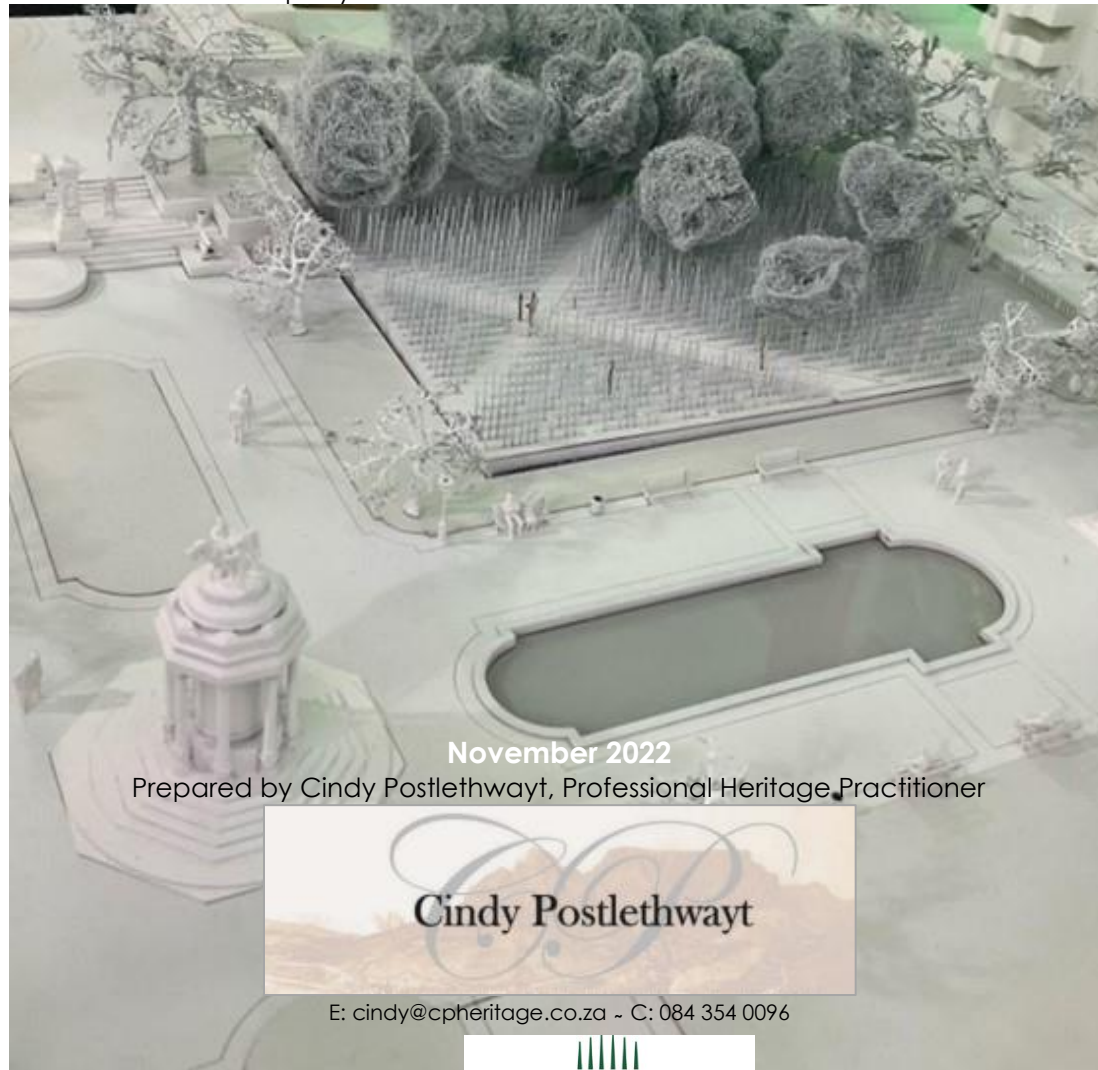


Commonwealth War Graves Commission
Proposed memorialisation in Cape Town Company's Garden
PROJECT STAGE 2: FINAL HERITAGE STATEMENT ERF 95135 CAPE TOWN (Draft for comment)

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



November 2022

Prepared by Cindy Postlethwayt, Professional Heritage Practitioner

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EXECUTIVE SUMMARY

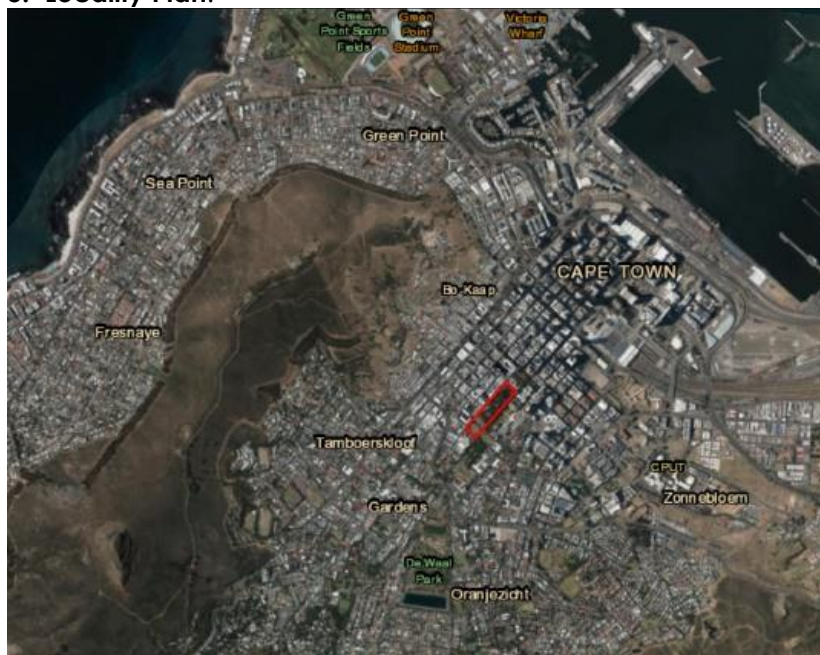
1. Site Name:

Cape Town Company's Garden – the north-westernmost quadrant of the Delville Wood Memorial Garden (DWMG).

2. Location:

Central Cape Town CBD. Bound to the north by Queen Victoria Street and to the south by Government Avenue which runs the east-west length of the Cape Town Company's Garden

3. Locality Plan:



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

4. Description of Proposed Development

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

recorded and who enlisted for non-combatant duties serving in various labour units including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps, recruited in Africa specifically for service in Africa.

The project proposal is the winning entry in a national Architectural Design Competition process. Designed by Dean Jay Architects, "the conceptual point of departure was that each of the fallen deserved an individual grave or marker, irrespective of whether remains had been recovered or not. Families seeking closure should not be subjected to an alphabetical (or other) listing on a wall – each death has an individual significance understood only by their personal experience.

At the crux of the site lies a plaque describing the purpose of the memorial. A QR code on this podium provides the visitor access to the names and locations of their ancestor's markers. The "pilgrimage" to the location forces movement throughout the site between the markers of the other fallen, increasing the experiential engagement with the memorial. The posts are a metaphor of/for a forest destroyed by the inferno of war – a skeleton/remnant of humanity stripped of life for us to contemplate the unbearable tragedy of war. Seen from above the proposal reveals a cross, the traditional iconography of a grave marker recognizable as such to all, beyond its Christian origins.

It is imagined that research will uncover additional casualties, and granite markers without posts lie in readiness and remembrance of those yet to be discovered. As more casualties become known, the light in the marker is extinguished and replaced with their post"

5. Heritage Resources Identified.

Erf 96135, the Company's Garden, incorporating that portion of the DWMG west of the Avenue, and associated memorials, is a

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

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

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

TYPE OF SIGNIFICANCE	REASONS
HISTORICAL	Company's garden - vegetable garden established by the Dutch after their arrival in 1652 Significant garden with historic links, key public space in the City which itself has major symbolic significance DWMG as a component - place of military memorialisation, particularly linked to Delville Wood
SOCIAL	Significant place of memory, ritual and contemplation associated with World Wars 1 & 2 Symbolic themes of reconciliation (contested views) Significant as a major public space in the city Public events held on site Significant public buildings adjacent to site
ARCHITECTURAL	Part of an ensemble. The Memorial Garden designed by Herbert Baker & Delville Wood Memorial, a replica of Baker's French memorial but designed by John Cleland, with a bronze by Alfred Turner. Lukin Statue designed by Kendall & Mansergh, the sculptor was Anton van Wouw. Statue of Smuts, sculptor: Sydney Harpley (& architect: Norman Eaton)

	Buildings adjacent to site in Queen Victoria avenue are a combination of culturally significant and non-significant buildings
VISUAL SPATIAL	Significant spatial linkages within the garden and its related buildings in addition to within this city precinct Prominent location at key axes in the garden Company's Garden is a key public space giving form and meaning to the central city; and provides a particular setting and mode of expression for the DWMG
AESTHETIC	High aesthetic significance due to the layout, vistas on axes, memorial and scale

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

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

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

6. Anticipated Impacts on Heritage Resources:

The proposed CWGC memorialisation is explicitly a redress project, and as such, it is entirely appropriate that it be set up in relation to the 'imperial fixations' and associated architectural

compositions of the current DWMG. In terms of the Design Brief and Guidelines for the Architectural Competition this new accretion explicitly promotes, in accordance with the heritage indicators, a more defensible, more inclusive and more contemporary South African approach to memorialisation or places of remembrance. The DWMG is relatively underutilised, both as a memorial space and given its location within one of the City's foremost public spaces. There is precedent for accretion and there is capacity to accommodate change.

The CWGC has consulted widely at a national and local level to understand South African views on these matters. There is a high level of support by the public and relevant organisations. The broader heritage considerations are clearly understood by the client, the design team, the competition adjudicators and, as this assessment shows, by the designer of the memorial. At the level of principle, this project can and should be supported.

The manner in which the winning proposal addresses the heritage considerations is exceptional. It is a creative, entirely contextually appropriate yet modest response which does not dominate but has powerful emotional resonance in keeping with the subject matter. It is a welcome new addition to the Company's Garden. The designer is to be commended and it is proposed that the detailed proposal be approved.

7. Recommendations:

It is recommended that HWC approve the application for a permit in terms of Section 27 of the NHRA to permit the construction of a new CWGC Cape Town Memorial on portion of Erf 95135 (the Delville Woods Memorial Garden in the Cape Town Company's Garden), in accordance with the Plans appended as Annexures B1 to B7 to this Report.

8. Author/s and Date:

This Heritage Statement (November 2022) has been prepared by Cindy Postlethwayt. The Project Team additionally comprises, inter alia:

- Design & Competition Brief: Meyer & Associates
- Landscape Condition Assessment and indicators: OvP Associates
- Public Participation: Chand
- Architectural Competition Administrators: Paul Kotze and Mark Schaerer
- Architect: Dean Jay Architects

9. Procedures followed:

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

The comments received during the final phase of the participation process will be considered for incorporation into the findings and recommendations of the submission to HWC.

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

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1. Property details

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

A new memorialisation is proposed by the Commonwealth War Graves Commission (CWGC) for black South African contributions to the First World War, specifically for those who lost their lives but until now whose names have not previously been recorded. The proposed new memorial will be situated in the Cape Town Company's Garden and will be funded and maintained in perpetuity by the Commonwealth War Graves Commission.

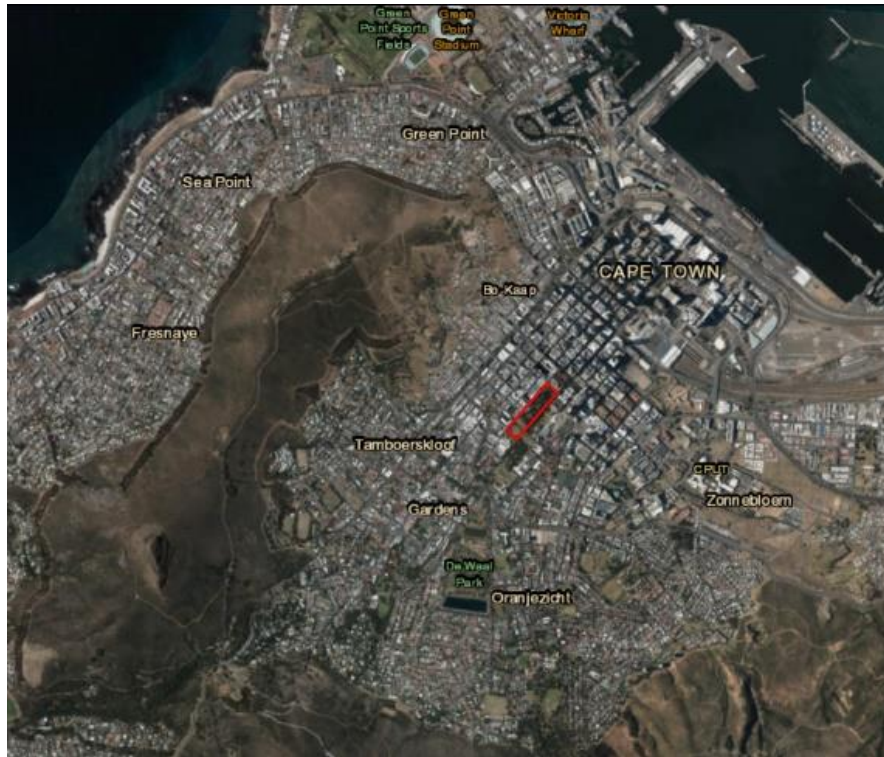


Figure 1: Locality (Cape Farm Mapper CFM)



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

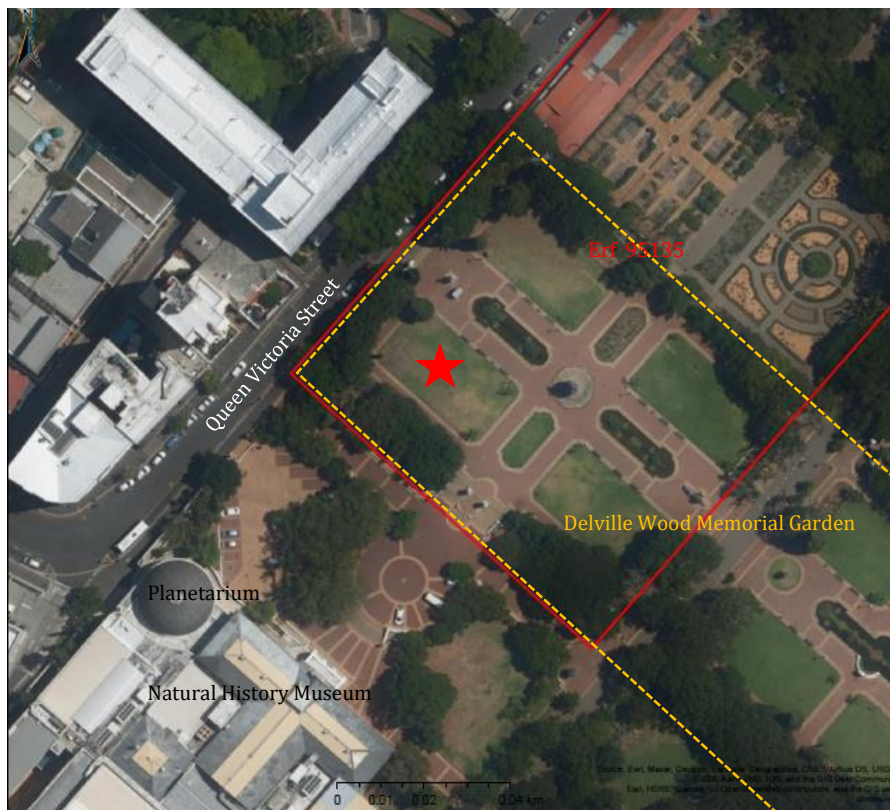


Figure 3: Portion of Erf 95135 under consideration, proposed new memorial site identified with star (CFM)

2. Background

The new memorialisation proposed by the Commonwealth War Graves Commission (CWGC) for black South African contributions to the First World War, who lost their lives but whose names have not been recorded, has been developed through a national architectural design competition process in line with the South African Institute for Architects (SAIA) guidelines. The design brief for the competition

incorporated, inter alia, heritage indicators developed through the National Heritage Resources Act (NHRA) process.

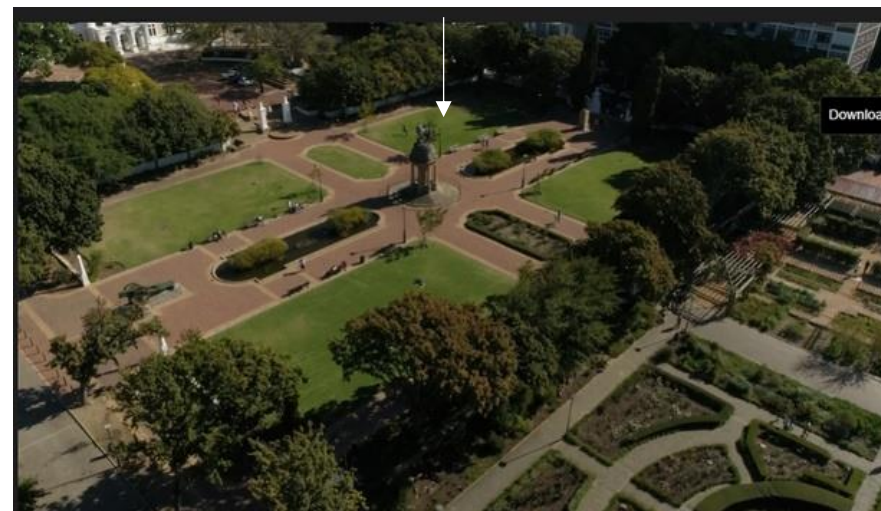


Figure 4: Site in the context of the north-west half of the Delville Wood Memorial Garden (DWMG) of the Company's Garden.

The architectural design competition has concluded, and the winning submission is hereby submitted for approval in terms of the NHRA.

Municipal approvals in terms of the City of Cape Town Memorialisation Policy, the Municipal Planning Bylaw and the National Building Regulations will follow.

The Company's Garden north of Government Avenue and west of the National Library of SA is a deemed Provincial Heritage Site (PHS). The requirements of Section 27 of the National Heritage Resources Act (NHRA) are thus triggered by the proposal.

On 13 January 2021 the advice of Heritage Western Cape's Impact Assessment Committee HWC (IACom) was sought to confirm the

appropriate procedures to be followed in respect of this application. The following recommendations were made:

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

On 10 March 2021, a submission was made to HWC outlining the project methodology, public consultation process and scope of work of the heritage study accompanying the Section 27 application. The Committee noted its broad support and endorsement for the scope of work, public participation and process but suggested the need for an additional round of public participation between the appointment of the preferred tenderer and final submission to HWC. A revised process, incorporating a second round of public participation was submitted to HWC and endorsed by HWC on 18 October 2021.

Following a Phase 1 submission to HWC's IACom on 14 March 2022, an Interim Comment was issued on 22 March 2022, in which HWC supported

"the identification of heritage resources, their significances, the heritage indicators, and the Design & Competition Brief. Following the adjudication of the Architectural Competition and design development of the preferred project proposal, the design will be subject to a final round of public comment before being submitted to HWC for approval in terms of section 27 of the NHRA."

The Phase 1 submission is included as Annexure A for reference purposes and is assumed as read for the purpose of this final submission for decision.

3. Architectural Design Competition

The Architectural Design Competition for the project was launched on 5 May 2022, and the winner was announced on 1 September 2022.

Key aspects of the competition included:

- all entries were anonymous and were required to be submitted to a specific format and time. The submission requirements regarding the specific drawings/models etc. were to create a common base for all.
- the evaluation criteria were communicated to all entrants.
- the adjudicating panel evaluated all entries on the same criteria on an anonymous basis.
- there will be only one winner and no prize money - the winner will be appointed as the architect for the memorial.

The Adjudicating Panel comprised:

- Sir David Adjaye, CWGC's Creative Advisor, internationally renowned architect, and Chair of the Adjudication Panel. Sir David Adjaye OBE is a Ghanaian-British architect who has received international acclaim. In 2000 he founded Adjaye Associates, which operates globally with studios in Accra, London, and New York. Adjaye's largest project to date, the Smithsonian National Museum of African American History & Culture, opened on the National Mall in Washington DC in 2016.
- Mr Cedric Daniel has 17 years of public sector and 25 years of private sector experience. He holds a Master of City Planning and Urban Design degree and a Bachelor of Architecture degree, from the University of Cape Town, South Africa. Previously Mr Daniels served as a panellist on the Cape Town Municipal Planning Tribunal; an adjudicator in the Architectural Competition for the Sol Plaatje University in

Kimberley and the Mpumalanga University in Mbombela (Nelspruit); a municipal representative on the Steering Committee of the Urban Design Institute of South Africa (UDISA); and as a panellist on the South African Heritage Resource Agency - BELCOM Permit Committee.

- Prof Nnamdi Elleh: is Professor of Architecture, and the Head of the School of Architecture & Planning at the University of Witwatersrand, Johannesburg. He lectured at the University of Cincinnati from 2002 to 2017. His current research examines methods for thinking through complex concepts, theories, and thoughts in indigenous African languages for the purposes of expanding meanings of ideas in different disciplines of learning.
- Mr David McDonald: is the Operational Lead for the delivery of CWGC's Non-Commemoration Programme which seeks to work with local communities to commemorate previously unrecognised casualties of the First World War. He is a qualified Building Surveyor, Archaeologist and Project Manager based in London, UK. He has been involved in heritage conservation and restoration projects across the continent of Africa for the last 7 years, is a passionate advocate for sustainable development in the heritage context, the preservation of intangible cultural heritage and community-led heritage solutions in the realisation of this work.
- Ms Althea Peacock: is a founding partner and director of her Johannesburg based practice LEMONpebble Architects. She is a graduate of the University of the Witwatersrand and is a professional architect practicing in Johannesburg. Ms. Peacock is emersed in thinking through being a black women architect and its implications to discourses on identity, marginalized/erased histories and narrative, feminist practice and spatial politics, and how these manifest/are explored in their projects.
- Ms Laura Robinson: is an architect specialising in heritage conservation, management and policy development as well as in World Heritage. She is a Past-President of the Cape

Institute for Architecture (of which she is an honorary lifetime member) and has convened both the local and national Heritage Committees. A founder member of ICOMOS SA, as well as a previous Board member of ICOMOS International, she has been active in World Heritage both in South Africa and internationally

- Prof Finzi Saidi: holds a PhD in Architecture from the University of Pretoria, a Master of Landscape Design degree from the Newcastle-Upon-Tyne University and a Bachelor of Architecture degree from the Copperbelt University. His recent teaching and research interests are of public spaces in various African cities. He has also been involved in the adjudication of numerous landscape architecture projects on behalf of the Institute of Landscape Architecture of South Africa.

A total of 56 submissions were adjudicated at the Cape Institute for Architects in Cape Town on the 30th and 31st August 2022.

WINNER

Dean Jay Architects

Team: Dean Jay, Matthew Morris, Valentino Moutzouris and Nicoll Rorich

TOP 10 (excluding the winner)

- Office 24-7 Architecture
Team: Nabeel Essa, Philippe de Laroche, Samke Kunene and Chanél du Toit
- Studio Revolut & Rudolf Perold Architect Urbanist
Team: Imraan Begg, Lambert de Kock, Dr Rudolf Perold
- Riaan van der Merwe (QS - IGQ Consulting)
- VR Architectural design studio
Ryno Van Rooyen
- Design Workshop
Mark Horner
- Noero Architects
Jo Noero

- Elliott Ngxola Architects & Tarna Klitzner Landscape Architects
Team: Paul Elliott, Tarna Klitzner, Josie Dalberg and Hayden Malan, Linley Wiener of Talani QS, Hans Hurting of Nako Iliso Engineers
- Earthworld Architects and Interiors
Braam De Villiers
- Alex Stewart & Partners
Alex Stewart
- Craig McClenaghan Architecture
Craig McClenaghan

Speaking on behalf of the Adjudication Committee at the announcement of the competition winner, Sir David Adjaye noted: “When I was asked to be involved in this project, I was so thrilled as it is such an important mission that the CWGC has embarked upon, and to understand the power of architecture and what it can do in this space, is to be commended.

We started the judging process rather pensive, conscious of the weight of deciding on the successful design, but we were thrilled by the incredible response – the quantity, quality, and diversity of entries was truly impressive.

What was extraordinary, was that my fellow judges and I came to a consensus very quickly. It was a unanimous decision as something about the successful design really stood out and showed an example of how a monument can work within the context of South Africa but also more widely as a model for thinking about monuments of the future. It tackles the issues, but it also manages to complement the site and be respectful with the history, while announcing itself very clearly. It is a light touch with high impact.”¹

An exhibition of the Top 10 submissions was held at CIFA from 1 September to 3 October 2022.

¹ www.cwgc.com

4. **Winning proposal: Dean Jay Architects**

The submission made by Dean Jay Architects (DJA) is included in full in Annexure B and summarised below.

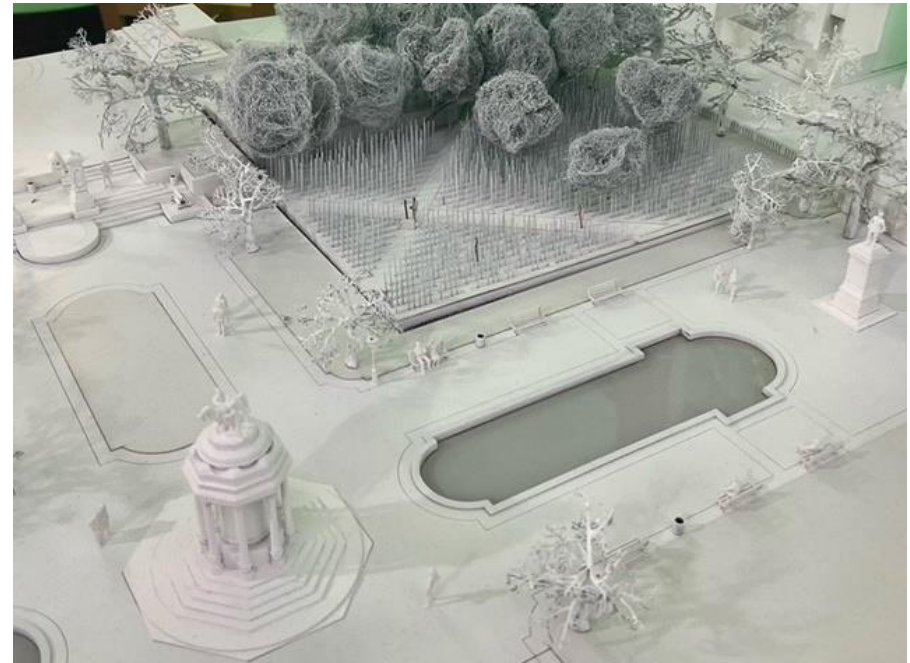


Figure 5: photograph of the winning submission model in the immediate context of the Delville Woods Memorial Garden (T Meyer)

“The conceptual point of departure was that each of the fallen deserved an individual memorial marker. Families seeking closure should not be subjected to an alphabetical (or other) listing on a wall – each death has an individual significance understood only by their personal experience.

At the crux of the site lies a plaque describing the purpose of the memorial. A QR code on this podium provides the visitor access to the names and locations of their ancestor's markers. The "pilgrimage" to the location forces movement throughout the site between the markers of the other fallen, increasing the experiential engagement with the memorial. The posts, with names, are a metaphor of/for a forest destroyed by the inferno of war – a skeleton/remnant of humanity stripped of life for us to contemplate the unbearable tragedy of war. It is imagined that research will uncover additional casualties, and granite markers without posts lie in readiness and remembrance of those yet to be discovered. As more casualties become known, the light in the marker is extinguished and replaced with their post".

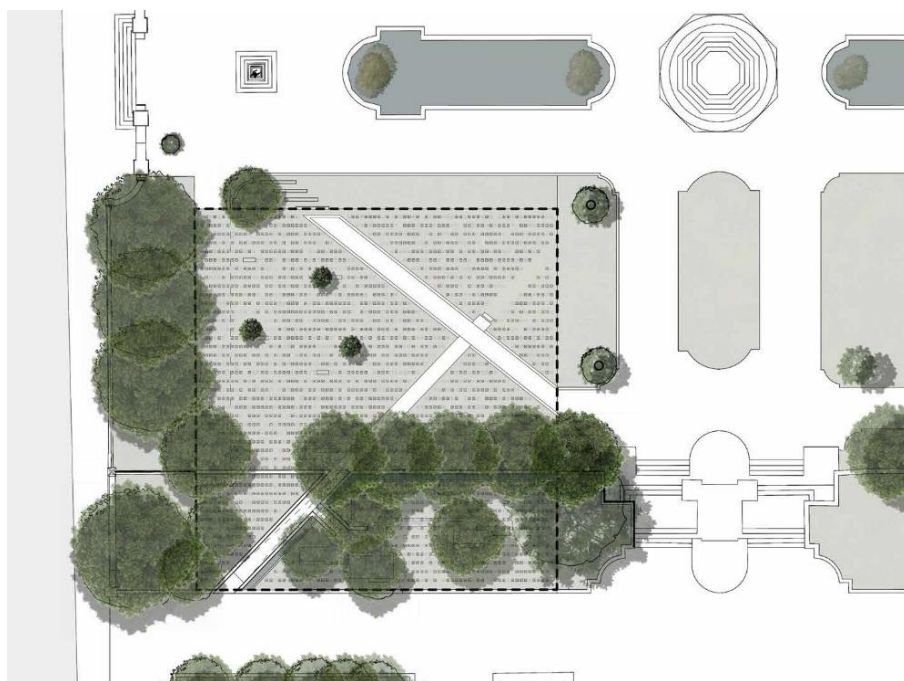
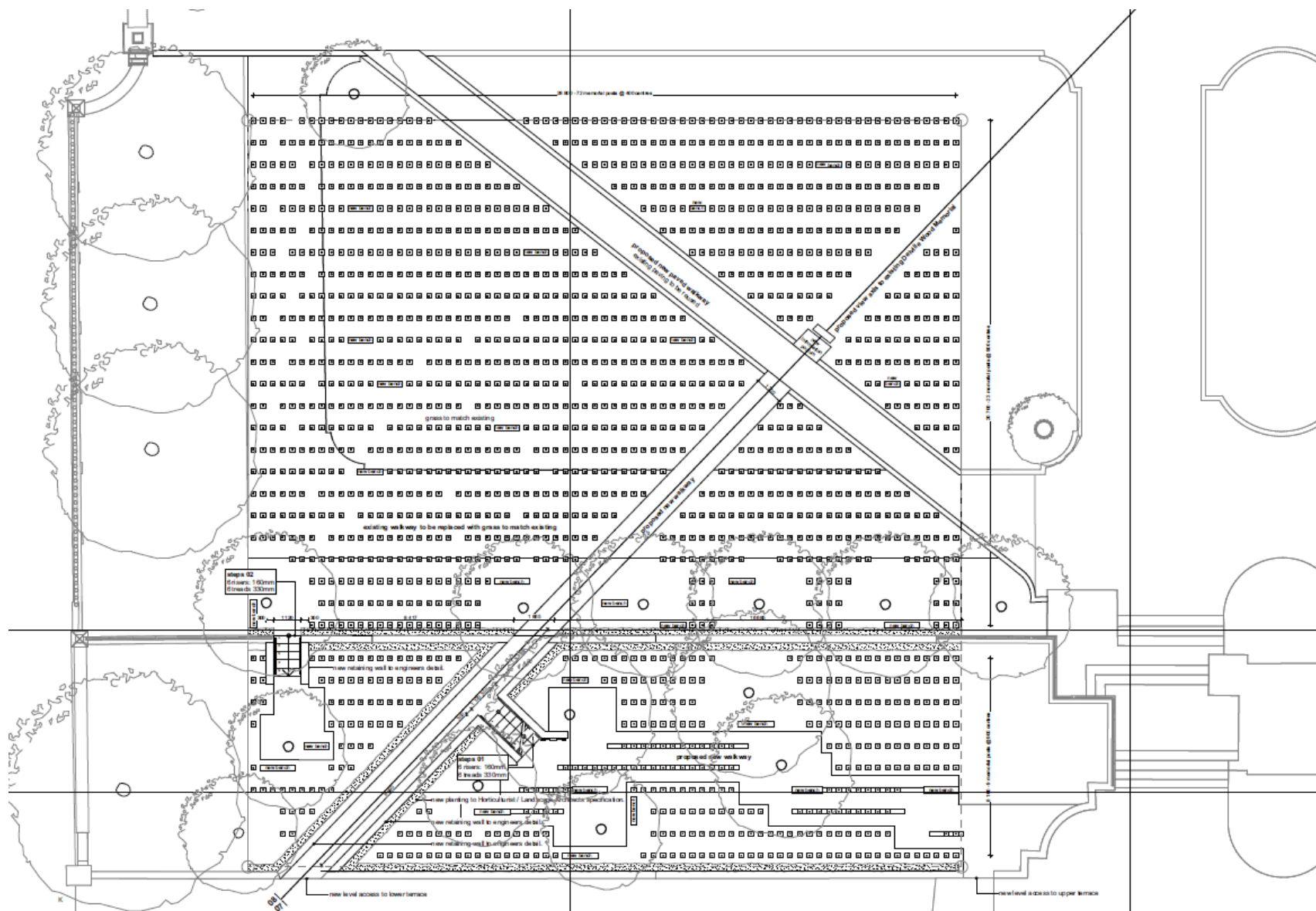


Figure 6: Site Plan (DJA)

The full set of plans for the proposed memorial are included as [Annexure B](#). The plans that follow below are extracted from these but should be read in the Annexures as size limitations of this document restrict their readability.

Subsequent to the adjudication of the Architectural Competition, the winning proposal has undergone some minor design development and modification in order to meet a number of pragmatic considerations. These are not substantial and do not derogate from the original intent, look and feel of the winning submission. They include:

1. Reducing the number of posts for those who are not yet named to improve movement through the site. However, provision is still made for additional markers if additional names of the dead can be established.
2. The spacing between the posts has been increased slightly to improve the ease of moving through the memorial.
3. The water feature originally planned along the edge of the upper terrace has been removed due to sustainability and maintenance concerns. This has been replaced with planting.
4. The pink crushed aggregate finish on the new pathways will be replaced with an exposed aggregate concrete walkway to make it easier to walk on and maintain. The North-South diagonal pathway will reuse the existing paving and kerbing taken up from the outer paving required to be taken up for the memorial.
5. Minor changes to the post granite base to facilitate ease of maintenance of lawn between posts.



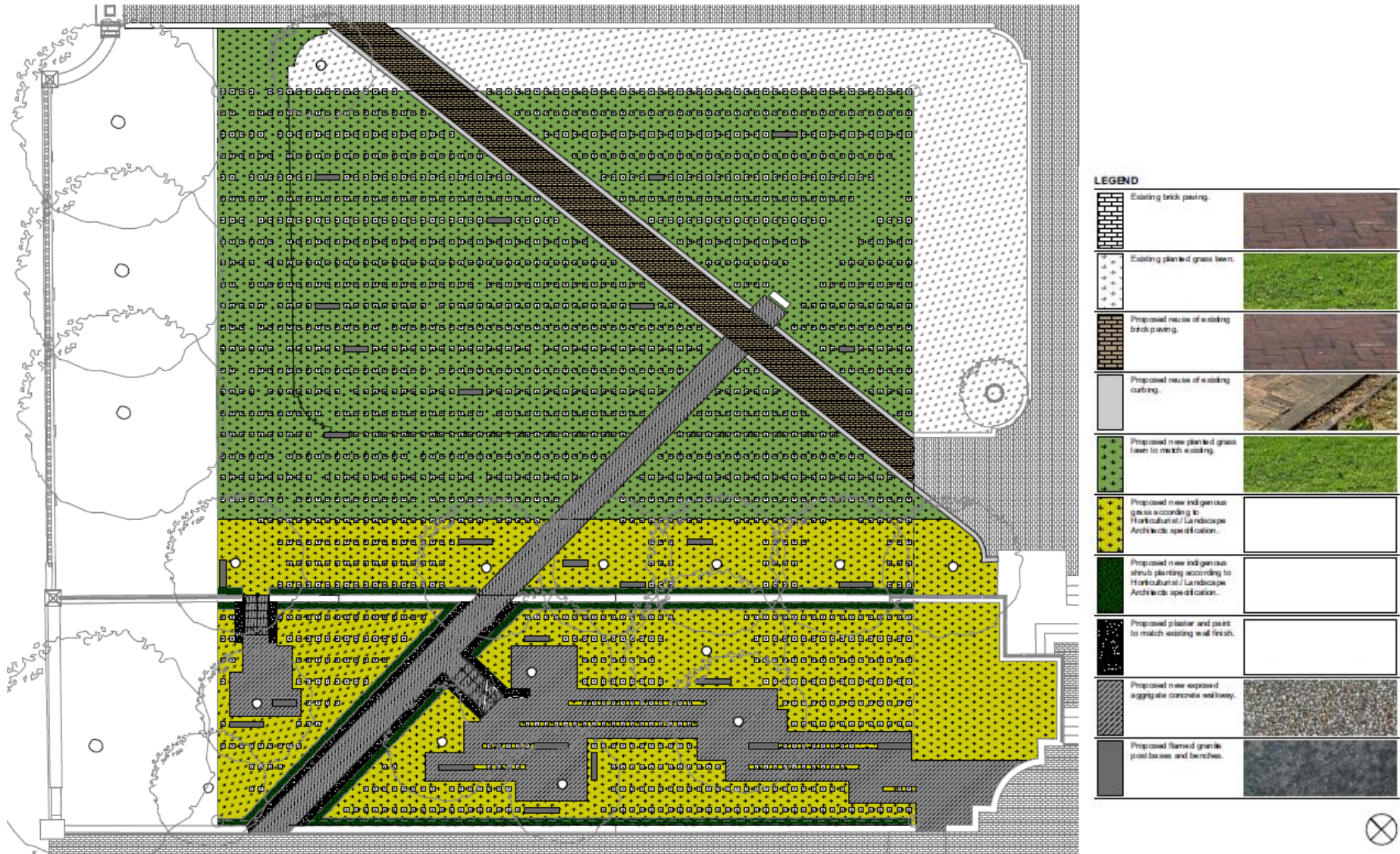


Figure 8: Finishes Plan (DJA)



Figure 10: aerial simulation of the proposed memorial (DJA)



Figure 12: Simulation (DJA)



Figure 11: Simulation (DJA)



Figure 13: Simulation (DJA)



Figure 14: Simulation (DJA)



Figure 15: Simulation (DJA)

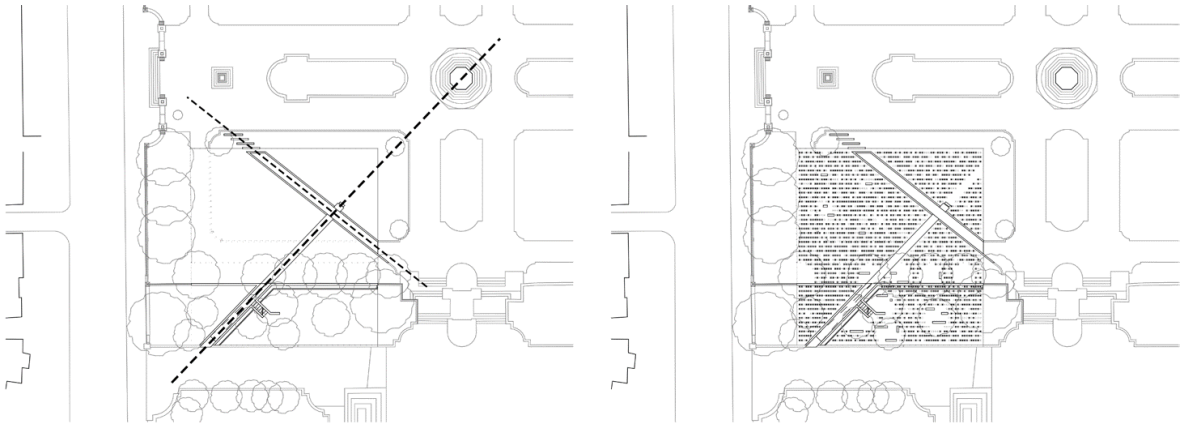



Figure 16: Simulation (DJA)

5. Design congruence


The Phase 1 Heritage Statement included heritage indicators which in turn were all explicitly included in the Design Brief and Guidelines for the Architectural Competition. All were supported in principle by HWC.

The extent to which the proposal met the requirements of the Design Brief and Guidelines for the Architectural Competition can thus equally be the extent to which the proposal responded appropriately to the heritage indicators.

Brief	Response
Adding a new layer of memorialisation to the Company's garden: "This new memorial must represent current thinking regarding memorialisation and in doing so question some of the prevalent heritage aspects which are perceived to represent a one-sided history. The topic and intention of the memorial presents a clear opportunity to question issues around memorialisation and the democratisation of public space."	<p>The memorial brief, in and of itself, is a redress project aimed at achieving inclusivity in memorialisation.</p> <p>The conceptual point of departure for this proposal being that each death has an individual significance and each of the fallen deserved an individual grave or marker challenges the singular nature of other memorials in the DWMG and democratises remembrance. A sensitive and appropriate starting point.</p>
<p>A Spatial Disrupter of Geometry: "Considering the layered political and spatial history of the Company's Garden, the location of the site lends itself to become a spatial disruptor to the order of the precinct. It purposefully does not align itself with the predominant axes and focal points in the garden, which are mostly occupied by heroic statues and monuments, from past eras and paradigms. By occupying a portion of one quadrant of the Delville Wood Memorial Garden site, it not only disrupts the spatial geometry but also has the potential to engage in a design conversation with the existing monuments in that precinct."</p> <p>Dialogue with existing memorial features: the site "presents the opportunity to engage meaningfully with the existing memorial features and develop an appropriate response."</p>	<p>The existing formality of the DWMG structure and design is acknowledged in the proposal but is disrupted by the orientation of the axes. "The rigidly orthogonal ordering principles throughout the Company Gardens are deliberately disrupted by the diagonal movement patterns creating accessibility engagement through, rather than looking at the memorial. Posts are placed on an orthogonal grid as in a traditional graveyard, creating rows throughout which the visitor moves to find a particular marker. The grid is purposely broken by existing trees, contemplation spaces and deliberate gaps to provide relief from this rigor". The openness of the post landscape maintains this dialogue with the broader DWMG and the orientation of the diagonal to the Delville wood Memorial is a clear engagement between the two memorials.</p> <div>  </div>

	 <p><i>Note: all illustrative diagrams source DJA</i></p>
<p>Monument vs Experience: "explore alternative ways to commemorate by means of experience. By making the visitor part of the memorial, to feel and to touch, and to experience, create a different way of relating to history and heritage."</p>	<p>The proposal is a powerfully experiential, interactive and tactile memorialisation, encouraging movement through, contemplation with the installation. The 'pilgrimage', the metaphor of the posts, the iconography, and the process of erecting new posts and extinguishing lights to newly recovered names is a poetic and moving interpretation. Experience versus monument. All versus some.</p>
<p>Integral to the daily life of the City: "Whilst the demands of commemorative occasions must be accommodated, the public nature and use and function of the site should be respected and should be enhanced. The memorial should find a role in the daily life of the city and its inhabitants. It should be a place to sit and rest and to contemplate life."</p>	<p>The memorialisation is a predominantly pedestrian experience, with opportunities for reflection and contemplation, open to all who pass. It is regarded as an exceptional addition to the Company's Gardens.</p> <p>Commemorative occasions can continue to utilise the existing spaces in the DWMG and the primary pedestrian axes as designed by Baker are unimpeded.</p>
<p>Avoid erosion of the historical Garden, by maintaining a significant portion of soft landscaping: the new proposed memorial should not further erode the green public garden space. 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."</p>	<p>The memorialisation takes up the entire site (bar required setbacks), but maintains a green base, is visually permeable and provides additional opportunities for seating, including under the trees on the terrace, currently totally inaccessible.</p> <p>Existing seating and pedestrian areas in the DWMG circulation spaces unchanged.</p> <p>Materials used support maintenance requirements and suit the Company's Garden management requirements.</p>
<p>The overall intentions of the proposed memorial are listed below. Participants must explicitly state how their design proposal addresses each of them.</p>	

<ul style="list-style-type: none"> • The memorial is a redress project, designed to commemorate members of the various labour units serving in Africa in WWI, including the Cape Coloured Labour Regiment, Cape Auxiliary Horse Transport, the Military Labour Bureau and the Military Labour Corps. • An interactive memorial. • The memorial should make provision for the names of up to 2500 people who have been and will continue to be identified. 	<p>Taken as a given</p> <p>Conforms (see above) Respectful, individually named posts and 'blank' markers with a commemorative process as new names are added</p> <div data-bbox="922 411 1411 730" data-label="Image"> </div> <p>Memorial for the unknown</p> <div data-bbox="1523 411 2011 730" data-label="Image"> </div> <p>Memorial for the known</p>
<ul style="list-style-type: none"> • The memorial should reflect on the historical injustices/ prejudices of war commemoration. • The memorial should be neither subservient or dominating but engage meaningfully with the existing Delville Wood Memorial Garden and monuments • The memorial should allow for a visible Quick Response (QR) code, and/or digital engagement, to educate. • The memorial should provide an opportunity for reflection and contemplation within the context of an important, historical public garden 	<p>Explicit dialogue with DWMG. Individual, named posts for all the fallen.</p> <p>Conforms</p> <p>Provided at the memorial podium</p> <p>Provided, includes seating, points of contemplation, movement through</p> <div data-bbox="873 1021 1326 1340" data-label="Image"> </div> <p>Circulation and contemplation</p>

<ul style="list-style-type: none"> Although the proposed memorial can be designed over the two levels and terraces, the primary focus of the memorial needs to be located on the lower terrace, and that the upper portion of the project site needs to only accommodate a secondary aspect of the new memorial (if required). In order to further enhance the Company's Garden with an added layer of memorialisation, at the very least, the historical framework of the Delville Wood Memorial Garden should remain. For this reason, a set-back line of 5m from the primary east west axis pavement line is indicated, and a 3m set-back line from the north south axis pavement line is indicated. The buffer strip created by these set-backs lines are to remain grassed, but specific design attention needs to be given to pedestrian access points and movement routes into the proposed site, over these areas. Trees and landscaping per OVP 	<p>The upper terrace is now integrated with the lower terrace, a considerable improvement upon the status quo and expanding the public use of the gardens without compromising the landscape quality. Integration of terrace very effective without derogating from lower level primary relationship</p> <p>Setbacks all respected, existing circulation around quadrant retained and pedestrian access resolved.</p> <p>The tree frame and grass is retained with the exception of the removal and re-planting elsewhere of the Ginkgo tree in the north-eastern corner to facilitate visual dialogue between the CWGC Memorial and the Delville Wood Memorial and the removal of 2 <i>Dovyalis caffra</i> ('Kei Apple') (allowed in competition brief); 1 <i>Callistemon viminalis</i> ('Australian Bottlebrush') (allowed in competition brief); 1 <i>Clausena</i> sp (allowed in competition brief); the Cyprus tree in north-western corner and the smallest <i>Afrocarpus</i> (<i>Podocarpus</i>) <i>falcatus</i> in the south-east corner of the terrace (all to provide for the require posts and design). This is considered acceptable in terms of the overall intention of the project. See Annexure B3 M_105_GA_Pre-Established Restrictions + Demolition Plan (landscaping requires final confirmation from OVP Landscape Architects prior to submission for approval)</p>
<ul style="list-style-type: none"> A three-dimensional design envelope indicates the outer extremities within which the new memorial should be designed. The envelope is included to maintain and respect the existing framework of Delville Wood Memorial Garden, while also allowing design freedom the vertical plane. The maximum height is set at six (6) metres in order to ensure the new memorial does not completely dominant the landscape of the Company's Garden. Any design proposal has to ensure a high degree of visual permeability across the site for security through passive surveillance, assisting the lighting of the precinct at night, and respecting 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. 	<p>All design envelope restrictions maintained (see Annexures B5 to B7 elevations). Maximum heights of 2.4m. High degree of visual permeability. No interruption of any significant views.</p>  <p>Conforms (see above).</p>

To repeat the findings of the Phase 1 report, given the predominant associations of the current DWMG with 'imperial fixations' and associated architectural compositions, it is incumbent upon the Garden's custodians to allow new accretions which promote a more defensible, more inclusive and more South African approach to memorialisation or places of remembrance. The DWMG is relatively underutilised, both as a memorial space and given its location within one of the City's foremost public spaces. There is precedent for accretion and there is capacity to accommodate appropriately sensitive change. It is entirely appropriate that the proposed CWGC Cape Town Memorial (as it is to be known) be set up in relation to the compositions of the current DWMG.

The CWGC has consulted widely at a national and local level to understand South African views on these matters. There is a high level of support by the public and relevant organisations. The broader heritage considerations are clearly understood by the client, the design team, the competition adjudicators and, as this assessment shows, by the designer of the memorial. At the level of principle, this project can and should be supported.

The manner in which the winning proposal addresses the heritage considerations is exceptional. It is a creative, entirely contextually appropriate yet modest response which does not dominate but has powerful emotional resonance in keeping with the subject matter. It is a welcome new addition to the Company's Garden. The designer is to be commended and it is proposed that the detailed proposal be approved.

6. Public Participation

Public participation related to the s27 NHRA process has also been designed to fulfil the requirements of the CCT Memorialisation Policy. This process in turn considers the prior and ongoing public participation initiated and managed by the CWGC to moot the idea

of the memorial and continue to gather information and educate South Africans about the involvement of its citizens in WWI.

The public participation methodology and details of Phase 1 of the process was described in the Phase 1 submission to HWC.

The final phase of the public participation was held after the adjudication of the Architectural Competition and has included:

- Advertising a draft of the Project Stage 2: Final Heritage Statement for Erf 95135 Cape Town to I&APs who previously commented.
- A Public Open Day held on 7 December 2022
-

Contributions received from Interested and Affected Parties have been captured in detail in the Comments and Responses Trail ([Annexure C](#)). A summary of the key issues and responses are highlighted in the table that follows:

(to be completed following conclusion of the public participation)

7. Recommendations

It is recommended that HWC approve the application for a permit in terms of Section 27 of the NHRA to permit the construction of a new CWGC Cape Town Memorial on portion of Erf 95135 (the Delville Woods Memorial Garden in the Cape Town Company's Garden), in accordance with the Plans appended as Annexures B1 to B7 to this Report.

ANNEXURE A: Project Stage 1: Heritage Statement Erf 95135 Cape Town

(included as separate e-file)

ANNEXURE B: Project Proposal

(included as a separate e-file)

ANNEXURE C: Public Participation record

(included as separate e-files)