

COMMONWEALTH WAR GRAVES MEMORIAL:

THE COMPANY'S GARDEN, CAPE TOWN



THE LAST POST: 1 MAN 1 GRAVE

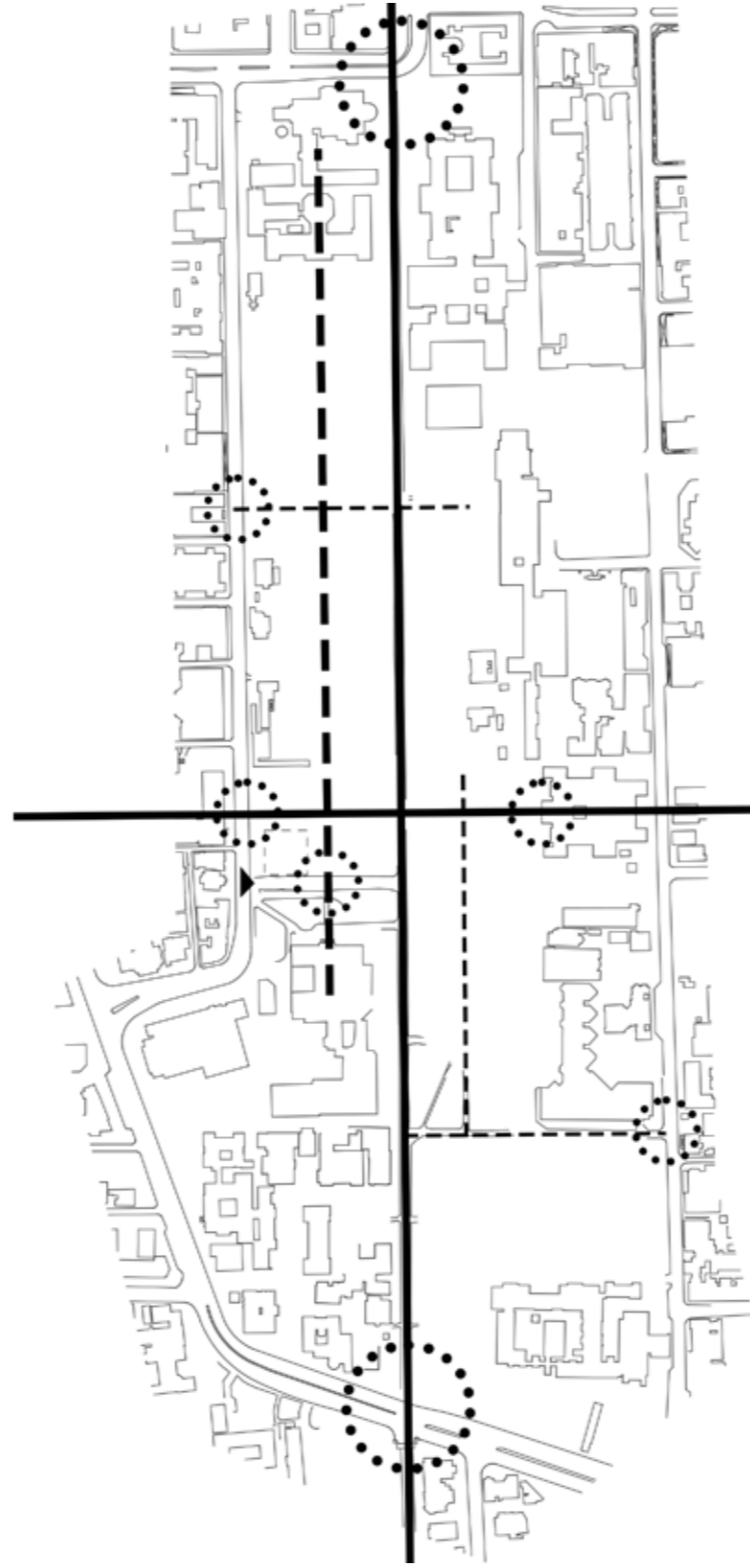
The conceptual point of departure was that each of the fallen deserved an individual grave or marker, irrespective of whether remains had been recovered or not. Families seeking closure should not be subjected to an alphabetical (or other) listing on a wall – each death has an individual significance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

"Angela Farmer's husband would prove to be one of these missing casualties. She'd been told that he was buried somewhere around the village of Longueval, but finding a grave was another matter. Angela had brought Jack's last letter with her, written just hours before he was killed, and she and her brother, Wilfred, now looked for clues. "A dugout had fallen in. A spade lay. A rusted rifle was half buried in a shell hole: a steel helmet in a pool of water. Of a grave there was no sign nor any cross near," Wilfred wrote. They searched all over the area, but in vain. In the end, Angela left the wreath she'd brought for Jack's grave against a tree." (Scott - Time Online, 2019)

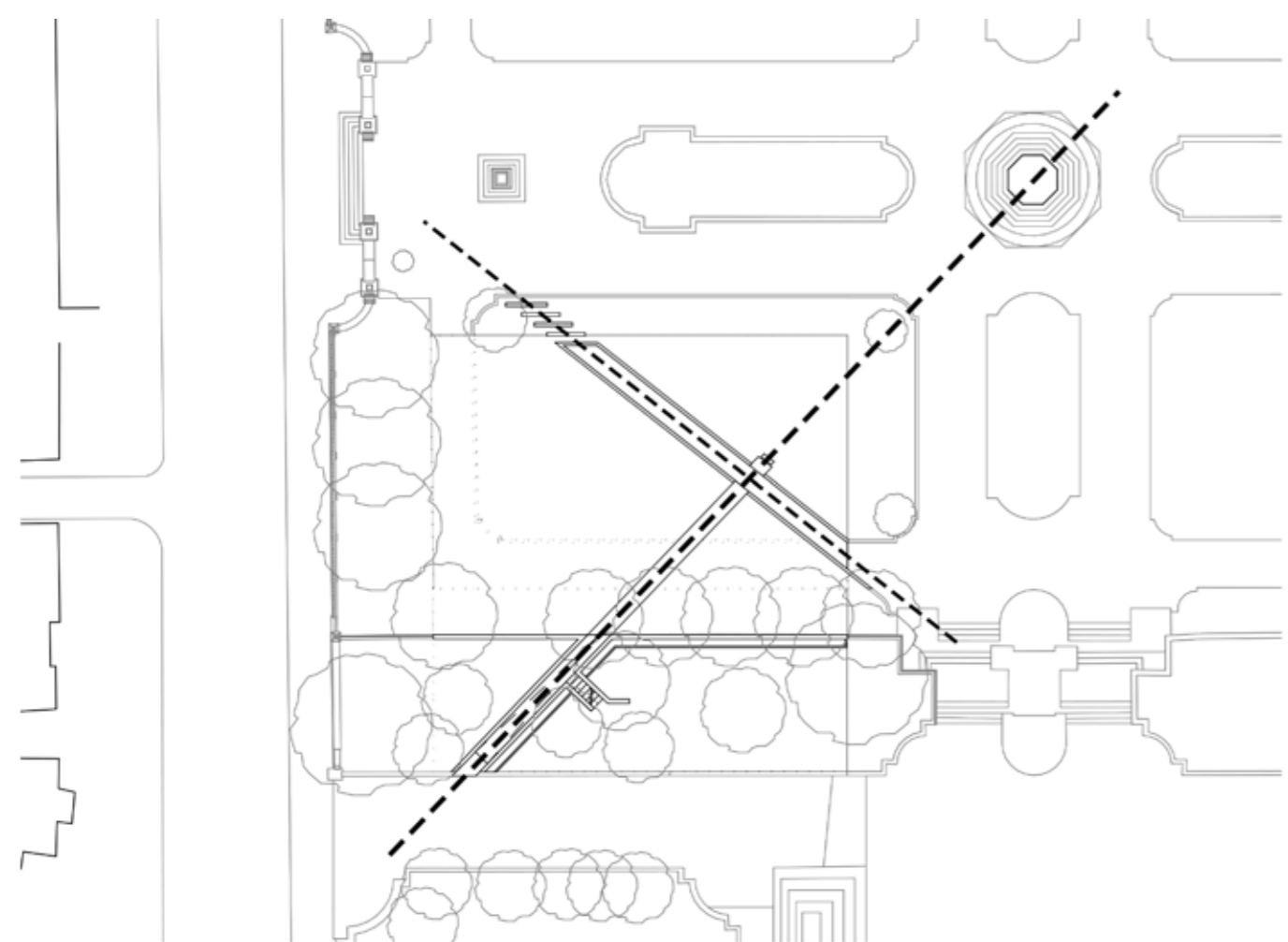
At the Crux of the site lies a plaque describing the purpose of the memorial. A QR code on this podium provides the visitor access to the names and locations of their ancestor's markers. The "pilgrimage" to the location forces movement throughout the site between the markers of the other fallen, increasing the experiential engagement with the memorial.

The posts are a metaphor 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.

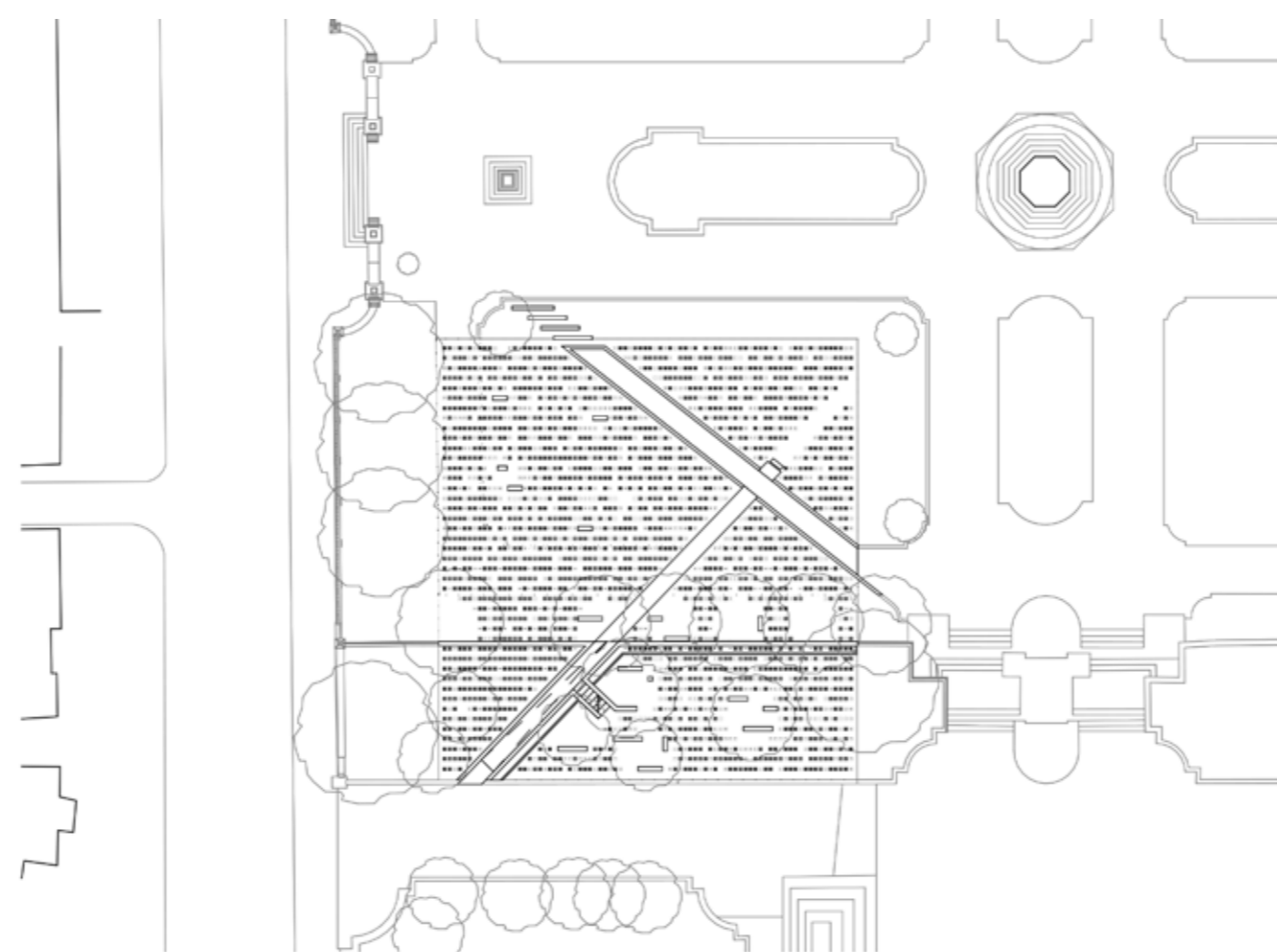


EXISTING ORDERING + ACCESS OF COMPANY GARDENS



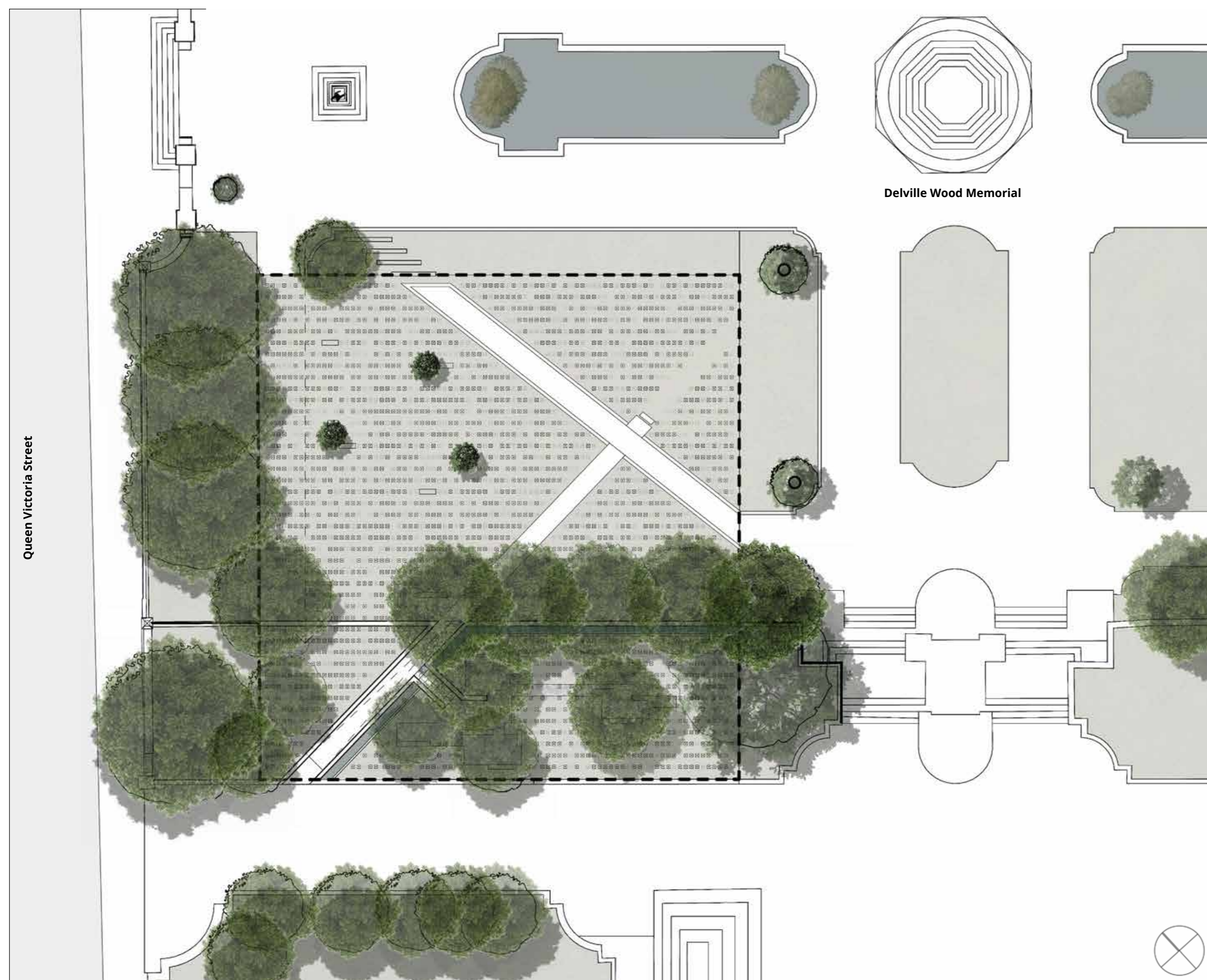
CIRCULATION + MOVEMENT ACROSS THE SITE

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.

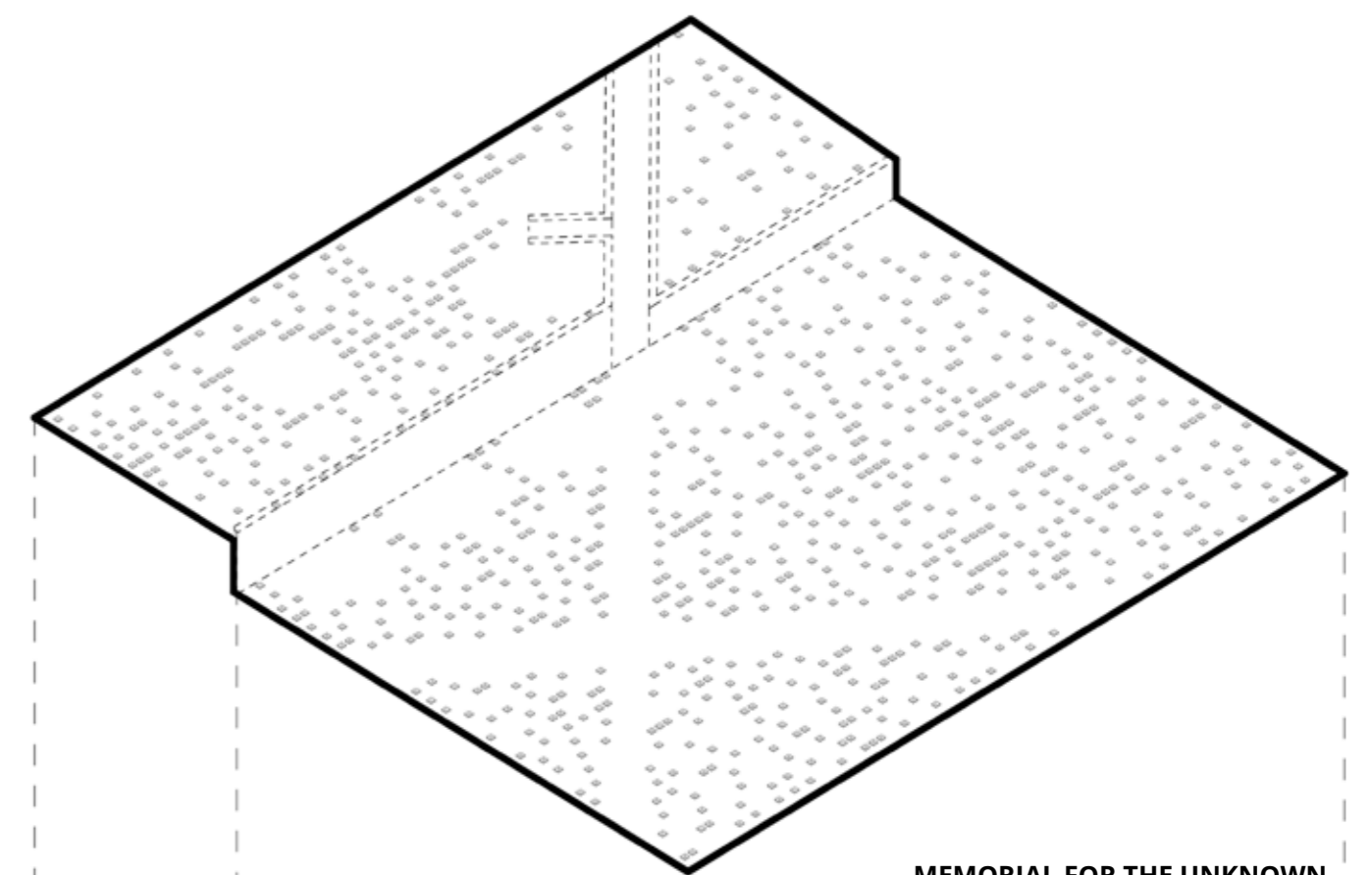


GRID INTRODUCTION + RESPONSE TO THE EXISTING

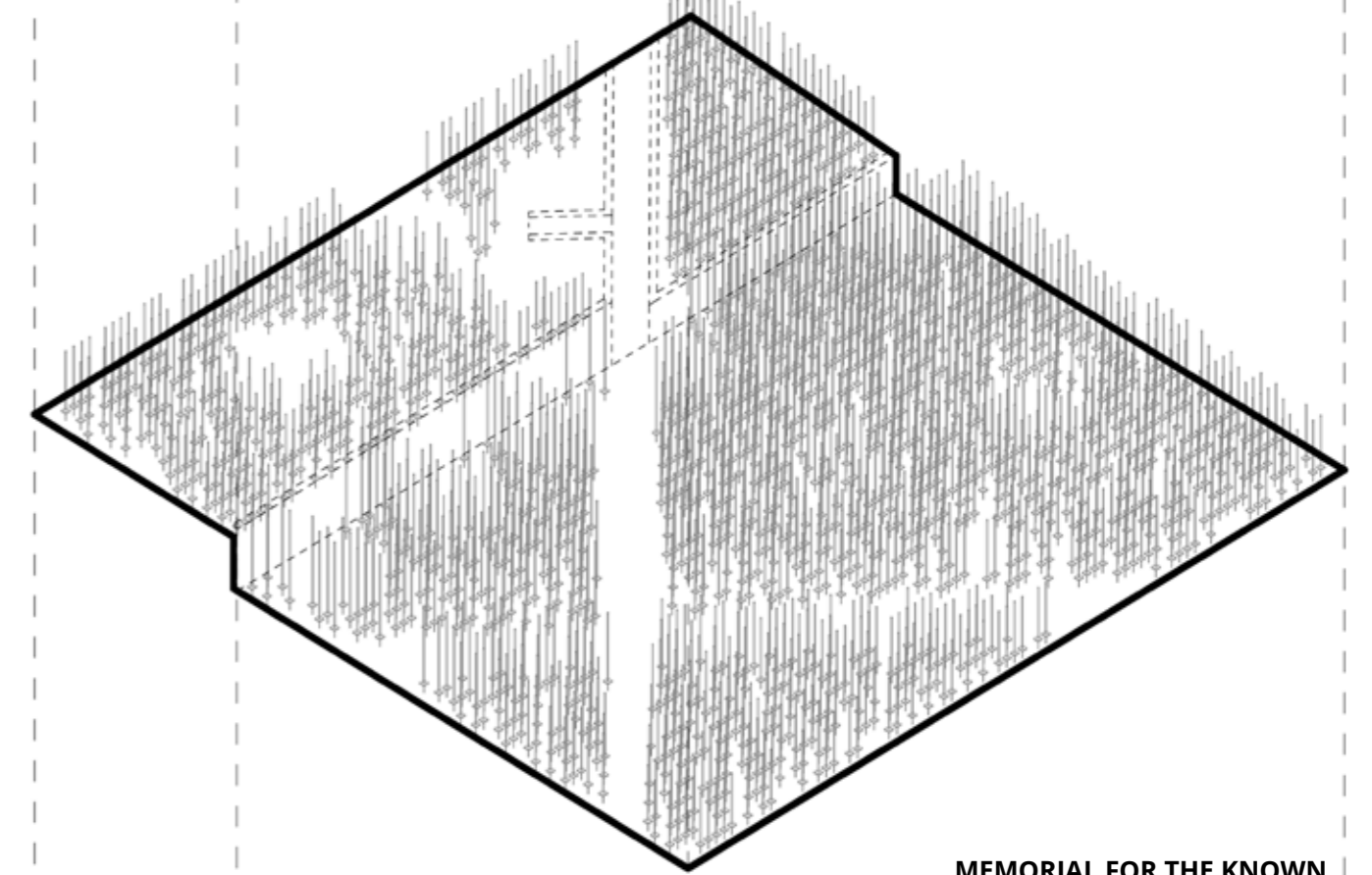
Posts are placed on an orthogonal grid as in a traditional graveyard, creating rows throughout which the visitor moves to find a particular marker. The grid is purposely broken by existing trees, contemplation spaces and deliberate gaps to provide relief from this rigor.



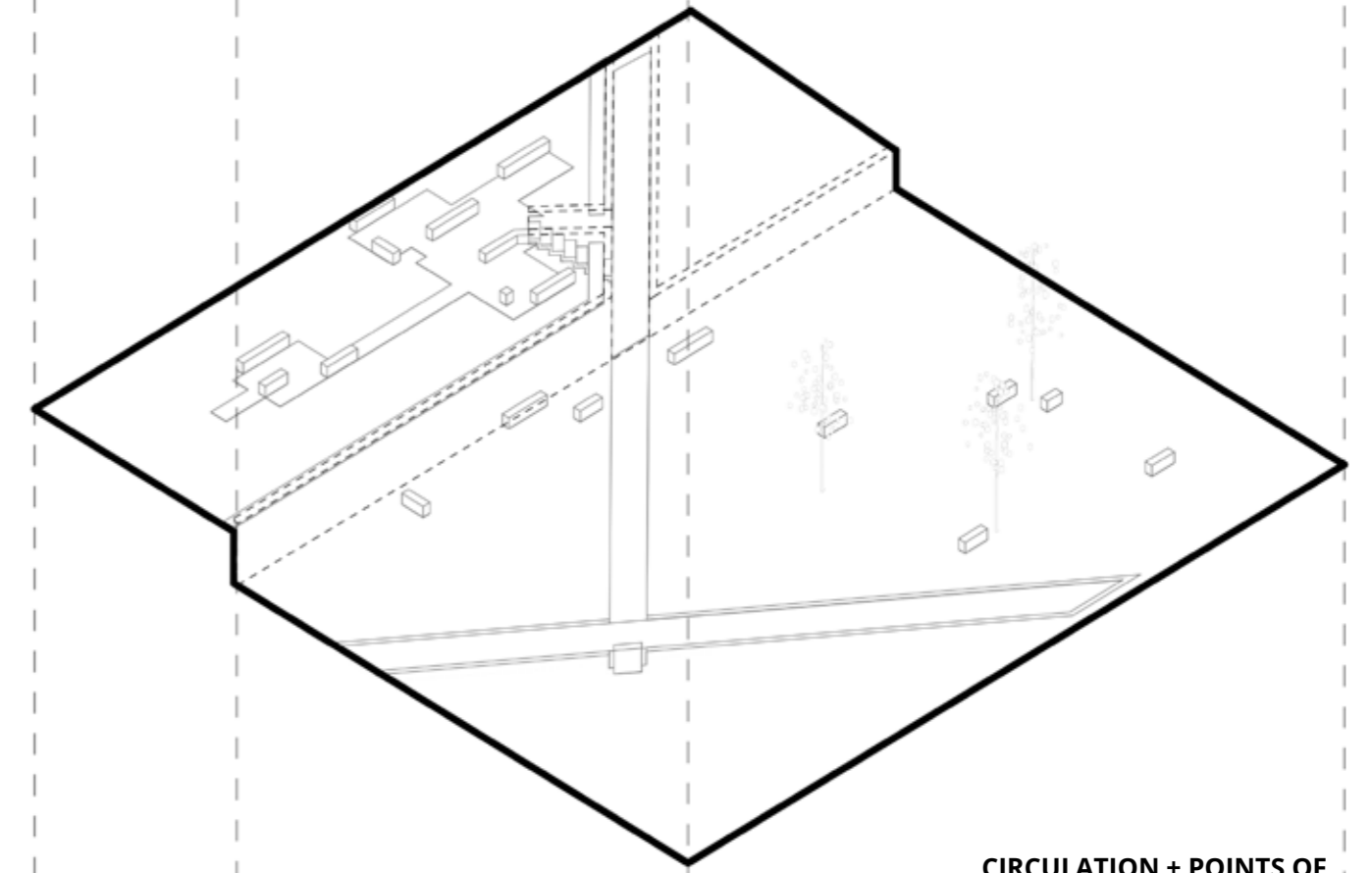
SITE PLAN
SCALE 1:200



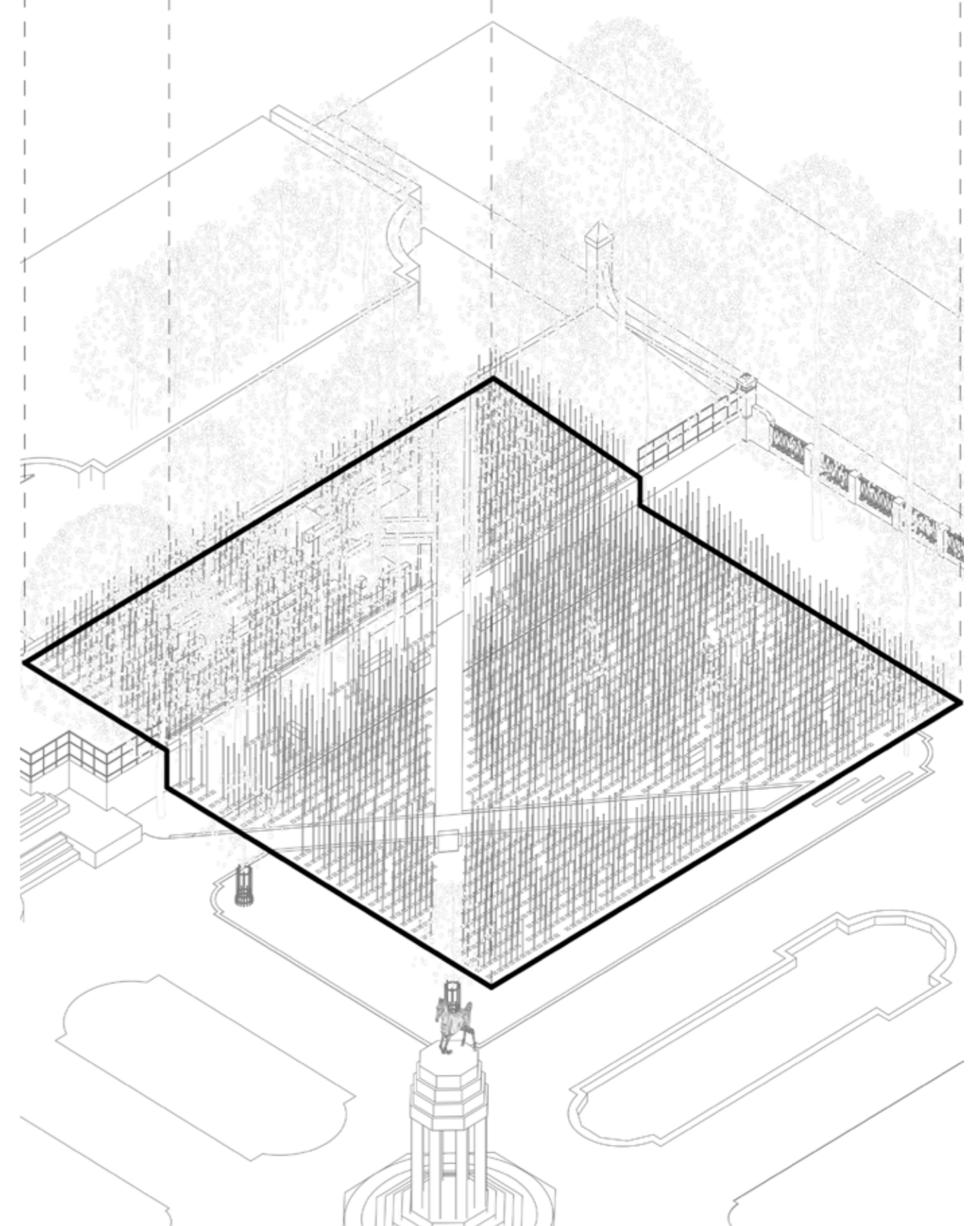
MEMORIAL FOR THE UNKNOWN



MEMORIAL FOR THE KNOWN



CIRCULATION + POINTS OF CONTEMPLATION



ISOMETRIC DRAWING
NOT TO SCALE