CITY OF CAPE TOWN
ISIXEKO SASEKAPA
STAD KAAPSTAD

CAPE TOWN ENVIRONMENT & HERITAGE

HERITAGE ADVICE GUIDELINE SERIES

HOW TO DESIGN IN A HERITAGE CONTEXT

2

This guideline is the second in the Heritage Advice Guideline Series. It provides advice on formulating an appropriate design response when proposing any work to be undertaken in a specific heritage context.

Making progress possible. Together.

This booklet forms part of a series published by the City of Cape Town to manage change and design appropriately in a heritage context.

LANGUAGE POLICY:
In line with the City of Cape Town's language policy, any booklet in this series will be made available in Afrikaans and isiXhosa on request by emailing lums@capetown.gov.za.

LEGAL DISCLAIMER:
Although based on law, the information provided in this booklet is presented in an informal and plain-language format to provide advice on heritage resources management matters to customers and members of the public. Should there be any discrepancy with provisions in the underlying legislation, the legislation takes precedence and should be consulted directly. Alternatively, please obtain independent professional advice. The City of Cape Town does not accept any liability for any act or omission based on the information contained herein.

https://bit.ly/CCT-HeritageResources

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INTRODUCTION

Cape Town is a unique city of beauty shaped by its history, people, and in particular, its natural and cultural assets. It has a rich array of heritage resources, including buildings, urban environments and natural landscapes of national, provincial and local significance. The National Heritage Resources Act (NHRA) 25 of 1999 mandates the City of Cape Town ('the City') to manage and protect these resources for the benefit of present and future generations.

Our built heritage is the physical structures inherited from our past that are now recognised as cultural resources. The value of material and meaning inherent in heritage buildings and their contexts needs to be conserved and passed on to future generations. Unfortunately, however, increasing development pressures in and around Cape Town, such as rapid urbanisation, densification, gentrification and inappropriate modern interventions, affect the conservation of these built heritage resources.

The City is committed to building an inclusive, integrated and vibrant Cape Town, as set out in its Municipal Spatial Development Framework objectives. Therefore, development in the vicinity of heritage resources and contexts is not necessarily discouraged, but needs to be managed in such a way that the value of heritage resources is not negatively affected, but rather enhanced.

While conservation aims at managing change, different people often have different views of the possible forms such change might take. Successful designers know that working in a heritage context need not be a constraint; it can be an opportunity for a contemporary building to add a rich new layer in creating the heritage of the future, while being sensitive to its setting.

To achieve such sensitive integration between old and new, designers must be able to undertake a comprehensive analysis to inform their design proposals. Most importantly, they must understand and identify the special qualities of a heritage environment and its cultural significance to design in a way that minimises the impact of the development on this setting.

Understanding the elements that give character to a specific context will assist in designing new interventions that contribute to a coherent built environment. In this regard, patterns of development, setbacks, scale, built form, siting of building footprints, materials, colours and architectural detailing are important.

Conservation, therefore, is a balance between preserving the special character, quality and significance of the heritage place, and facilitating change in a way that effectively sustains these qualities into the future. This balance needs to be maintained in a considered and respectful way to retain heritage values.

This, then, is the aim of this second booklet in the series – to encourage appropriate development in and around various heritage resources and their associated contexts, including single buildings, groups of buildings, a streetscape, a small enclave or a wider neighbourhood, irrespective of its formal protection status in terms of legislation. All of these heritage resources are located in some 'heritage context', even if it pertains only to the curtilage of a heritage place itself.

This booklet provides general guidance. Further booklets in the series will provide more specific guidelines for work proposed in any of the City's promulgated heritage protection overlay zones.

While this booklet mainly relates to the material significance of heritage resources, it is recognised that many heritage resources may have intangible heritage values, including social and associational significance, over and above its physical characteristics. For more on what makes a heritage resource significant, consult Heritage Advice Booklet 1, Heritage Resources Management, at:

https://resource.capetown.gov.za/documentcentre/Documents/Graphics%20and%20educational%20material/Heritage_Resource_Management_Brochure.pdf

1. HOW TO MANAGE CHANGE AND DESIGN APPROPRIATELY IN A HERITAGE CONTEXT

1.1. What does 'heritage context' mean?

As explained in the first booklet in the series, a 'heritage resource' can be any place, space or object that has cultural significance or special value, and includes various built environments and cultural landscapes that have developed over time and have a strong sense of place. Built environments with heritage values range from historic residential areas with a specific architectural character, to residential areas where living heritage and cultural practices are critically important.

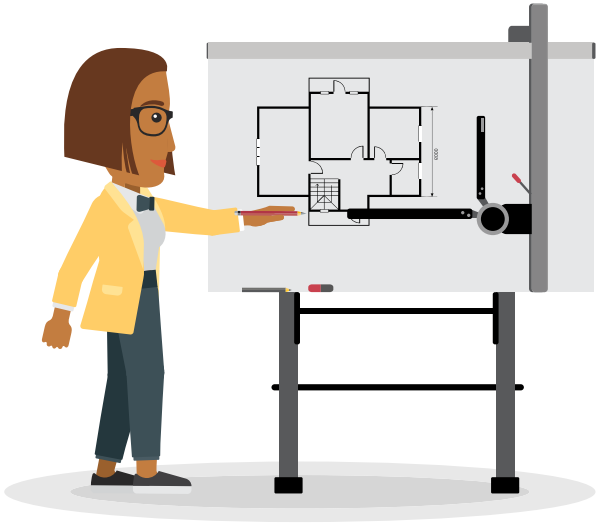
While the City has already proclaimed several heritage protection overlay zone areas, and identified further proposed ones, there are still many areas that possess identifiable heritage qualities that need to be recognised and protected, even though formal heritage protection mechanisms might not yet be in place.

Therefore, 'heritage context' refers to any environment with distinctive attributes and qualities. These include both the physical and sociocultural characteristics of the setting of a heritage resource, whether pertaining to a historic period or a uniformly used architectural style. The scale of a heritage context varies: It can be limited to a single heritage resource or structure, a small enclave of buildings or a particular streetscape, but can also be an entire neighbourhood, village or town, or an even wider cultural landscape.

1.2 What is 'appropriate design' in a heritage context?

'Appropriate design' refers to the retention of an appropriate visual setting, spatial relationships and specific characteristics that contribute to and enhance the cultural significance of the heritage context that may be affected by a development proposal. Any proposed work that would adversely impact the setting or relationships, whether maintenance and repairs, alterations and additions, new construction, insertions and demolitions, or the addition of signage and the planting of vegetation, is not considered appropriate.

Appropriate design can only be achieved by identifying and assessing the heritage value, qualities and characteristics of a specific context. Once the character of the heritage context is understood, an appropriate design response can be formulated. The principles of 'appropriate design', as set out in this brochure, should be followed for any type of work undertaken in a heritage context.



2. CHARACTER ASSESSMENT: IDENTIFYING AND ASSESSING THE UNIQUE CHARACTERISTICS OF A HERITAGE CONTEXT

2.1. What is meant by 'character assessment' of a heritage context?

Character assessment involves the careful study and analysis of all elements, and combinations thereof, that contribute to the spatial quality and special character of a heritage context, including:

- the dominant architectural style;
- the orientation and siting of buildings on erven;
- the interface between buildings and the street;
- the scale and design of verandahs, stoeps and balconies;
- the scale and design of boundary walls, fences, gates, garages and carports;
- the scale, massing and height of buildings and structures;
- the pitch and design of roofs;
- the proportions of windows and doors;
- the dominant building materials used and dominant building colours;
- distinctive detailing and special features; and
- the underlying cultural landscape.

Therefore, 'character assessment' calls for a site-specific analysis of typical features or characteristics in and around the heritage site, including historic architecture, aesthetics and sociocultural factors. Note that some areas have been negatively affected by developments that, for various reasons, did not respond sensitively to the heritage context. However, such inappropriate precedent should not be considered a motivation for proposals that would further erode the character of the context.

Any development proposals in a heritage context should take into account and, ideally, be compatible with the identified character of the context. The existing fabric and features should be used as the starting point to establish an appropriate form, design and details for new buildings and for alterations and additions to existing buildings. However, it is also recognised that all development proposals will be evaluated against the development rules of the City's Development Management Scheme. The built form permitted by the development rules of a particular zoning category might not necessarily correspond to an appropriate design that responds to the identified heritage elements.

2.2. How to assess character and formulate design responses

The conservation of heritage resources requires the ability to protect, analyse and synthesise.

Naturally, there are different ways to look at buildings. This booklet, however, aims to provide general guidance on how to observe and analyse a building or site in a heritage context in a systematic and meaningful manner, as an informant for an appropriate design alternative.

Distinguishing those qualities that are essential to the heritage character and sense of place of an area is part of the character assessment process, and includes the following aspects:

A. Identify the relevant architectural style(s) in a heritage context

Cape Town's built environment is richly textured, spanning nearly four centuries. These buildings and associated spaces are an important tangible reference to the history of the city, and to all the people who lived in it and contributed to its current diversity and vibrance. The various architectural styles relate to different periods in the development of Cape Town. As such, this legacy of material culture is not protected in and of itself as monuments of times gone by, but as a record of ongoing everyday life as reflected in the built environment.

While much of Cape Town's historic built fabric has been lost, replaced or altered over time, some of the oldest buildings still exist, such as the Castle of Good Hope, the Granary, and the Town House on Greenmarket Square. These were constructed during the Dutch occupation of the Cape. Some of the main recognisable architectural styles found in Cape Town are described below. Also turn to the timeline at the back of this booklet to see these styles relative to the historical periods during which they were constructed.

Identifying the style of a building and its surrounds helps one recognise elements that contribute to the character of the context. These elements should not be mimicked, but used as a design informant or interpreted in a contemporary manner.

TYPICAL ARCHITECTURAL STYLES

Cape Dutch farmhouse

Regional style with thick lime-washed walls and thatched roofs. Characteristic decorative gable ends.

Symmetrical and rectangular plan with I, T, H or U configurations.

Generally associated with the 18th and early 19th century, and typically expressed as one or two storeys, and flat-roofed with simple parapet. Lime-washed walls. Symmetrical plan with one or two bays. The positioning of joinery is usually flush with the outer wall surface. Windows are proportionally larger than later examples, and front doors often include a square fanlight.

Cape Dutch town house

Georgian

A new version of the Cape Dutch town house based on classical principles as re-interpreted by Italian Renaissance architect Andrea Palladio during the reign of King George. Characterised by a simple form, carefully proportioned facade, with parapet rooflines and lack of decoration. Regular, symmetrical fenestration around an elaborate central front door. Window and door formats are distinguishable from more traditional Cape Dutch proportions, with larger glass panes and narrower proportions. Joinery is set back from the outer wall surface.

Victorian

Resulted from the abundance of mass-produced cast-iron work and joinery during the reign of Queen Victoria. New buildings were given ornamental chimneys, bay windows and patterned brickwork, culminating in a richly textured and layered style. Victorian buildings typically have corrugated pitched roofs, decorative roof elements, chimneys, plaster mouldings and quoining, and cast-iron fences and gates set in decorated pilasters. Proportions are mostly vertical. Doors and windows are made of teak. Sash windows typically varied between two or six panes of glass per sash, and external louvered shutters were common. Many plain Cape Dutch and Georgian-style buildings were later 'Victorianised' by the addition or application of decorations such as verandahs with timber fretwork, bargeboards, gable finials and loft ventilators.

Arts and Crafts

Stems from a British movement to use simple, vernacular-style built forms and traditional materials for inspiration to counter mass production through industrialisation. It is characterised by asymmetrical forms that are site-specific and well crafted.

Style associated with English architect Sir Herbert Baker, who reused stylistic features of the original Cape Dutch farmhouse to revive the domestic traditions.

Cape Dutch revival

Art deco

An eclectic style that embraced modernism and traditionalism, characterised by simple, bold geometric designs with a machine-age aesthetic. Materials are used for clear expression of the style. Exaggerated vertical forms celebrate corners or entrances, and interrupt strong horizontal bands of fenestration, protruding balconies and embellished parapet walls with hidden flat roofs, often with curved forms. Proportions are mostly horizontal. Doors and windows are made of steel.

Modernism

Resulted from a dissatisfaction with revivalist architecture and elaborate decoration. The idea of 'form follows function' was invented. This resulted in a minimalist aesthetic, where the materials, structure and function of the building were emphasised rather than any applied decoration.

Contemporary

More eclectic and varied styles emerging after World War II, with an abundance of building materials available worldwide. Many different revival styles or interpretations of styles have been developed since.

HOW TO USE A SPECIFIC STYLE AS A DESIGN INFORMANT

Character assessment involves the careful study and analysis of all elements, and combinations thereof, that contribute to the spatial quality and special character of a heritage context, including:

- Understanding the existing/historical style of a building and the predominant style in the context, e.g. art deco
- Preserving any existing original or authentic period features
- Recognising the mix of styles and historical layering
- Avoiding pastiche or copying
- Drawing on information such as scale, height and datum lines as design informants to establish design responses or criteria for appropriate design in the heritage context.

B. Assess the orientation and siting of buildings in a particular heritage context

Orientation and siting refer to the placing and positioning of buildings and/or structures on a site in relation to the topography, contours, site conditions, property boundaries, surrounding buildings and streets. It often relates to the site's microclimate, such as the direction of the sun, prevailing wind, and views.

The placement of new buildings in a heritage context should be compatible with the context and acknowledge the existing settlement pattern. A few general guidelines follow below:

- The orientation and siting of new buildings should reflect existing buildings in the immediate vicinity of the property and the streetscape. It is important to note the setback distance from the street boundary as well as lateral (side) boundaries, as this often creates a pattern in an area that should be followed. Sticking to setback distances will help new buildings fit in comfortably with their receiving environment.
- In many heritage areas, the building is orientated parallel to property boundaries and is set back a similar distance from the street as its neighbours.

Orientation and siting of buildings in response to a sloping site.

The traditional response to sloping sites in many heritage areas is cutting-and-filling and building small retaining walls to minimise changes to existing landforms. This results in buildings that 'step down' the slope, which means that the ground level of many buildings in heritage areas is close to the natural ground level. This helps break up the mass and visual impact of the building and is generally considered an appropriate approach.

Stone retaining walls create terraces for houses and gardens with a close link to the site topography.

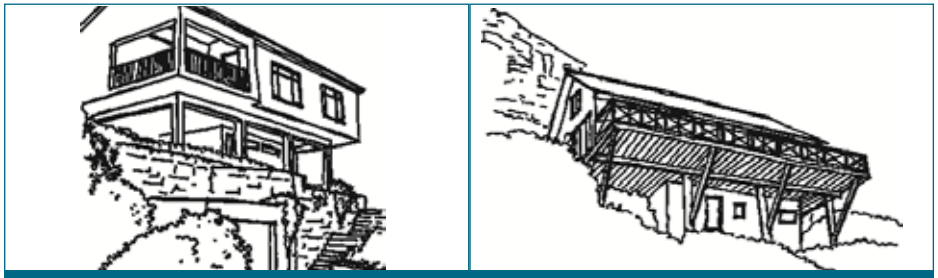
Existing stone retaining walls and terracing should be restored and used as a design informant for alterations and new construction.

Existing stone retaining walls should be retained and incorporated into new designs.

As retaining walls made of large, interlocking blocks are uncharacteristic of many heritage areas, they are considered inappropriate. The design and materials selected for retaining walls should be in keeping with the character of the existing structures of the heritage area.

Interlocking-block retaining walls are visually inappropriate. Rather use natural stone terrace walls and planting.

The use of stilts or open columns on the underside of buildings is generally uncharacteristic of many heritage areas and is, therefore, considered inappropriate. On the other hand, the use of masonry or stone plinths at the base of a building 'grounds' the building visually and architecturally, and is the correct approach.



Buildings on stilts or open columns are uncharacteristic in heritage areas.

C. Assess the interface between buildings and the street, including setback distances, the scale and design of boundary walls, verandahs, balconies, garages and carports

The way a building, space or wall engages and interacts with the street affects the character of the street and creates a particular heritage environment.

'Interface characteristics' or 'edge treatments' describe the transition between the street (public space) and its adjacent land uses and structures (private space). Therefore, when assessing the character of areas, it is important to pay attention to:

- building frontages, including verandahs, balconies and pergolas (including ground-floor fenestration and doors);
- boundary enclosures of private property, including gates, carports and garages; and
- the distance between the building frontage and the street boundary (i.e. setback distance).

Houses, with loggias and verandahs, set back from the street and with front gardens.

Setback patterns, similar to the orientation and siting of buildings, often define the character of a particular street or area. The space between the street and buildings is often layered with similar architectural elements.

Row of single houses with an established setback distance from the street.

Terrace houses with similar established marginal, if any, setback distance.

The setback distances, boundary walls and fences, verandahs, pergolas, stoeps and balconies of the proposed building should be compatible with the context.

Boundary enclosures are the defined thresholds between the public (street) and private space (home), and are important contributors to the character of the streetscape in a historic context. Therefore, boundary enclosure patterns and details in a heritage context should be assessed and conserved.

Boundary walls in heritage areas are generally low and/or visually permeable. This not only allows views of the building, but also adds to the character of the streetscapes of such areas.

The retention and restoration of historically significant boundary walls and gates should be encouraged. Should additional height be required, an added layer to the rear of a significant enclosure is preferred to altering the original enclosure. (Also see the section on security installations.)

A new pedestrian gate placed to the rear of the historical gate.

Wall heights may be increased with additional brickwork and/or fencing in keeping with the original enclosure, where permitted.

The reuse of original historical fabric, such as column heads and cast-iron fencing, is encouraged.

To increase the height of the original low wall, columns were extended, more brick courses added, and the column heads and fencing reused.

Any new boundary enclosures should be designed to add value to the immediate environment and heritage property, and should not detract from the heritage resource and its identified special qualities.

Visually permeable fence with planting behind.

Height, width, proportions, materials, entrance gates, permeability and detailing should be consistent with the existing precedent. Check boundary wall and fence policy/DMS requirements for allowable heights and visual permeability.

Inappropriate blank wall.

Should the relocation of a pedestrian gate be permitted, it should be in keeping with the period and style of the existing historic house and/or the boundary wall.

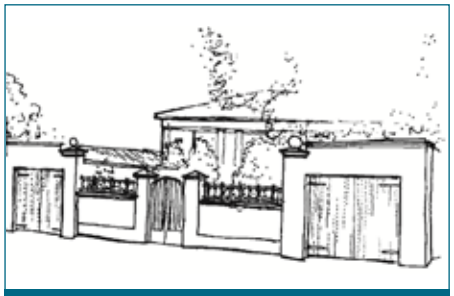
Inappropriate carport.

Garages, carports and on-site parking

Generally, properties in a heritage context have no garages, or garages are mostly single with outward-swinging, painted timber doors. However, the increasing need for on-site parking and garages is rapidly changing the character of some significant historic areas.

While the replacement of front gardens with garages, carports or on-site parking is strongly discouraged, the following requirements should be met if such parking facilities are essential:

- The building of garages, carports and on-site parking should not be to the detriment of significant historical fabric, such as verandahs, boundary walls and/or mature trees.
- The negative impact of a garage or carport on the street boundary may be reduced by setting it back from the boundary wall or main street facade, allowing the existing boundary wall or fence to remain visually dominant. This will also improve access to the garage and protect pedestrians on the pavement.



Two single garages at either side of the property, maintaining historic relationships between house and street.

- If a double garage is required, two single garage doors, separated by a masonry pillar, are considered appropriate. This will reduce the scale and impact of the garage on the streetscape.
- A roof terrace above a garage on the street boundary should be set back to reduce the additional height such a feature may cause.
- Where on-site parking is required, keeping with the period and style of the vehicular gates should be in the existing historic house and/or boundary wall.
- Where a carport is required, an open-structure pergola with planting is encouraged.
- When permitted, roofed structures should be in keeping with, or subservient to, the prevailing roof forms of the area.

D. Assess the scale, massing and height of surrounding buildings as well as the building envelope.

'Scale' refers to the size of a building in relation to the surrounding buildings and spaces, including the streetscape. 'Massing', in turn, refers to the perception of the general shape, form and size of the building and its overall configuration.

The scale and massing of a proposed addition or new building must be sensitive to, and compatible with, the pattern of historical development in that area.

ASSESSING THE PATTERNS AND DESIGN INFORMANTS OF THE BUILT FORM

- What are the existing scale, massing and height of buildings on the site or immediately adjacent to it, and what are the general massing patterns in the precinct and broader area?
- What are the extent and spatial character of the spaces between buildings?
- Are there significant heritage buildings or other structures in close proximity that should inform datum lines for new architectural features or setbacks?
- How does existing development in the immediate area respond to human beings and the pedestrian environment, and can this be improved or enhanced?
- Are there important view corridors or landmarks that require particular massing and height restrictions?

The scale and proportion of houses respond appropriately to human beings, to each other, and to the street.

The bulk and massing of a house overpowering the neighbours.

DESIGN GUIDANCE

- The scale and massing of new built elements should consider and be sensitive to the architectural, historical and aesthetic qualities of the site and its context.
- New buildings should be sympathetic to their historic neighbours, and should complement and enhance streetscapes and not detract from the historical urban landscape.
- Additions to existing heritage buildings should be visually recessive in terms of scale and form, and new volumes should be less dominant than the main building.
- The impact of large-scale developments and large buildings on the pedestrian environment must be managed to retain active street frontages and visual permeability.
- Large-scale developments on urban blocks must take into account existing pedestrian movement patterns and should neither disrupt fine-grained urban fabric nor add barriers to pedestrian movement and access.
- New buildings should be of a similar scale to surrounding buildings that are characteristic of the heritage context. Where this is not feasible, appropriate mitigation should be incorporated to integrate the scale and massing of the new building with its receiving environment, both spatially and visually. Options for mitigation include vertical setbacks at appropriate levels, the use of lightweight or transparent finishes and materials, the introduction of vertical and/or horizontal facade articulation, the referencing of typical existing facade rhythms in the context, or the fragmentation of building envelopes into several smaller forms to minimise the visual impact.
- Heights of new buildings or additions in heritage contexts should be sensitive to existing patterns of fine-grained and low-rise environments.
- The protection of significant views, visual linkages and view corridors is another essential consideration in determining appropriate building heights.
- The impact of the scale of new interventions on significant heritage structures, landmarks, sensitive streetscapes and urban focal elements needs to be considered.
- In terms of existing development rules, permissible building height is defined either by a number of storeys or by an absolute height in metres. Note that permissible heights may not necessarily be achieved along some streetscapes with conservation-worthy historical fabric, or other heritage or scenic-drive protections.

E. Assess the pitch and design of roofs

Roof profile, colour, design, scale, proportion, pitch and material contribute significantly to the character of a historic area. Therefore, the pitch, form and colour of the roof of the proposed addition or new building should be compatible with the particular context. Changes to the shape, form or materials of any roof need to be introduced with care so as to preserve the character and integrity of the individual buildings as well as the streetscape.

Historic buildings in a heritage area are most likely to express the architectural character of the area and should be used as precedent in terms of roof design.

The following assessments should be made:

- What is the predominant roof type in the area? Are the roofs flat with parapet walls? Are they hipped or gabled? Are they the asymmetrical, hipped metal roofs typical of Victorian terraced houses?
- Are there generally stoeps or verandahs in the area? How are they roofed? Does the pitch on the verandah roof differ from the pitch on the main roof?
- What materials and colours are generally used?
- What are the predominant pitches, heights and widths of roofs and/or dormer windows?
- How have the roofs of the historic buildings been designed to avoid the unnecessary obstruction of views and light flows to neighbours?
- Determine your space requirements. Must the whole roof be removed and a new floor added, or can the existing roof space accommodate the spatial needs? Keep in mind that it can be very difficult to add on or change an existing roof without major remodelling or redevelopment.

Typical flat roofs with parapet walls in the Bo-Kaap.

DESIGN INFORMANTS FOR THE APPROPRIATE DESIGN OF NEW ROOFS

The following design informants/ guidelines should be applied for the construction of new roofs and double-storey additions:

- The existing roof of a historic building should be retained, and any new additions should have a roof that is clearly subsidiary to the main existing roof. This can be achieved by, for example, using lean-to roofs at the back of the building.
- Buildings that form part of a semidetached or terraced/row structure must retain their existing roofs, specifically the pitch and the ridge height, as these affect the adjacent attached units. It is particularly important to retain the parts of the roof that are visible from the surrounding streets. It is often possible to add a dormer window at the back slope of the roof to create additional living space.
- Generally, retaining an existing roof and converting the roof space into a loft room is preferred to increasing the height of the roof, changing its pitch or adding a second storey.

Roof space converted into loft room, and well-scaled dormer inserted.

- The design of the roof should follow the predominant patterns and materials of the historic buildings in the area, for example tiled hipped roofs at a high pitch, corrugated metal roofs with gables, or thatched roofs.

Typical gabled roofs of Victorian terraced housing.

- Avoid new roof designs that are completely different from most roofs in the neighbourhood, for example steep mono-pitches, high gable walls, flat concrete roofs, barrel-vaulted roofs or barn-shaped roofs.

Avoid new roof designs that are contextually inappropriate.

DESIGN INFORMANTS FOR DORMER WINDOWS, GABLE WINDOWS AND SKYLIGHTS

The following are guidelines for the design of roof windows:

- Dormer windows can be built into the roof, built up from the exterior wall, or can start partially below the ridge line. Identify the types of dormers that have been used on the building and in the area. The dormers must be sensitive to the existing roof, which must remain dominant.
- Not all roofs can accommodate dormer windows. For example, the roof pitch may be too low to comply with legal minimum floor-to-ceiling heights. Changing the height of the main roof may provide better internal space than installing a range of new dormer windows.
- To reduce the scale and impact of dormer windows on a roof, they should not exceed a width of 1,5 m for larger roofs or 1,2 m for smaller roofs. Dormer windows should not extend up to the apex of the roof and should remain subsidiary to the main roof.
- The number of dormer windows or skylights should be restricted to avoid crowding the original roof with too many openings, and to allow 'breathing space' for other roof elements, such as chimneys, gables and turrets.
- Dormer windows should be matching in size and style, and be evenly spaced.
- Dormer windows can highlight important elements of the house, such as by placing them over front doors or above bay windows. The layout of the existing building will give clues as to how this could be done.
- Existing, original roof elements, such as fascia boards, timber fretwork and finials, must be protected, restored and replaced once new dormer windows have been fitted.

New dormer window positioned to reinforce strong symmetry of house, and detailed sympathetically.

- Small windows serving the roof space can be placed in gable walls. Proportionally, they should not be bigger than a quarter of an existing window below.
- Skylights work best when not visible from the street.

Poorly scaled and designed dormer addition.

Oversized dormer.

DESIGN INFORMANTS FOR ROOF MATERIALS AND COLOURS

Materials and detailing should match those of the existing buildings, or interpret them in a contemporary manner. These are some points to consider when choosing materials and colours:

- Slate, tiles, corrugated iron and thatch are typical materials found in heritage areas and have their own, inherent natural colours, for example dark greys or terracotta.
- For main roofs, use corrugated iron rather than commercial, ribbed metal sheeting. Dormer windows should be clad in lightweight material such as timber or glazing.
- To prevent glare, corrugated iron roofs should be painted in sympathetic natural colours, such as shades of grey or deep green. Bright primary colours and white or very light colours should be avoided if uncharacteristic of the area, as they are reflective and can cause disturbance to neighbours.

DESIGN INFORMANTS FOR FLAT AND LOW-PITCHED ROOFS

Low-pitched roofs screened with parapets are common in older residential areas of Cape Town, such as De Waterkant, Bo-Kaap, Woodstock and Observatory. Consider the following guidelines:

- The parapets are often decorated with plaster cornice mouldings, which should be retained and, where necessary, repaired. New buildings should be provided with new mouldings that are simpler than the historical mouldings.
- In certain instances, additional floors should be set back behind the parapet to reduce their impact on the street and maintain the original roof line.

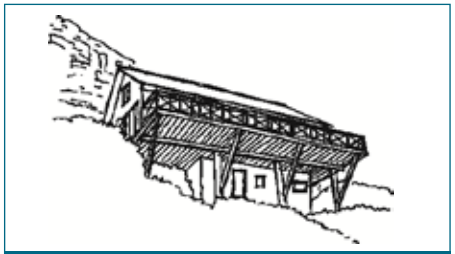
Any permitted additional floors should be set back so that the original, historical parapet lines are maintained.

DESIGN INFORMANTS FOR ROOF DECKS AND ENTERTAINMENT DECKS

In most areas, timber decks extending out from buildings have little historical precedent and can easily disrupt the relationship between street and building. The following guidelines are suggested:

- Covered stoeps and verandahs used to make the most of views and to link the building to its outside space should be integrated with the overall building design.
- Any permitted flat-roofed areas for outdoor entertainment should be set back from the original parapet lines.
- No glass balustrades should be installed atop historic buildings. Install simple steel handrails, which must also be set back from the original parapet lines.

Rather than insensitively designed add-ons, roof decks and outside entertainment, areas should be integrated with the existing building style.

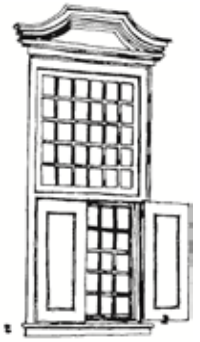


An example of an inappropriate deck extension that obscures the heritage resource and affects the heritage setting.

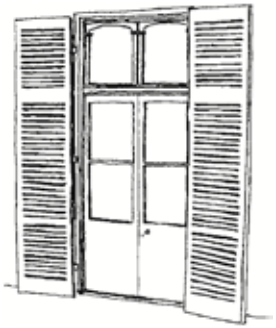
F. Assess the proportions of windows and doors

Proportion is the relationship between the height and width of the building and its various elements, such as windows and doors. These relationships and other inherent patterns, such as fenestration, need to be observed and identified. Indiscriminately replacing original doors and windows with standard off-the-shelf items can severely affect the significance of a heritage place. Therefore, the replacement of any windows and doors should adhere to the following guidelines:

- The proportions of the building and its windows and doors should be compatible with the particular context.
- Existing door and window lintel heights should be retained.
- Existing door and window widths should be retained, and replacement items should be purpose-made to fit.
- Note that the heights of windows and doors in historic buildings are not necessarily aligned. Windows are often placed higher and should not be adjusted.
- Style-defining elements, such as vertical fenestration patterns or continuous horizontal bands of fenestration, should be repeated.
- Original window and door divisions do not necessarily have to be imitated, but can be reinterpreted in a contemporary way.



A Cape Dutch window with vertical proportions and small panes.



A Victorian patio door and fanlight with vertical proportions and larger panes.

A Bo-Kaap street view showing the repetition and rhythm of vertically proportioned fenestration. The use of horizontally proportioned windows or doors is considered inappropriate in this setting.

Clifton bungalow area with stone plinths and timber-clad cottages. The introduction of too many foreign materials threatens the unique qualities of the heritage context.

G. Assess the dominant building materials and colours

The materials and colours of the proposed building should be compatible with the particular context. While it is true that more building materials have become available, and that construction techniques have changed, certain characteristic elements and colours that define a unique setting or neighbourhood must still be used, albeit in a contemporary way. Therefore, the following is advised:

- Materials and colours should match those of the existing heritage context, or be interpreted in a contemporary manner.
- In specific neighbourhoods, plastered finishes should be applied rather than inappropriate face-brick walls.
- Stone plinths, retaining walls or boundary walls that add character to a neighbourhood should be retained for uniformity.
- Traditional timber joinery should be retained. Doors and windows in need of repair should be pieced in rather than replaced with inappropriate aluminium units.
- Avoid materials foreign to historic environments, such as glass balustrades, precast concrete walls, shade cloth and metal roller doors.
- The filling in of suspended timber floors with concrete is not recommended, as the crawl spaces beneath are meant to ventilate the building in order to prevent damp.

A Victorian corner shop with a cast-iron balcony, cast-iron railings, elaborately decorative parapets, vertically proportioned shopfronts and windows, and intricate fretwork. Any insertions should carefully consider these delicately proportioned features. Over-scaled insertions in unsuitable materials will detract from the significance of this resource.

H. Identify distinctive detailing and special features

Special features such as verandahs, balconies, chimneys, roof finials, plaster mouldings and quoining, as well as internal elements such as architraves, picture rails and ceilings, should be retained, as these all add to the character of a historic building.

While any original features should be preserved (and may be restored where required), the addition of any new elements should be considered with care. Therefore, having assessed any distinctive detailing and special features of the original heritage resource, a design approach can be formulated depending on the significance of the resource itself.

The conservation process to be followed can include various options:

- Preservation of the original elements, and restoration where required
- Adaptation of the heritage resource in keeping with the existing style
- Adaptation of the heritage resource with contrasting elements that respect the style, character and patterns of the original resource
- New insertions can be stylistically in keeping with the character of the heritage context, or be contrasting and clearly contemporary. Nevertheless, the aim should always be to enhance the surrounding context, and not detract from its significance.

I. Understand the underlying cultural landscape

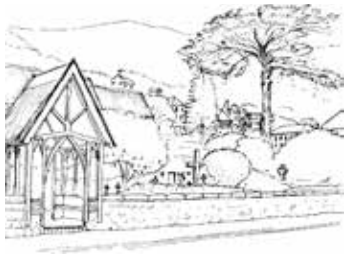
Cultural landscapes and historical vegetation add value to environments by enhancing character and providing a sense of place. Mature plants and historical vegetation help create the unique historical character of the Cape Peninsula and surrounds by illustrating the passage of time and the value invested in the unique, diverse and dramatic landscape we live in.

WHAT ARE CULTURAL LANDSCAPES?

The term 'cultural landscapes' is defined as "the combined works of nature and man". It encompasses "landscapes, historic places, sites and built environments" as well as the "long processes" of historical development that contribute to a sense of identity at a national, regional or local level (ICOMOS Cultural Tourism Charter, 1999).

A cultural landscape is a modified landscape. Therefore, it includes both 'built' townscape evolution and historical modifications through land uses such as agriculture. Historical vegetation is an intrinsic and highly visible part of the cultural landscape, illustrating the intentions of those who planted it. Over time, the following cultural landscapes and historical vegetation have become valuable to various communities in different ways:

- Avenues, squares and parks surrounded and defined by old trees often reflect past settlement and planting patterns. As natural elements in the landscape, these have enduring cultural value to local communities.
- Designed and formal gardens
- Places and vegetation of symbolic value, e.g. the Slave Tree
- Groups of trees planted for shade or as windbreaks, as well as old watercourses often reflect past agricultural activity and provide historical depth to environments
- Historical domestic architecture and gardens
- Built environments that respond to, and draw aesthetic value from, their landscape contexts
- 'Buffer strips' that were intentionally planned to keep different cultural communities apart bear evidence of historical social and political power relationships
- Areas with rural characteristics, such as farmscapes



Formal planting in cemetery, Kalk Bay.

Front gardens and landmark palm tree reinforce vistas in Mowbray.

LOCAL EXAMPLES OF CULTURAL LANDSCAPES

The Cape is blessed with a rich natural context, which, together with the various historical settlement patterns, creates a cultural landscape of scenic drama and historical interest. These are some of the environments that contribute to our cultural landscape:

- Designed landscapes: Rhodes Estate, Devil's Peak
- Historical and designed domestic gardens: Welgelegen, Mowbray
- Tree-lined historical amenity spaces: The Glen, Camps Bay
- Wetlands used for amenity purposes: Khayelitsha wetlands
- Historical water channels and watercourses: Government Avenue in the Company's Garden in central Cape Town

- Significant avenues of trees: Rosmead Avenue, Kenilworth
- Historical settlements, forms and agricultural patterns: Rural Philippi
- Scenic routes and areas of outstanding cultural value: Boyes Drive, Kalk Bay
- Promenades: Gordon's Bay
- Durbanville Hills cultural landscape

Groot Constantia farmlands.

Stone pines at The Glen between Lion's Head and Table Mountain.

THE IMPORTANCE OF TREES AND VEGETATION

Deliberately planted vegetation is an integral part of the cultural landscape. Different cultures have had different cultural, aesthetic, use and amenity requirements, which are reflected in the different trees and historical vegetation planted over time. Many trees planted in heritage areas were exotic trees that prospered in a Mediterranean climate, such as stone pines and oaks. The hybrid or composite qualities of historical and indigenous vegetation enrich the unique Cape cultural landscape.

Planted avenue of trees in Newlands.

REGULATIONS PROTECTING TREES

All mature indigenous and exotic trees, hedges and landscape features in a proclaimed heritage protection overlay zone are protected in terms of the City's Municipal Planning By-law, and may not be interfered with or removed without first obtaining City authorisation.

The City will assess proposals for the removal of vegetation based on the vegetation species, size, health, vitality, its cultural significance, and its impact on the landscape. To this end, the City may ask for a tree survey, a landscape plan, tree protection measures and a mitigation planting plan.

In addition, the National Forests Act 84 of 1998 protects certain indigenous tree species such as the milkwood and yellowwood. These species may not be interfered with or removed without obtaining a permit from the relevant state department.

Blue gums and stone pines are exotic trees that contribute greatly to the cultural landscape of the Cape.

THE PROTECTION OF SIGNIFICANT EXOTIC TREES

Few indigenous tree species in the Cape can cope with the harsh climatic conditions outside protected ravines. Over time, exotic trees, which were able to grow and thrive in a Mediterranean climate, were introduced. Some of these exotic trees have been an integral part of the cultural landscape since their introduction to the Cape, in some cases as early as the 17th century, and now have heritage value. Some examples

of trees that were introduced early in the history of the Cape colonial settlement, and which add amenity and iconographic value to the cultural landscape of the Cape Peninsula and surrounds, are stone pines *(Pinus pinea)*, oaks *(Quercus spp.)*, plane trees *(Platanus x acerifolia)*, blue gums *(Eucalyptus globulus)*, poplars *(Populus spp.)*, Norfolk pines *(Araucaria heterophylla)*, palm trees *(Washingtonia robusta)* and camphor trees *(Cinnamomum camphora)*.

These trees are not invasive and contribute significantly to the cultural landscape of the Cape, both in key clusters and avenues, as well as individual specimens.

3. CONSERVATION PROCESSES AND APPROPRIATE RESPONSES IN A HERITAGE CONTEXT

'Conservation' refers to all the processes of looking after a heritage place or context to protect its cultural significance. Therefore, it includes the processes of maintenance, preservation, adaptation, restoration and reconstruction, or any combination of these. It also includes the management of related places and objects to ensure that they continue to contribute to and enhance the significance of a heritage place.

To fully understand the nature and significance of a heritage resource that may be affected by development proposals, one needs to assess its defining heritage characteristics. This will inform any preservation (maintenance and repairs), adaptation (including alterations and additions) or infill and other interventions (new work/insertions) in a heritage context.

While not all of these processes may require a formal heritage application, some general principles are provided below to help you formulate an appropriate response.

3.1 Preservation (maintenance and repairs)

Look after your old building correctly to ensure that you retain its historical value and interest, and that it remains an asset to the area. This also plays a significant part in maintaining and increasing its financial worth. Often, small interventions such as painting in an attractive colour scheme, replacing inappropriate windows and doors with historically appropriate ones, or recladding a roof with an appropriate roofing material, can significantly enhance the financial and aesthetic value of your old building.

- Understand your old building. Take a good look at the building and try to discover the original uses of the rooms, how the structure was originally built, its early finishes, and the nature of subsequent changes.
- Do some historical research. Old records might provide inspiration on how to restore, or could shed light on previous applications.
- Keep on top of routine maintenance. Clean gutters, repaint timber and masonry, treat rusted materials, keep water away from the building, open blocked air vents and remove invasive roots.
- Use matching and traditional materials and profiles. These are not only technically preferable, but generally also look the best. Do not use inverted box rib (IBR), tile or Canadian pattern roof sheeting on historic buildings.
- Carefully consider colours and finishes. Older buildings are often more appealing if their colour schemes reflect their period and style of construction. Generally, joinery should not be stripped bare, but should remain painted, unless it is teak or another hardwood.
- Avoid over-restoration.
- Avoid mock reproductions.

3.2 Adaptation (alterations and additions)

Once a thorough character assessment has been done, alterations and additions should satisfy the following requirements:

- They should respond sympathetically to the character and proportions of the existing building.
- They should be similar in scale, and not dominate neighbouring properties.
- The architectural language of the alterations or additions should not be dominant.
- Original features such as verandahs, boundary walls, decorative timberwork, plaster mouldings, fascia boards, roof shape and materials should be maintained or restored.
- If any architectural feature or element, such as a timber gate, needs to be replaced, it is important to maintain the historical character and scale of the original item. It could be replaced with an identical design, or with a modern version of similar materials, proportions and scale.
- Awnings, lamps, signs and other elements should be carefully chosen to fit the historical setting.

- Mature trees, hedges and other existing features of the landscape, such as boulders, stone retaining walls or terraces, should be retained and sustainably maintained to ensure their longevity.

Should the City be concerned about the appropriateness or sensitivity of a proposed development to its environment, it can ask for further, independent investigation, specialist reports or an impact assessment. Pre-application consultations with your local Heritage Resource Management district office are advised.

3.3 New insertions

Carefully consider the relationship of the new development to the existing buildings and townscape around it. New buildings should satisfy the following requirements:

- The positioning of the building on the site should follow earlier and existing patterns of development. For instance, the building should be positioned square to the site and parallel to site boundaries. The setbacks from boundaries should also be consistent.
- The form, volume, massing, scale and height of the building should be sympathetic to neighbours and follow the general development patterns in the area.
- The choice of materials and colours should be based on the traditional materials and colours in the area.
- Door, window and facade proportions should be sympathetic to those used in existing buildings.
- The roofscapes, boundary treatment, landscaping and planting should be carefully considered, and should follow the original development patterns in the area.

If your specific building activity is not mentioned here, or if you are still uncertain as to whether or not you need building plan approval, please contact your local Heritage Resource Management district office. Turn to the final section of this booklet for a list of district offices and their contact numbers.

3.4 Advertising and signage

Carefully consider the introduction of advertising and signage in a historic context, as its placement, materiality and size could negatively affect heritage resources and their significance. Furthermore, as building use may change over time, which may require a change in advertising or signage, adaptable signage alternatives should be considered to reduce any potential impact on, or damage to, the resource.

3.5 Security installations

Security measures can have a dramatic effect on heritage buildings and the special character of an area.

Naturally, most heritage properties were created without consideration for modern security needs. Therefore, the design of security measures needs to take the features of heritage buildings into account, providing the designer with an opportunity to explore and express the architectural character of the building. Security measures should also not be to the detriment of good street interface and the streetscapes of heritage environments.

SECURING THE BOUNDARY: VISIBILITY AND SURVEILLANCE

Visually permeable boundary enclosures allow views of the building beyond, and ensure surveillance by neighbours. This permeability also creates a sense of 'ownership' of the public domain among residents and makes the area safer and more enjoyable. Moreover, it ensures good views of the property and the street from inside the building.

Inappropriate high solid wall.

High, solid walls can make for a bland and hostile street environment. Ironically, while high and solid walls make people feel safer, they are also preferred by intruders, as they make a property difficult to police from the outside.

Visual permeability incorporated into the boundary enclosure.

As a guide, use visually permeable metal gates rather than solid doors for vehicular and pedestrian entrances.

Visually permeable pedestrian gate with planting for privacy.

Should additional height be required, an added layer to the rear of a significant low historical wall is preferred to altering the original enclosure. A vertical slatted timber or palisade fence in keeping with the character of the site could be erected directly behind the existing low boundary wall. Other fencing options can be discussed with the City.

Selectively planted, high and dense hedges or other vegetation directly behind existing or new low walls is an environmentally sensitive device to obtain more privacy and security. Defensive planting, such as thorny Kei apple bushes or other plants with spikes, thorns and prickles, may be used as effective security barriers.

In certain instances, it may be permissible to raise a low wall, provided that the character of the existing wall is retained. Most low masonry or stone walls can be raised by constructing a timber or metal (palisade) fence. This should be visually permeable and permit a visual link between the building and the street. The pale heads can be made in various shapes, in keeping with the character of the house and area. Splayed pales are discouraged.

Electric fencing, where permitted, is visually permeable and can be discreetly placed vertically above the boundary wall. (Avoid installing the wiring at an angle.) Metal support rods should be painted black to reduce their visual impact.

Unobtrusive deterrents such as commercially produced spikes can be installed around downpipes or along the tops of walls. These spikes are available in designs that are compatible with the character of heritage areas.

Spikes on coping.

SECURITY FOR DOORS AND WINDOWS

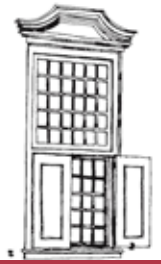
Traditionally, front doors were seen as an important element in the interaction between the private and public worlds, and many older buildings have articulated and elaborate front doors.

For security at the front door, a visually permeable metal gate is the best device. If treated correctly, it will not visually overpower the old door. The security gate can be installed to the inside or outside of the front door. The colour of the gate should take its cue from the colour of the door.

Any security gates should aim to enhance the architectural character of the heritage building. In some instances, new doors and the enclosure of verandahs may be permitted for security reasons. Concertina-type sliding security gates should be avoided.

Many historic buildings have burglar bars fitted to basement windows. Traditionally, these burglar bars were square or round iron bars, painted black, and built into the window reveals. Here are a few guidelines with regard to burglar bars:

- To reduce their impact on the character of the windows, burglar bars should preferably be fitted to the inside of the window frames.



Unobtrusive internal dark burglar bars in keeping with the glazing pattern of the window.

Many older buildings still have timber shutters, which can be effective security devices. Timber shutters, both internal and external, were widely used for doors and windows in older buildings to screen the sun and regulate the inside temperature.

- External bars that protrude beyond the window reveals, or overlap onto the external walls, can easily be visually disruptive. These types of burglar bars must be very carefully designed.
- Another unobtrusive security solution is the use of transparent polycarbonate horizontal bars.
- Dark-coloured burglar bars that are made with divisions to match the window mullions and transoms are less visible from the outside.

Internal shutters usually had solid folding panels with various control positions. Keep the following in mind:

- New shutters for historic buildings should follow the examples found on other older buildings.
- If shutters are in a poor condition, they should be repaired rather than replaced or removed. Ironmongery items such as hinges, shutter hooks and catches are available in traditional designs from specialist ironmongery suppliers.
- Any existing plaster mouldings should be carefully protected when fitting new shutters.
- In addition, laminated safety glass can be installed in windows and doors. The level of security provided by the glass depends on the thickness of the inner layer of film specified by the designer.

Light fitting in keeping with the heritage context.

LIGHTING FOR SECURITY

Lighting improves safety and security at night and is a deterrent to intruders.

Light fittings are traditionally positioned on/against piers or columns at entrance gates, or fixed to the side of the wall.

These are some pointers regarding lighting:

- The choice of light fitting is very

important in a heritage context and should be in keeping with the character and style of the house. Spotlights are generally considered inappropriate for historic areas and buildings. Bright security lights should only be used if connected to movement detectors, so that they switch off automatically after a few minutes.

- Lighting can also be used creatively to light buildings and trees, adding interest and value to the area.

ADDITIONAL SECURITY MEASURES

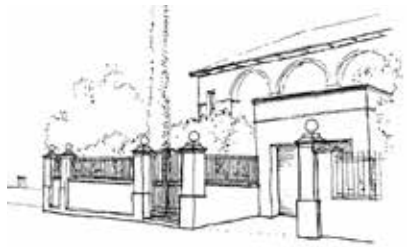
The following are simple precautions and devices for improving security:

- If needed, low-hanging tree branches over roofs can be cut back, with the City's permission.
- Spaces in gardens or buildings that can serve as hideouts for intruders can be closed off.
- Alarms can be installed, and signs (one sign per boundary) can advertise that this security measure is in place. Signs should be carefully positioned to be visible, though as unobtrusive as possible.
- An intercom can be installed at the front gate to identify visitors, along with a remote electric lock. A locked gate is always a deterrent, even where the gate is low.
- Visible street numbers ensure that buildings are easily identifiable for emergency personnel. The style of the house names and numbers should be carefully designed to be in keeping with the heritage context.

3.6 New planting

Many homeowners enjoy gardening, and their varied choices of trees and vegetation add colour, fragrance and beauty to Cape Town's neighbourhoods. Mature and well-maintained gardens and street planting add significant value and character to individual properties and to areas as a whole. When planning planting and landscaping, use the following as guidelines:

- Protect and enhance the area's planting traditions and general patterns that have an impact on the streetscape, such as avenues, front hedges, planted pergolas and feature trees.
- Continue planting traditions such as colourful creepers on walls, fences and pergolas. These may include Port St. Johns creeper (pink trumpet vine), bougainvillea and begonias.
- Protect and retain natural features such as boulders, watercourses and mature trees.
- Consider the introduction of historical gardening ideas, such as entrance gate arbours, rose gardens, and the planting of frangipani and hibiscus trees at entrances.



Appropriate planting and the maintaining of views onto the building and surveillance by neighbours.

- Retain architectural features in the garden, such as historic gateways and werf (farmyard) walls.
- Retain existing views between the street and the front facade of the property.

For more information on tree management, please refer to the document Best Practice Guidelines: Trees at:

https://resource.capetown.gov.za/documentcentre/Documents/Procedures,%20guidelines%20and%20regulations/Green_Infrastructure_Programme_%20Trees.pdf

4. TERMINOLOGY

Adaptation: Changing a heritage place to facilitate compatible new uses that are different from its original purpose and use. This could involve alterations and additions to suit an existing use, or the upgrading of a building or site. Also known as 'adaptive reuse'.

Conservation: Includes protection, maintenance, preservation and sustainable use of places or objects so as to safeguard their cultural significance.

Cultural significance: Aesthetic, architectural, historical, scientific, social, spiritual, linguistic or technological value or significance. While aesthetic and architectural value can be assessed, other values may require further research.

Curtilage: The enclosed land around a house or other building.

Development: Any physical intervention, excavation or action that may, in the opinion of a heritage authority, change the nature, appearance or physical nature of a place, or influence its stability and future well-being. This includes:

- construction, alteration, demolition, removal or change of use of a place or the structure of a place;
- carrying out any works on, over or under a place;
- subdivision or consolidation of land comprising a place;
- constructing or putting up displays, signs or hoardings;
- any change to the natural or existing condition or topography of land; and
- any removal or destruction of trees, or removal of vegetation or topsoil.

Environment: The immediate surroundings of a heritage place, not limited to the natural environment.

Facade articulation: The way in which different parts or elements are connected on the elevation of a building.

Facade rhythms: The patterned repetition of forms or elements on the elevation of a row of buildings.

Fenestration: The design and placement of windows in a building.

Fine grain: The fine urban pattern or texture resulting from small and frequent property subdivisions.

Form: The overall shape, volume and arrangement of the parts of a building.

Front facade: The external face or elevation of a building that is considered the main elevation, usually where access to the building is gained. Depending on the orientation of the building on the site, the front facade does not necessarily face a street.

Heritage resource: Any place or object of cultural significance.

Historical character: The combination of the particular attributes, characteristics and qualities of a place.

Infill: A new building in an established heritage context. It may be adjacent to a heritage building, in a conservation area, or in a heritage site or precinct.

Informant: Cultural references and contextual information used to formulate design responses or criteria for appropriate design in a given heritage context.

Intervention: A change to the existing building, which could be an extension, renovation or change of use

Landscaping: The planting/vegetation, surface material and ornamental structures that form part of the context of the heritage site.

Massing: The size and volume of a building or structure.

Preservation: Maintaining a place in its existing state, and retarding deterioration.

Reconstruction: Returning a place as near as possible to a known earlier state

by the introduction of new or old (reclaimed) fabric. Reconstruction is based on evidence, not assumptions, and refers back to a specific time period.

Restoration: Returning a place to a known earlier state by removing accretions or reassembling existing elements, without the introduction of new material.

Scale: The size of a building and its elements, and the relationship with the surrounding buildings or landscape.

Setback: The horizontal distance from a building to a prescribed boundary (such as a site boundary) or to another relevant marker (such as the alignment of houses in a street).

Setting: In a heritage context, the area around a heritage place that contributes to its heritage significance and may include views to and from the heritage item. The listing boundary or curtilage of a heritage place does not always include its entire setting. (See article 8 of The Burra Charter.)

Siting: The orientation and placement of a building on a land unit.

Streetscape: The view of the street, typically in an urban environment, and the contribution of one structure in a cluster or ensemble of structures with similar qualities.

Street facade: The external face or elevation of a building that faces a street.

Visually permeable: The extent to which visibility through a boundary wall is possible, whether through voids, fencing, painted steel palisade, wire, cast-iron work, steel railings or similar materials.

5. FREQUENTLY ASKED QUESTIONS

Why does my plan involve heritage considerations if the building is not old?

The heritage values and significance of a site or its larger context or landscape can be negatively affected by new structures. As such, any alterations, additions or new structures that are unsympathetic to the protected buildings or the general character of the area are considered undesirable and require careful consideration.

What about the cost implications of heritage considerations?

Following a sensitive approach to heritage resources does not necessarily make it a more expensive exercise.

How can I benefit from heritage considerations as a property owner?

A sensitive approach to alterations to your existing structure could enhance the financial value of your property.

How can my community benefit from heritage considerations?

Effective heritage resources management could encourage heritage tourism in the area, which could be beneficial to the larger community.

How do I secure my property while remaining sensitive to heritage considerations?

The need to provide security for property (movable and immovable) and residents is a growing concern. Depending on the security measures required, heritage-sensitive alternatives that do not detract from the heritage value of a place can be implemented. See the individual sections under "Security installations" in this booklet, or contact a heritage professional in your local Heritage Resource Management district office.

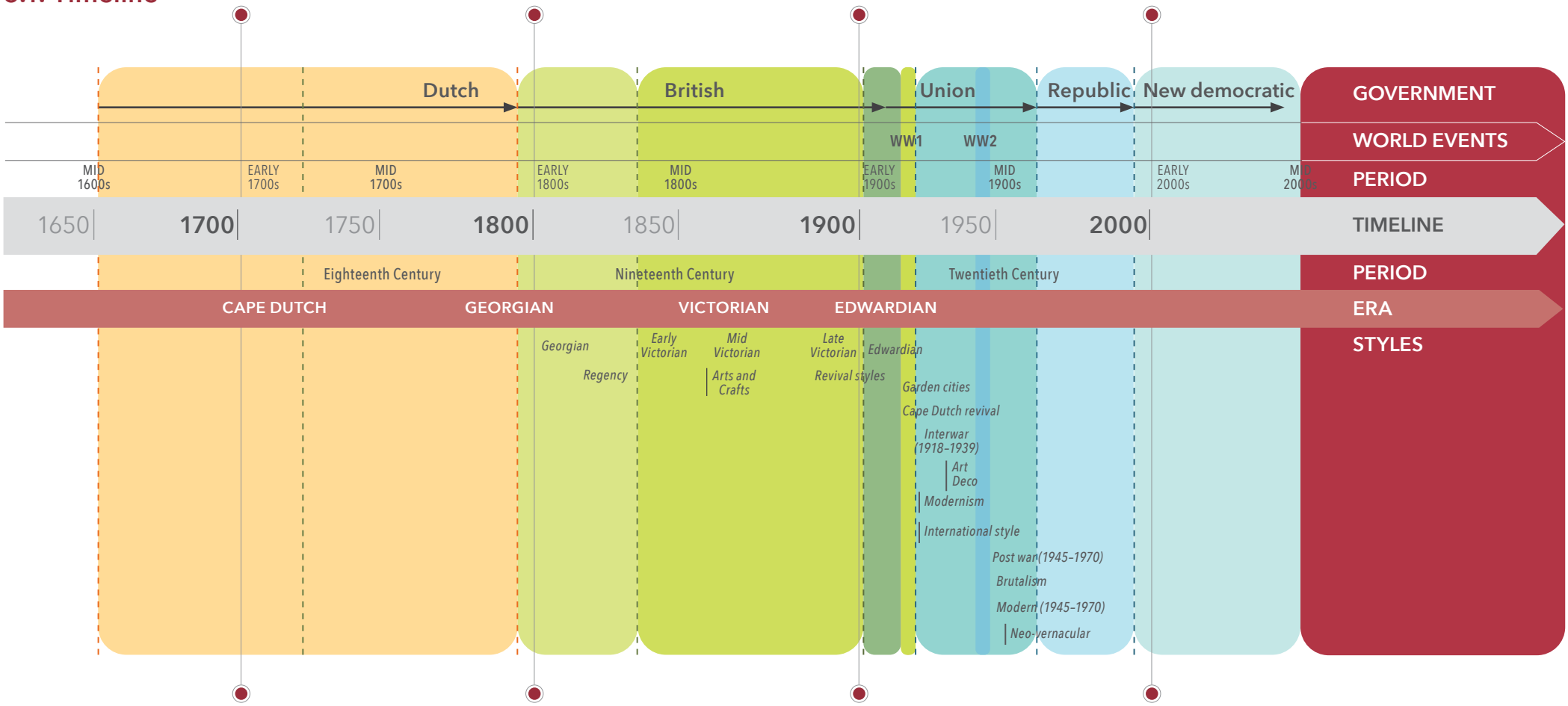
How do I know what expansion options on my property are considered heritage-sensitive?

If unsure, please contact a City heritage professional in your local Heritage Resource Management district office for advice.

What is considered sufficient visual permeability in terms of boundary walls?

There should be continuous vertical or horizontal gaps of 50 mm or wider in the boundary treatment, which should not make up less than a third of the total surface area. Alternatively, continuous vertical or horizontal gaps of less than 50 mm should occupy at least one half of the total surface area in boundary treatment. If unsure, please contact a City heritage professional in your local Heritage Resource Management district office for advice.

6.1. Timeline


Dutch
British
Union
Republic
New democratic
GOVERNMENT
WW1
WW2
WORLD EVENTS
MID 1600s
EARLY 1700s
MID 1700s
EARLY 1800s
MID 1800s
EARLY 1900s
MID 1900s
EARLY 2000s
MID 2000s
PERIOD
1650
1700
1750
1800
1850
1900
1950
2000
TIMELINE
Eighteenth Century
Nineteenth Century
Twentieth Century
PERIOD
CAPE DUTCH
GEORGIAN
VICTORIAN
EDWARDIAN
ERA
STYLES
Georgian
Regency
Early Victorian
Mid Victorian
Arts and Crafts
Late Victorian
Revival styles
Edwardian
Garden cities
Cape Dutch revival
Interwar (1918–1939)
Art Deco
Modernism
International style
Post war(1945–1970)
Brutalism
Modern (1945–1970)
Neo-vernacular

6.2. Character assessment table

CHARACTER ASSESSMENT CHECKLIST

Character assessment criteria	Character assessment: Design informer	Character assessment: What is the design response?
DOMINANT ARCHITECTURAL STYLE		
Note the dominant style		
Note typical features		
ORIENTATION AND SITE		
Distinctive landscape elements and quality		
Topography of site and its surroundings		
Views, vistas and skyline		
Street and subdivision patterns		
Natural features, culture and traditions		
INTERFACE BETWEEN BUILDINGS AND STREET		
Setbacks – front, sides and rear		
Orientation and building address		
SCALE AND DESIGN OF VERANDAHS, STOEPS AND BALCONIES		
Design, materials and colour		
SCALE AND DESIGN OF BOUNDARY WALLS, FENCES, GATES, GARAGES AND CARPORTS		
Design, materials, colour, height, street interface		
SCALE, MASSING AND HEIGHTS		
Scale of buildings		
Massing		
Density (pattern of arrangement)		
Rhythm of buildings and landscape		
Heights and widths		

Character assessment criteria	Character assessment: Design informer	Character assessment: What is the design response?
THE PITCH AND DESIGN OF ROOFS		
Predominant roof type		
Roof form and skyline: ridge lines, roof slopes, parapet lines, chimneys, dormers, skylights		
Roof materials and colours		
PROPORTIONS OF WINDOWS AND DOORS		
Solid to void proportions		
Opening proportions		
MATERIALS AND COLOUR		
Predominant materials and textures		
Predominant colour		
Qualities of light and shadow		
Hierarchy of materials		
DETAILING AND SPECIAL FEATURES		
Distinctive detailing: roof edges, balconies, columns		
Chimney designs		
Framing of openings		
Plinths		
Front doors		
Railings		
Garden walls, fences, gates		
Landscape elements		
THE UNDERLYING CULTURAL LANDSCAPE		
Topography, geology and open spaces		
Retention of views and vistas		
Trees and vegetation		

7. CONTACT DETAILS

For any further questions or advice on making alterations to heritage buildings, please contact your closest Environment and Heritage Management office or send an email to **heritage.management@capetown.gov.za**.

Table Bay District

44 Wale Street, 8th floor,
cnr Wale Street and Long Street, Cape Town
Contact number: 021 400 6525

Blaauwberg District

Municipal building, 87 Pienaar Road, Milnerton
Contact number: 021 444 0561

Helderberg District

Strand administrative building,
cnr Main Road and Fagan Street
Contact number: 021 850 4094

Southern District

Plumstead administrative building,
cnr Main Road and Victoria Road
Contact number: 021 444 1444

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