishing a European settlement, its landscape and memorials largely reflect the ideals associated with the dominant groups during colonisation. There exists a clear and dominant spatial arrangement that is representative of the relatively long and complex history of the Gardens. Despite this, it is also important to consider that the Garden is one of Cape Town's most publicly enjoyed spaces attracting users and visitors from every community and walk of life. It is by its use, a people's place. As such there is need to tell a fuller story and challenge the accepted past.

The site chosen for the memorial, the Delville Wood Memorial Garden, with its imperial fixes and associated formal architectural compositions, presents an exciting challenge to the designers of the new memorial. The new memorial while reflecting contemporary values, will be set within a landscape linked to South Africa's colonial past. The designers should explore the opportunities presented by this juxtaposition.

While united as memorials to those that died in service in WWI, the two memorials differ in the social values of their

time and the people they represent. The new memorial is not a detached memorial, but a contemporary one forming part of a larger memorial landscape, sharing a related past but distanced from each other in time and in values. There is an opportunity for the new memorial to challenge the context in which it is set and promote a more inclusive and more indigenous approach to memorialisation.

The competition proposal should encourage a stance regarding these issues in modern day South Africa with its varied histories and diverse realities.

The overarching intent is that the design should be appropriate to its context, exciting, and of a contemporary South African nature.

Urban Design Analysis

This section captures the various urban layers of the Company's Garden in order to grasp a better understanding of the larger spatial context in which the site is located.

The extent of the Company's Garden is indicated by the areen dotted line in each of the illustrations to follow.

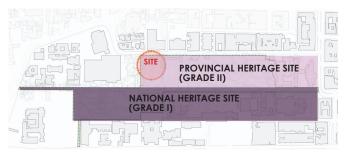


Figure 13: Drawing locating the Provincial and National Heritage Sites.

5.1. Heritage informants

The Company's Garden - incorporating that portion of the Delville Wood Memorial Garden, west of Government Avenue, and associated memorials, is a Provincial Heritage Site (PHS). (see **Figure 13**)

The remainder of the Company's Garden, east of and incorporating the Government Avenue is a Grade 1 National Heritage Site (NHS).

The Company's Garden is surrounded by significant heritage resources in its vicinity, and it is situated within the declared Central City Heritage Protection Overlay (HPO) Zone of the City of Cape Town, with its own set of restrictions and procedures, governing the design and implementation of physical interventions in this area (see **Figure 14**).



Figure 14: Declared HPOs (CCT Heritage Audit)

5.2. Gateways and forecourts

Refer to **Figure 15** - There are eight public entrances into Company's Garden and six gateways within it, connecting the different precincts. Three generous forecourts lead a visitor into the Garden. The largest of these, often seen as the main entrance is located at the north-eastern end, at the entrance to Government Avenue, next to St Georges Cathedral.



Figure 15: Gateways and forecourts

5.3. Precincts within Company's Garden

The Garden is made up of three precincts which are all connected by Government Avenue – See **Figure 16**. Government Avenue is a tree lined pedestrian street running from the end of Adderley and Wale Street to the north, towards Orange Street to the south. The precincts within the Garden consist of 'The Paddocks', the 'Delville Wood Memorial Garden' in the centre, and the 'Lower Garden'.

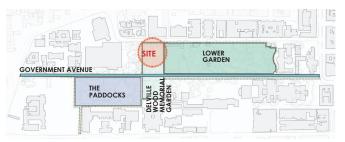


Figure 16: Precincts within Company's Garden



5.4. Spatial features within the Lower Gardens

The Lower Garden precinct has six spatial features. Each of them are highlighted in **Figure 17** below. They enhance the Garden by offering visitors different activities and types of special spatial experiences.



Figure 17: Spatial Features within the Lower Gardens

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5.5. Green and blue networks

With plenty of trees, it is obvious why the Garden is considered a 'green lung'. The trees shade and frame many pockets of space, creating green outdoor rooms. The only water features in the park are in the Delville Wood Memorial Garden precinct - three ponds are located along the central axis of the design, which are illustrated in the Green and Blue network in Figure 18.



Figure 18: Green & Blue Networks

5.6. Pedestrian network

A hierarchy of pedestrian routes exists within the Garden – See **Figure 19**. The wider, collector routes are located on the axes of the Garden. This rigid design of pathways also occurs in the smaller routes of the Paddocks and the Delville Wood Memorial Garden precinct. The lower Garden however has maintained more of its original organic layout, with a curving and meandering pedestrian movement network.



Figure 19: Pedestrian Network

5.7. Memorials and monuments

Currently fourteen memorials and monuments can be found dispersed around the larger Garden. They located on **Figure 20** and listed below.



Figure 20: Memorials & Monuments

- 1. Major-general Sir Henry Tim- 7. son Lukin Statue 8.
- Delville Wood Memorial 9.
- Artillery Men's Memorial 10.
 General Jan Christiaan Smuts 11.
- Memorial 1
- 5. Numinous Beast Sculpture
- Aids Memorial

- Slave Bell
- s. Cecil John Rhodes Statue
- Temperance Memorial
 Japanese Lantern
- . Sir George Statue. Company 's Garden Plaque
- . Arch for Arch
- 4. General Jan Christiaan Smuts



5.8. Overall urban design analysis

Figure 21 provides a composite picture of the spatial analysis of the broader Company's Garden. This forms the basis for the next section, which provides an overview of the more detailed site conditions and informants to the future design of the memorial project.

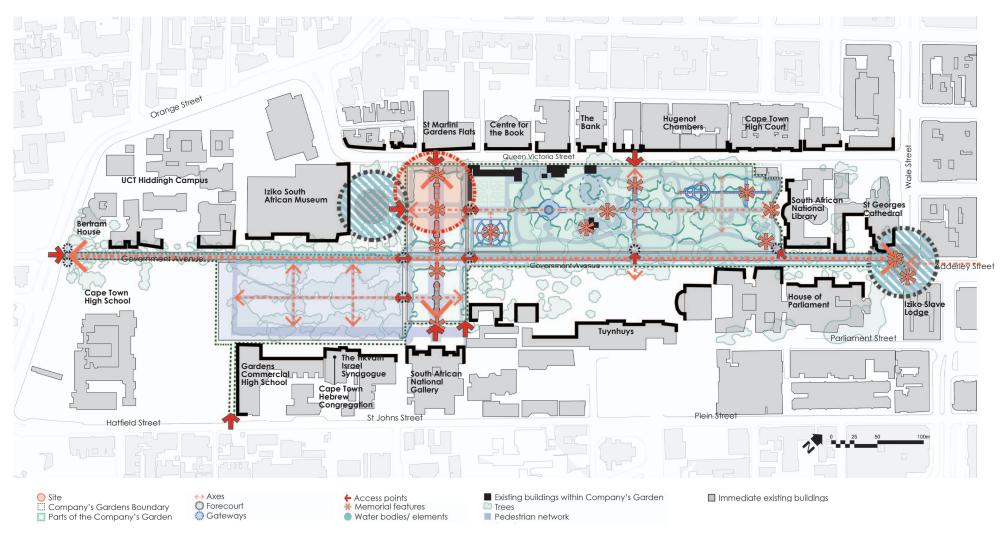


Figure 21: Overall urban design analysis of the Company's Garden



6. Site Conditions and Design Informants

This section unpacks the site and its immediate context, highlighting opportunities and constraints which should act as informants to the development of a proposal for the site. A number of spatial and infrastructural aspects are highlighted for consideration as part of the design process.

The following sub-sections has been informed by OVP Associates:

- 6.3. Planting
- 6.4. Trees
- 6.5. Water
- 6.8. Street Furniture
- 6.9. Pedestrian Circulation
- 6.10. Universal Accessibility

6.1. Delville Wood Memorial Garden

The site identified for this proposed memorial is located at the north-western quadrant of the Delville Wood Memorial Garden (DWMG) - it is indicated as 'A' in **Figure 22**. The City of Cape Town noted that the area immediately to the south west of this quadrant (indicated by 'B' in **Figure 22**), which is on a higher terrace, can also be incorporated into the future memorial site.

As described in the previous chapter, the DWMG has been designed in a formal fashion, structured around the crossing of two main axes, which connects gateways and focus on prominent civic buildings in its vicinity very much in keeping with the prevalent European and colonial architectural design traditions of its time.

Three large monuments are located in close proximity to the chosen site. All three are positioned along the cross axis. The largest of them, the Delville Wood Memorial, is located at the intersection of the axes. (refer to **Figure 22**)

Like other precincts within the Company's Garden, the DWMG has spaces which are framed by a series of trees, creating urban green rooms. The site is bordered by one line of trees on one side, and extends beyond the framing trees on another.

On the following three pages, a series of photographs of the site are included. They provide an indication of views to and from the site in question, which may inform the design of the memorial. (**Figures 23 to 30**)

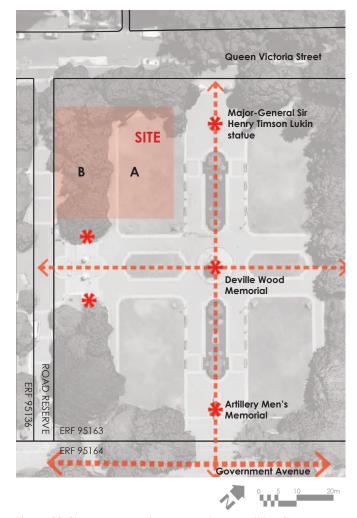


Figure 22: Strong axes and monuments around the site



Figure 23: Image of the Major-General Sir Henry Timson Lukin statue



Figure 24: Image of the Artillery Men's Memorial

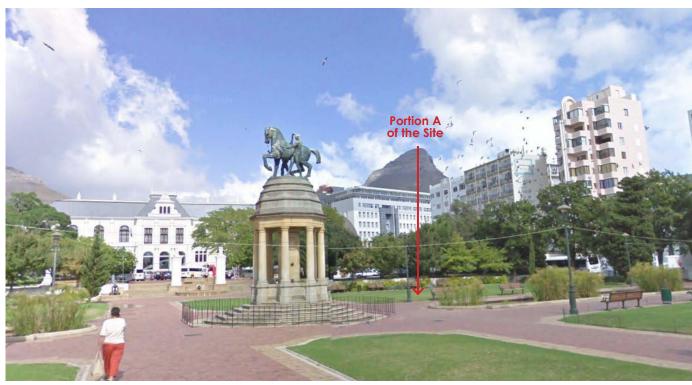


Figure 25: Image of the Delville Wood Memorial with the Iziko South African Museum in the background

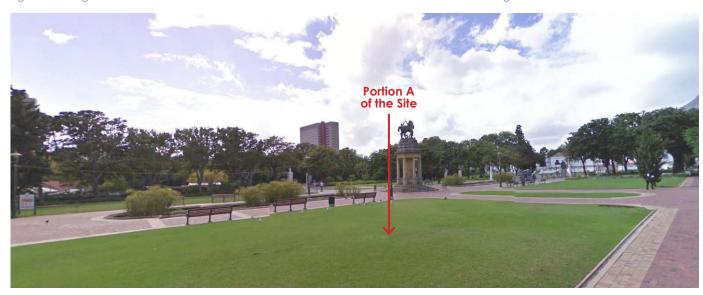
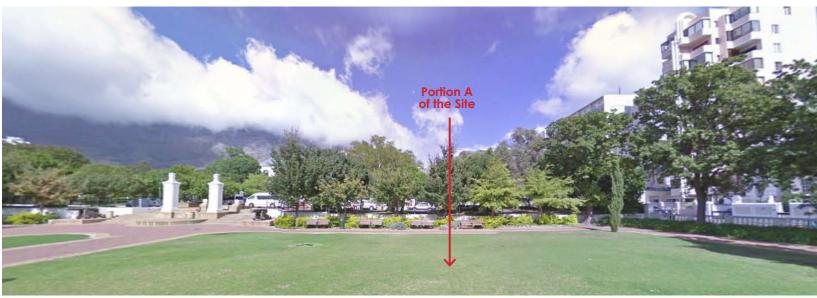


Figure 26: Image from the north western quadrant looking towards the Delville Wood Memorial

6.2. Site images



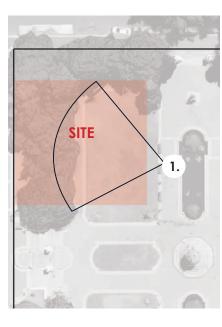


Figure 27: View from location 1 - looking towards the retaining wall



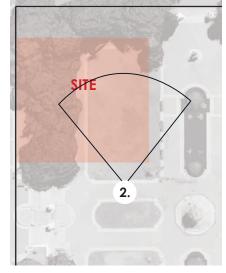


Figure 28: View from location 2 - with the St Martini Garden Apartments in the background



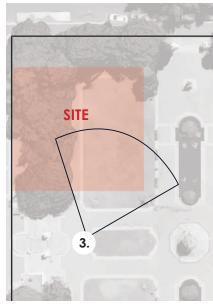


Figure 29: View from location 3 - looking towards the gateway into the Delville Wood Memorial Garden



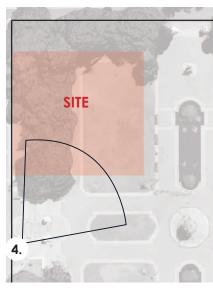


Figure 30: View from location 4 - looking towards the trees of the upper terrace

6.3. Planting

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

6.4. Trees

There are eight tree species within and around the competition site. Three of them are located on the lower terrace, and five are positioned on the upper terrace (refer to **Figure 31**).

Lower Terrace Trees

The placement of the existing trees reinforces the axial design within the Garden. It contributes to the unity of the greater Company's Garden through the use of the same tree species in a structured layout.

- A. Turkish Oak trees (Fagaceae Quercus Cerris)
- B. Cypress trees
- C. Ginkgo trees

Upper Terrace Trees

The upper terrace which is at grade with the top of the existing retaining wall, contains five tree species on a grassed surface:

- D. *Afrocarpus* (Podocarpus) falcatus ('Yellowwood')
- E. Dovyalis caffra ('Kei Apple')
- F. *Callistemon viminalis* ('Australian Bottlebrush')
- G. WWWW
- H. Clausena sp

6.5. Water

Water can be considered the main reason why people were attracted to the Table Bay area within pre-colonial times.

Similarly the Company's Garden was established in close proximitry to these water sources. The Camissa river ('place of sweet water') is to this day flowing under parts of the Cape Town CBD.

Hence water has always been an intrinsic part of the history of the Company's Garden. Today only static surface water bodies are visible in the vicinity of the site - as illustrated in **Figure 31**. Two further water features, which formed part of the original Sir Herbert Baker design, on the axis directly in front of the National Museum have been closed up and some planted over in the last few decades, due to maintenance issues.

The opportunity exists to incorporate water as design element into the design proposals, taking into account management and ongoing maintenance aspects.

It is also important to note that, at the foot of the retaining wall between the two terraces, at the positions of the existing Oak trees, there is a potential of localised water ponding due to a high water table in the area.

6.6. Existing services

Figure 32 provides an indication of existing services in the vicinity of the proposed memorial site. Most of these are located at the edges and below the existing retaining wall between the two terraces.

6.7. View opportunities

Figure 33, 34 and 35 indicate the major views to natural landmarks from the site. These include a major view of Table Mountain and Devil's Peak, and secondary views to Lion's Head.

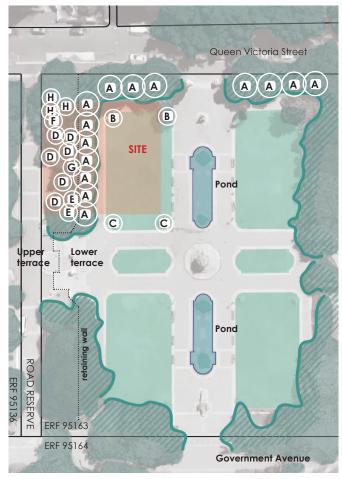
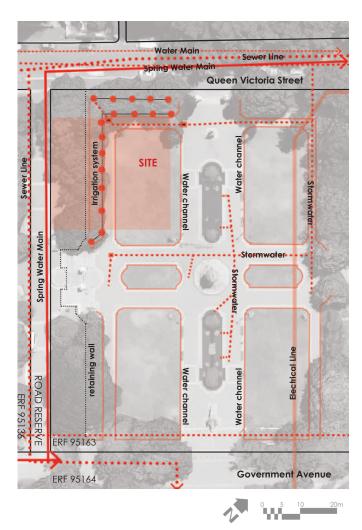




Figure 31: Existing trees and water features





Queen Victoria Street Sunset View towards Lion's Head View towards Devils Peak Sunrise ROAD RESERVE **Prevailing** ERF 95136 winds ERF 95163 ERF 95164 **Government Avenue**



Figure 34: View towards Lion's Head from the site



Figure 35: View towards Table Mountain and Devil's Peak from the site $\,$

Figure 32: Existing services within and around the site

Figure 33: View opportunities and climatic considerations

6.8. Street furniture

Part of the Garden's revitalisation in the early 2000's included the introduction and placement of new replica Victorian cast iron street furniture (benches, bins, bollards and lighting), in the vicinity of the site. Their location compliments the structural formal layout of the Delville Wood Memorial Garden and is indicated in **Figure 36**.

6.9. Pedestrian circulation

Pedestrian circulation and interaction with the outdoor living spaces has always been an important part of the Company's Garden experience. In the case of the Delville Wood Memorial Garden, pedestrian paved pathways run off from the main axial routes, around each of the grass parterre quadrants, and are framed by precast stormwater run-off channels at its edges. These form part of the original historical design and would need to be protected. Refer to **Figure 37**.

6.10. Universal accessibility

It is interesting to note that there is no disabled access ramps provided between the lower terrace and the higher terrace portions, which therefore makes direct access for disabled people impossible between the different terraces. This is indicated on **Figure 38**.

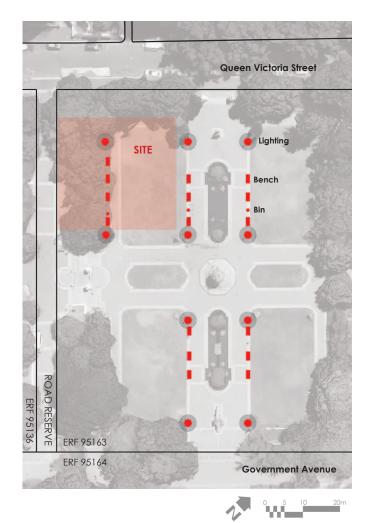


Figure 36: Street furniture within and around the site

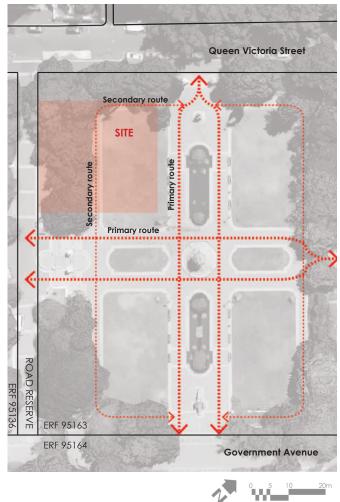


Figure 37: Pedestrian circulation within and around the site

6.11. Overall site conditions and design informants

Figure 38 provides a composite picture of the overall site conditions and design informants for the proposed memorial in the Company's Garden.

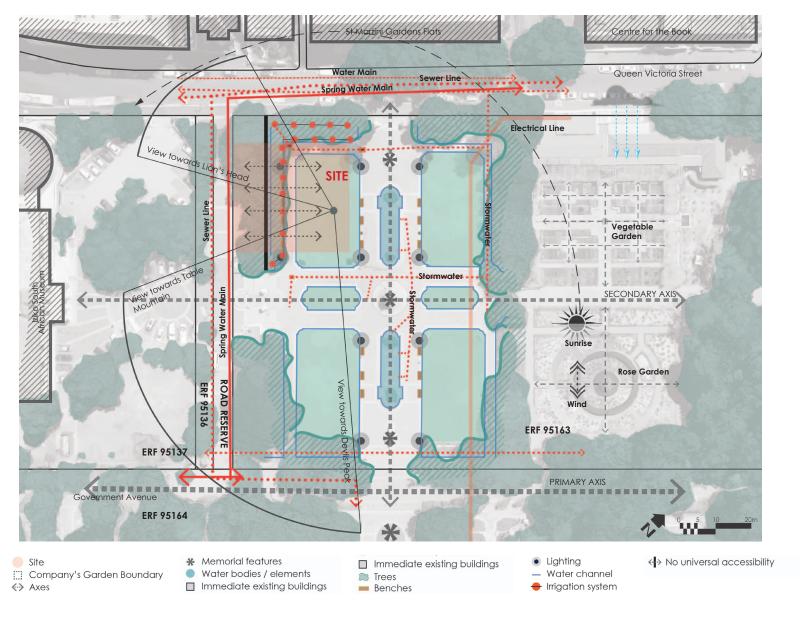
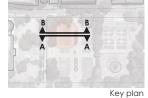
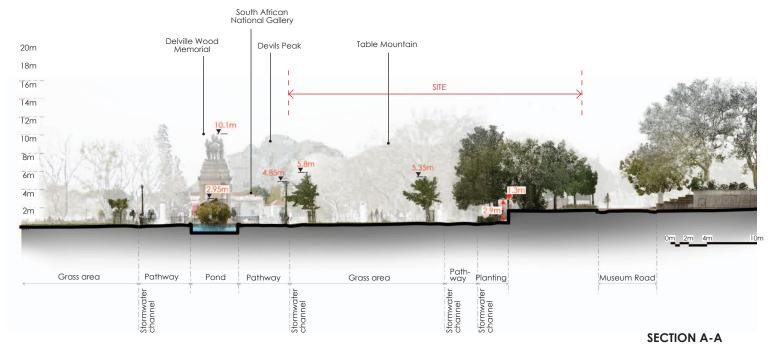


Figure 38: Overlay of site conditions and design informants

6.12. Existing site sections





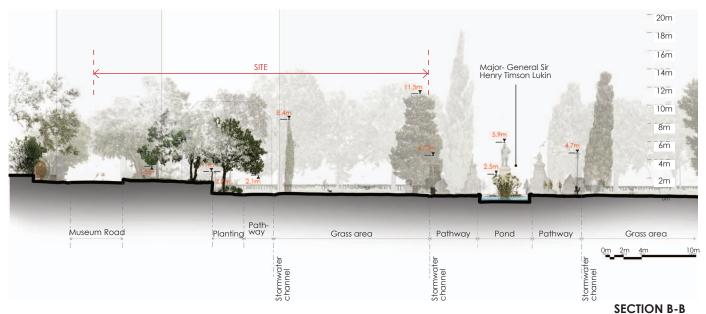
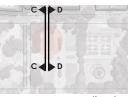


Figure 39: Section A-A and Section B-B through the existing site









Key plan

SECTION C-C

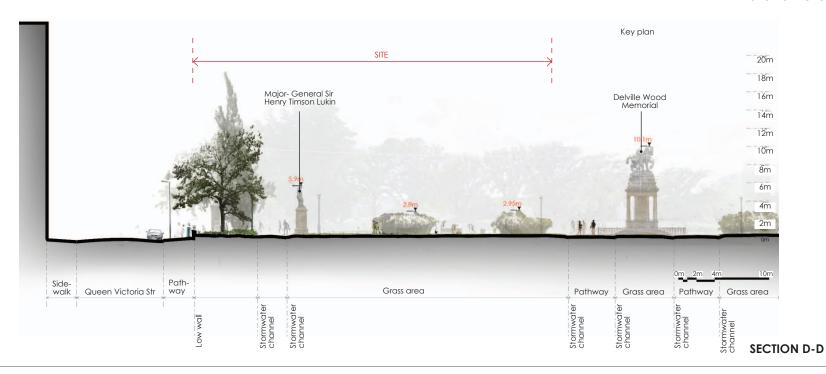


Figure 40: Section C-C and D-D through the existing site

7. Urban Design **Principles**

The following urban design principles have been identified as informants and theoretical underpinnings for the design of the proposed memorial. These are borne from the analysis of the site and its context, its history and spatial condition. It attempts to establish a design approach which is integral to the brief for the new memorial. It also questions and explores the notion of commemoration by means of a memorial in contemporary South Africa, with its varied histories and diverse realities.

7.2. 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 paradiams. 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.

7.3. Dialogue with existing memorial features

As mentioned in 7.1. previously, the location of the site adjacent to the existing Delville Wood Memorial, within the Delville Wood Memorial Garden, presents the opportunity to engage meaningfully with the existing memorial features and develop an appropriate response.

7.1. Adding a new layer of memorialisation to the Company's Garden

The Company's Garden represents a layered political and spatial history. 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.

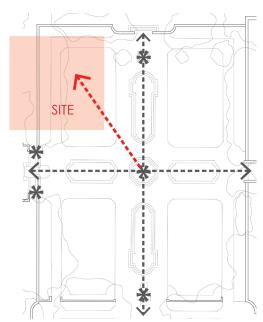


Figure 41: Site as a disruptor to the order of the precinct

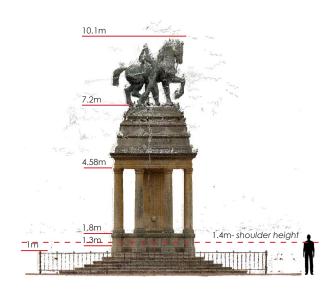


Figure 42: Delville Wood Memorial statue in relation to the average shoulder height

7.4. Monument versus experience

Most of the monuments currently on display in the Company's Garden, act as landmarks in the heroic monumental sense. These are supposed to be admired and appreciated from a distance. Engagement with these artefacts are limited to reading plaques and admiring the craftsmanship of the sculptured figures, towering over the landscape.

These mostly older, static and vertical monuments are today commonly seen as an outdated way of commemoration, and is regularly questioned for its European colonial origins.

The intention is for the new proposed Commonwealth War Graves Memorial to 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.



Figure 44: The memorial a the University of Virginia which encourages mutiple visitor experiences

7.5. Integral to the daily life of the city

The Company's Garden is considered a precious parcel of green and shade within the city. Many people visit the Garden due to its location and relative accessibility from offices and apartments in its vicinity. Daily commuters from various parts of Cape Town find refuge here during lunch times and over weekends.

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.

As noted in the 2015 City of Cape Town Memorialisation Policy - the intention here is to build social capital - "encouraging social cohesion through the creative use of public spaces and places where citizens can meet and exchange ideas" (CoCT, 2015).



Figure 43: People roaming the Delville Wood Memorial Garden

7.6. 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.

8. Design Guidelines

The following section highlights the design guidelines which should inform the design of the new proposed Commonwealth War Graves Memorial. It has been informed by the Heritage Study conducted by Ms Cindy Postlethwayt, by the Landscape Architectural informants identified by Messrs OVP & Associates Landscape Architects, by the Urban Design Principles highlighted in the previous section, and by Paseka Ramakhula of Multi Quantity Surveyors.

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 South African Native Labour Corps (SANLC) by way of an interactive memorial.
- The memorial should name 1600 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 engage meaningfully with the existing Delville Wood Memorial Garden and monuments, and their own role in such commemorative politics.
- The memorial should provide an opportunity for reflection and contemplation within the context of an important, historical public garden.

To conclude, a few Architectural considerations such as universal accessibility, security, lighting and ongoing maintenance issues are highlighted as part of the Design Guidelines for the project.

8.1. Heritage guidelines

The Company's Garden has a rich, layered history of development which should be respected to a certain degree when proposing any new intervention within its arounds.

- As recalled in the section on the history of the precinct, the extent of the garden component of the Company's Garden has decreased significantly over the years. It is therefore important to acknowledge the importance of the Garden as a 'green lung' within the city today and avoid further erosion of its soft landscaping component. Trees and grassed areas should be maintained where possible. It is recommended that at least 50% of the identified site area be maintained as soft landscaping.
- Refer to Figure 45 which indicates the numbers one and two on plan. It is important to note that, 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).
- Refer to Figure 46. 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.

Lastly 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 land owner 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.

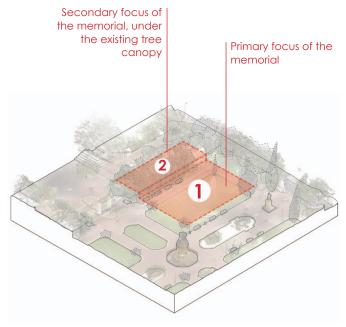


Figure 45: Isometric drawing indicating the focus areas on the site



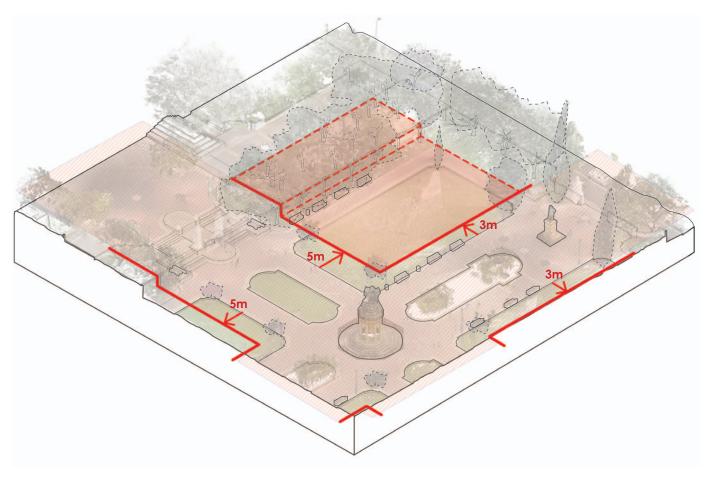


Figure 46: Isometric drawing illustrating the historical framework and relevant intervention set-backs

8.2. Sustainability and landscaping guidelines

The proposed memorial should reflect a respect for nature and society, demonstrating inherit sustainability considerations which ought to be an integral part of the planning, construction and maintenance of the intervention.

8.2.1. Planting

Should planting be included in a design proposal, the plant palette should incorporate Cape indigenous plant species, with a palette of French and/or English typologies not excluded. 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.

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.

For security concerns, additional planting should reinforce and not obstruct clear views lines from the upper to lower terrace and wilthin the site area itself.

8.2.2. Trees

 The placement of existing Turkish Oak trees on the edges within and around the competition site reinforces the axial form of the Garden, while also framing an urban green room enveloping the Delville Wood Memorial Garden. Therefore, it is important for these trees to be maintained in any new design of the proposed new memorial. However, they may be trimmed to allow access to the upper terrace.

- The possibility exists to add new trees as of the design submission.
- Refer to Figure 47 of 49. The trees indicated in red may be removed under acceptable motivation, local municipal and Heritage Western Cape approval.
- In terms of physical protection, 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.
- Should the removable tree species be retained, a minimum dimension of 1.2 metres radius (from the side of the tree stem) is to be maintained.

8.2.3. Water

- Considering the direct link between the Company's Garden and water, as well as the recent experiences of severe drought in the Western Cape region, the inclusion of water features in a design proposal is allowed, but should be incorporated with careful consideration. It is very important for a project such as this to demonstrate the importance in reducing the consumption of potable water.
- Planting of local, indigenous species is to be considered in order to withstand the hot summer months and requiring little watering.

8.2.4. Landscape Architect

It is recommended that a registered landscape architect form part of the design team, as sub-consultant under the architect, and that a planting plan and strategy form part of the submission for the competition.

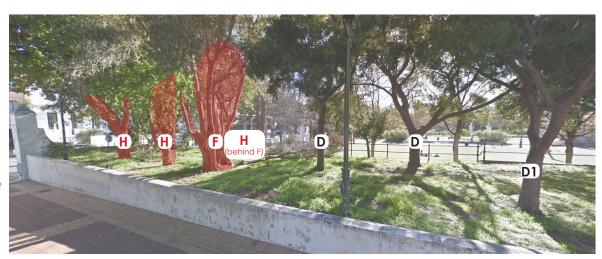


Figure 47: Image illustrating what tree's may be removed from the site.



Figure 48: Isometric drawing illustrating what trees may be removed and are to remain to frame a green urban room

Figure 49: Image illustrating what tree's may be removed from the site

8.2.5. Street furniture

- New street furniture (which includes seating, bins and lighting) is required and should be designed to enhance the reflective experience of the Company's Garden.
- 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.
- The introduction of a new street furniture 'style' will not be permitted, unless it is included as integral part of the architectural design of the memorial itself.
- The possibility exists to remove the existing street furniture within the site. Those marked in red may be removed (refer Figure 50 below).

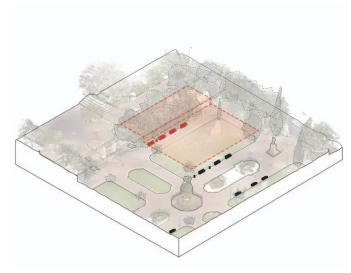


Figure 50: Isometric drawing indicating street furniture in and around the site

8.3. Urban design guidelines

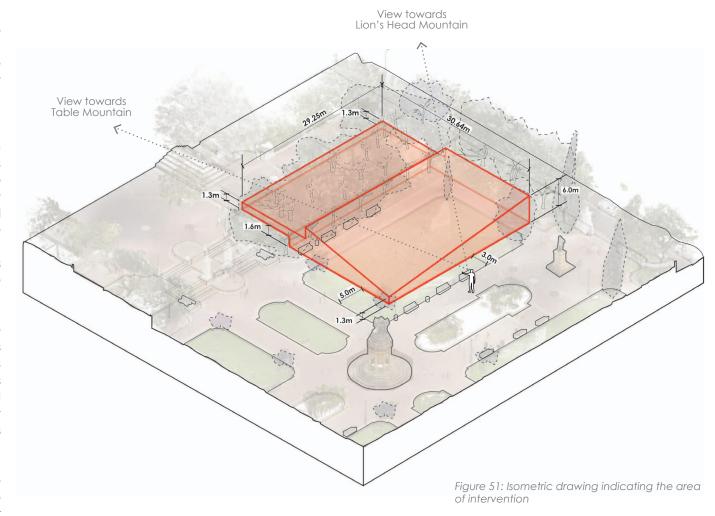
8.3.1. Area of intervention

Refer to **Figures 51 and 52** regarding the footprint and scale of the area of intervention, which is illustrated in red.

- It is important to note that no intervention is to be proposed outside the red demarcated area.
 However, should the planting of new trees be included in a design proposal, they will not be subject to the stipulated height conditions.
- A three dimensional design envelope is illustrated, which indicates the outer extremities within which the new memorial should be designed. This is indicated in 3D in Figure 51 and in section in Figure 52. 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 accross 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.



30.64m 17.60m 13.04m Major- General Sir Henry Timson Lukin statue 29.25m 3.0m 3.8m 5.0m Delville Wood Figure 52: Plan and section drawings indicatina the area of intervention Major- General Sir Henry Timson Lukin statue View towards and Lion's Head 6.0m 30.64m 3.0m ⁻

8.3.2. Pedestrian circulation

- Pedestrian circulation and interaction with the outdoor living spaces has always been an important part of the Company's Garden experience. Pedestrian circulation should be designed in, and through the memorial, in order to enhance the visitor experience and to emphasise the experiential aspect of the propose memorial. At least one of these should be the existing route around the grassed quadrant, as indicated in Figure 53.
- 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 not undermine the existing framework.

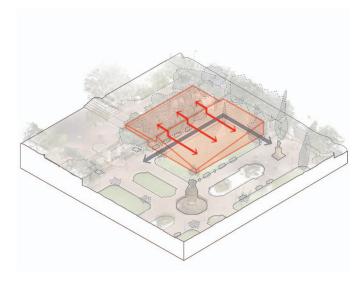


Figure 53: Isometric drawing indicating existing and potential pedestrian routes

8.4. Other architectural requirements and considerations

8.4.1. Requirements

- Architectural designs for the memorial needs to be developed up until the conceptual design phase (sketch plans). The detailed requirements for the competition submission is included in section ten (10).
- It is important to note that the memorial would need to accommodate 2,500 names of the individuals being commemorated. Each name should be universally legible at a visually legible size and dimension in order for a visitor, regardless of any disability, to see the each name.
- Plaques and fixtures must be designed in a way so as to avoid vandalism or theft as much as possible.
- The memorial must be fully compliant to the South African National Building Regulations (SANS 10400 which stipulates dimensions, gradients for ramps and hand rail conditions, amongst others.
- The entire memorial should be freely and easily accessible to the public, of all ages and abilities.
- On-going maintenance of the proposed must be carefully considered. This includes accessibility to various parts of the memorial for cleaning as well the material palette for the project. Hardy and noncorrosive materials, like off-shutter concrete, must be employed as far as possible.

- Leading on from the point above, the memorial and the process to build it, must be designed to be as sustainable as possible. The CWGC will be responsible for on-going management and maintenance of the memorial, and regard sustainability as key to their operating model.
- 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.

8.4.2. Considerations

- The permanent application of the name of those who will be commemorated in the memorial should form an integral part of the design of the memorial, and not be thought of as a separate application.
- Safety and security in itself is an important design consideration. The gardens, and specifically this precinct within the gardens is fully accessible to the public on a 24 hour basis, which should be taken into account. Informal surveillance, natural lines of sight are important design considerations and large, blank visual barriers should be avoided.
- Lighting should be considered integral to the architectural design concept. Not only for safety and security at night but also as a contemporary design element. General lighting is important but also lowlevel pedestrian lighting where people would access and move through the memorial.
- The inclusion of art work(s) as part of the memorial is encouraged – however this should be done under the auspices and authority of the architect as the primary author of the design of the memorial.

Precedents

In order to provide some form of indication of what the Commonwealth War Graves Commission as the client, and the City of Cape Town, as the land owner and custodian of the Company's Garden, would support as design for the proposed Commonwealth War Graves Commission Memorial, the following design precedents are described and illustrated in this section.

9.1. Berlin Memorial to the Murdered Jews of Europe

Built: 1998 - 2005 Architect: Peter Eisenman Location: Berlin, Germany

As described by Eisenman Architects:

"This project manifests the instability inherent in what seems to be a system, here a rational grid, and its potential for dissolution in time. It suggests that when a supposedly rational and ordered system grows too large and out of proportion to its intended purpose, it loses touch with human reason. It then begins to reveal the innate disturbances and potential for chaos in all systems of apparent order.

The design begins from a rigid grid structure composed of 2,711 concrete pillars, or stelae, each 95 centimeters wide and 2.375 meters long, with heights varying from zero to 4 meters. The pillars are spaced 95 centimetres

apart to allow only for individual passage through the grid. Each plane is determined by the intersections of the voids of the pillar grid and the gridlines of the larger context of Berlin. A slippage in the grid structure occurs, causing indeterminate spaces to develop. These spaces condense, narrow, and deepen to provide a multilayered experience from any point.

Remaining intact, however, is the idea that the pillars extend between two undulating grids. The way these two systems interact describes a zone of instability between them. These instabilities, or irregularities, are superimposed on both the topography of the site and on the top plane of the field of concrete pillars. A perceptual and conceptual divergence between the topography of the ground and the top plane of the stelae is thus created. It denotes a difference in time. The monument's registration of this difference makes for a place of loss and contemplation, elements of memory.

In this monument there is no goal, no end, no working one's way in or out. The duration of an individual's experience of it grants no further understanding, since understanding the Holocaust is impossible. The time of the monument, its duration from top surface to ground, is disjoined from the time of experience. In this context, there is no nostalgia, no memory of the past, only the living memory of the individual experience." (Eisenman Architects, 2005)

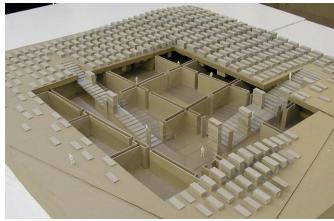


Figure 54: Cut-away physical model of the memorial in Berlin



Figure 55: View from outside the Berlin Memorial



Figure 56: View from outside the Berlin Memorial

9.2. Delville Wood South African National Memorial

Built: 1926 (original); 2016 (additions)
Architect: Herbert Baker (original); Creative Axis

Architects (additions)

Location: Somme, France

The Delville Wood Memorial in Somme, France was built in commemoration of the South African armed forceds who fought in the First World War as well as a site of memory for those missing.

As described by Mayat and Hart:

"The original memorial and cemetery were designed along a north-south axis. The southern end of the axis is terminated by the cemetery with its tombstones orientated perpendicular to the line of the axis. The arch of the memorial on the axis at the highest point of the wood, almost at its centre, with the axis terminated behind the memorial by the cross of consecration (Delville Wood Programme, 1926: 3).

The form of memorial is reminiscent of that of the Union Buildings in Pretoria, South Africa. Its large central triumphal arch is placed on the on the main axis with semi-circular walls connecting it to a pair of small pavilion buildings. Topping the arch is a sculpture representing physical energy and 'the two races of South Africa' by the sculptor Alfred Turner." (Mayat and Hart, 2017)

The memorial also had a second, more political function. It became a symbol for the supposed union between the 'Boer and Briton'.

The earlier commemoration and memorialisation at Delville Wood had two notable omissions, possibly due to their political undertones. Unusually no physical role of honour listing the names of individuals who lost their lives during the battle (or the war) was included in the original memorial (this was kept in a book). Secondly, neither the memorial nor the museum acknowledged the role and loss of life of the South African Native Labour Contingent. (Mayat and Hart, 2017)

The new memorial was intended as a means to correct this historical injustice.

Conceptually, 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 site line and pathway to the museum. (Mayat and Hart, 2017)



Figure 57: Aerial view of the Delville Wood Memorial and Museum



Figure 58: View of the route between the old memorial and the museum



Figure 59: View of the route between the old memorial and the museum

9.3. Memorial to Enslaved Laborers at the University of Virginia

Built: 2020

Architect: Höweler + Yoon Architects **Location:** Charlottesville, United States

As described by the design team for the Memorial to Enslaved Laborers:

"The memorials physical form seeks to capture the complex and challenging lives of the enslaved through the duality of this painful chapter of American history: lives oppressed by the violence of bondage, but also lives that bear witness to the perseverance of the human spirit. The Memorial captures these dualities in its circular form that references both the "Ring Shout," a dance practiced by enslaved African Americans that celebrates spiritual liberation and a broken shackle that signals the end of physical bondage. These dual conditions form two nested rings that break when they meet the ground to open a circle that welcomes gathering.

Within the Triangle of Grass, the Memorial is oriented tangent to two paths. The first path leads from the Memorial in the direction of the North Star, which for the enslaved led to freedom. The second path aligns with the sunset on March 3rd, which commemorates the day that Union troops emancipated the local enslaved community at the close of the Civil War. The communities of Charlottesville and the University will observe this important event through the newly instituted Liberation and Freedom Day March through the city. Also sharing the same north/west orientation is the Memorial's grove of gingko trees that harkens back to the area's previous use as a productive landscape of fruits and vegetables tended to by enslaved laborers. The trees also evoke the spaces of "hush harbors" that were clearings in the forest

where enslaved African Americans convened for religious rituals, communal gathering and to arrange escape. In the early spring the Memorial's central gathering space will bloom with blue snow drops, symbolically marking Liberation and Freedom Day.

The Memorial encourages multiple visitor experiences. As people walk along the memorial's path the interior granite wall rises to a height of eight feet. This wall will bear the inscriptions of the known and unknown names of the estimated 5,000 persons who worked on grounds, current research has uncovered at least 1,000 mostly first names of enslaved persons. Running parallel to the wall of names, a smaller ring of granite incorporates a bench for individuals to rest and reflect. The smaller ring also hosts a water-table with a timeline of the history of slavery at UVA etched into the stone. For peoples of African descent. water was used for libations in religious ceremonies and waterways served as routes to freedom for the enslaved. At the Memorial's center, a circle of grass creates a welcoming gathering space for commemorative ceremonies, for use as an outdoor classroom or as a larger community forum for performances that mine the rich African American history of song and voice. The Memorial will be a central element of an ongoing educational and commemorative effort to honor the lives of enslaved men, women and children who lived and labored at the University." (virginia.edu, 2021)



Figure 60: Section through the memorial at the University of Virginia



Figure 69: Outside view of the memorial at the University of Virginia

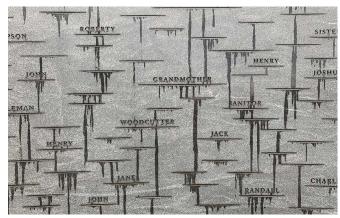


Figure 61: View of the detailed engravings of the memorial at the University of Virginia



9.4. Remembrance Garden in Simon's Town

Built: 1977

Architect: Roelof Uytenbogaardt

Location: Simon's Town, Cape Town, South Africa

As described by Giovanni Vio:

"The place of remembrance for civilian and military victims of war and of the sea, in the form of a promenade through a landscape that has been made classical.

The remembrance garden, a work of reason imposed on the logic of nature, is structured like a carpet that rises from the sea, connecting two roads situated on different levels, exploiting the opportunity to develop a route already much frequented by the locals. After the small flight of steps that separates it from the level of the road, the path broadens out on the left-hand side onto a terrace paved with exposed aggregate cement that slopes up towards the sea and rises above the road, highlighting this separation, whilst on the other side it flanks a piece of land for existing graves. In the middle section of the ascent, the transversal strips of earth, planted with low-growing shrubs free to spread out and spill over their borders, in their rhythm linked to the footsteps of passers-by, are interwoven with the adjacent cemeteries, conveying sacredness and a sense of time to the place. Then, after reaching the commemorative drum and a group of old steles and shrines juxtaposed in a compositional fulcrum, a visual target centred on the long straight groove in the pavement, the pathway opens out into a fluid space: an amphitheatre with two winding courses in grey slate on either side.

The warm-toned paving in concrete with exposed aggregate made with local stone, strikingly separated from the terrain by the deep furrows of rainwater ditches, is the background from which the figures

detach themselves, and is the element of continuity of the experience. In this space where the tombstones salvaged from the old cemetery lined up like the open pages of a book, the new sculptural reliefs resolved in Uytenbogaardt's more essential way, the landscape, and the transit of both the attentive visitor and the harried resident are organically fused, the drama of the lives of those lost at sea whose names are no longer remembered is quietly commemorated. Here is a dimension of nature to contemplate, fixed in the immobile stance of the slate fans, the winner of every battle, a force that merges with fate, occasionally having the upper hand over human ingenuity and bravery." (Vio, 2006)



Figure 62: Aerial image of the Remembrance Garden



Figure 63: Image of the grave stones in the Remembrance Garden



Figure 64: Image of the pedestrian walkway in the Remembrance Garden

10. Competition Details

*To be confirmed by project administrator.

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Annexure A:

Extract from the "Popcorn Exercise" in the Public Participation Report by Chand Environmental Consultants

During each of the Focus Group Meetings held, a final exercise was conducted whereby the meeting attendees were asked to provide one word, in a 'popcorn' style exercise, that describes their vision for the proposed memorial, be it literal or figurative.

The following words were put forward during each of the meetings:

- **2.** Focus Group Meeting 02: Military Organisations and Heritage Bodies
 - Not Interactive
 boring Sensory
 Education
 Contemporary
 Understanding
 Comradeship
 History

Figure 66: Proposed Memorial Word Cloud generated during FGM 2

4. Focus Group Meeting 04: National Institutions and Organisations (online)



Figure 68: Proposed Memorial Word Cloud generated during FGM 4

- 1. Focus Group Meeting 01: City of Cape Town officials
 - Children
 Meaningful Sensory
 Heartfelt Non-Cheesy
 Spatial-disruptor
 Non-subservient Playful
 African Modern
 Counter Bold
 Tangible Integration
 Authenticity Permanent
 Eternal Challenging

Figure 65: Proposed Memorial Word Cloud generated during FGM 1

3. Focus Group Meeting 03: Civic Organisations and Surrounding Landowners

Disruptive Bright
Garden safe
Challenging
Tranquil
Reflective Dialogue
Platform Water

Figure 67: Proposed Memorial Word Cloud generated during FGM 3



