

## History:

When President Paul Kruger established Pretoria as the capital city of his Boer Republic and proceeded to divide the area into farms which were given to some of his important officials. (Interview by L. Mathole; 1996) The farm Vlakfontein, where Mamelodi is situated today, was his favourite place to get away from his office and relax. He reportedly always took his flute with him, and was known by locals here for his ability to uncannily imitate the songs of birds. One version of the story of the name Mamelodi credits the origin of the name to these melodies. (ibid.)

At the time of the Boer occupation, the area was already home to a Sotho tribe, headed by chief Mogale. (ibid.) This is reportedly how the Magaliesberg Mountains got their name. His compound was situated on the hill above what is today known as Eersterus. The hill housed his home and the valley below provided him with fertile farming land. The hills above what is today Mamelodi, were traditionally used for coming of age rituals for his young men. They continue to be used for such activity to today, although the encroaching settlement of squatters threaten



Fig1: Early housing development, Mamelodi

## FORCED REMOVALS IN PRETORIA 1953 - 1967

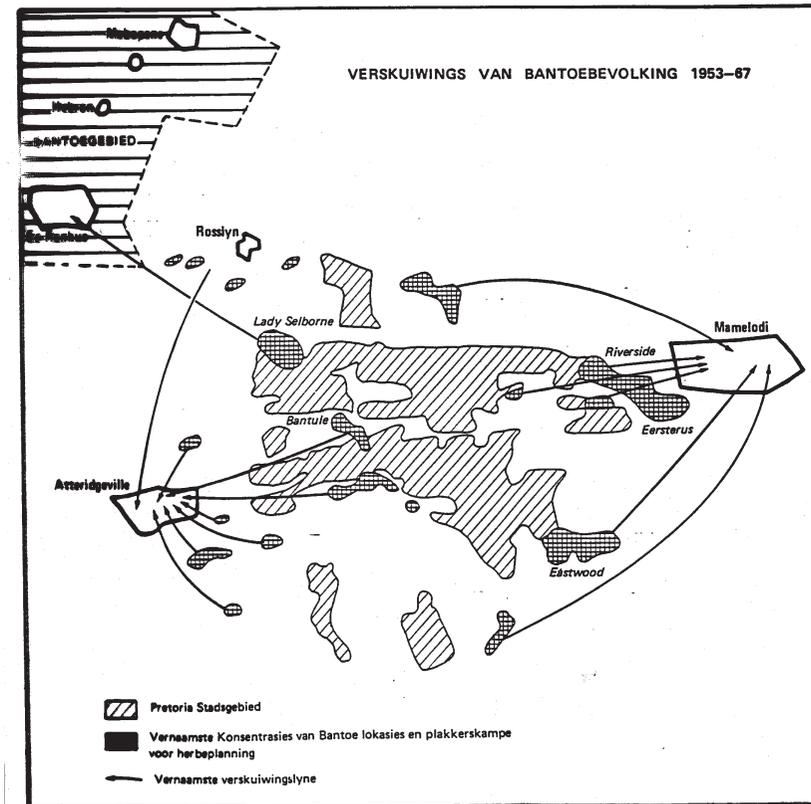


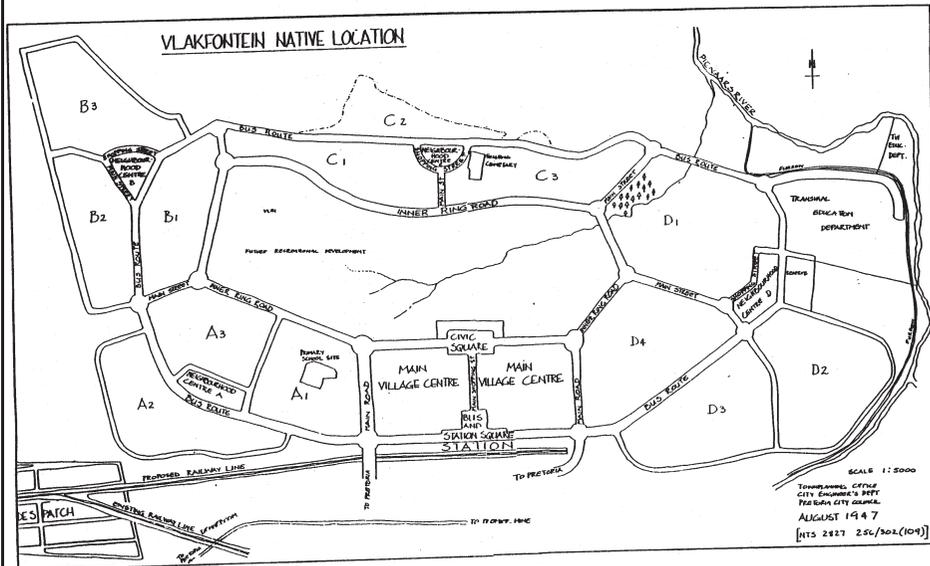
Fig2: Resettlement patterns in Pretoria



Fig3: Eerste Fabriek in 1953



Fig4: The original urban layout of the farm Vlakfontein



Map 2: Vlakfontein Native Location: layout in 1947 (Pretoria City Council.)

these activities, as SeSotho youths are not allowed to be seen by anyone not attending the school for the duration of the ritual (about three months).

In 1947, the first housing in Mamelodi was built, modelled on a Botswanan rondavel. (ibid.) Being urban people, however, the newly relocated residents were insulted by the primitive typology they saw being associated with them and refused to occupy the buildings. These rondavels were subsequently converted to a school and the people took occupation of more geometrically arranged housing that was later built. Today the rondavels remain as a testament to what was once Mamelodi's "Bantu" school, a school attended by many prominent residents of Mamelodi, not the least of whom was "The Arch" himself, Desmond Tutu.

In the 80s and early 90s, Mamelodi began hosting jazz festivals for its people. These were more than just hedonistic celebrations, but disguised political rallies that fuelled the struggle for equal rights during Apartheid South Africa. (ibid.) Famous musicians such as Miriam Makeba and Hugh Masikela are known to have attended and performed at these festivals, which saw the attendance of as many as 90 000 people from as far a field as Cape Town. These festivals are still held



today, at least twice a year, in their eventually formalised venue, Moretele Park, a large recreational park at the foot of the mountains and there are more attendees than ever. The last concert was attended by at least 150 000 people.

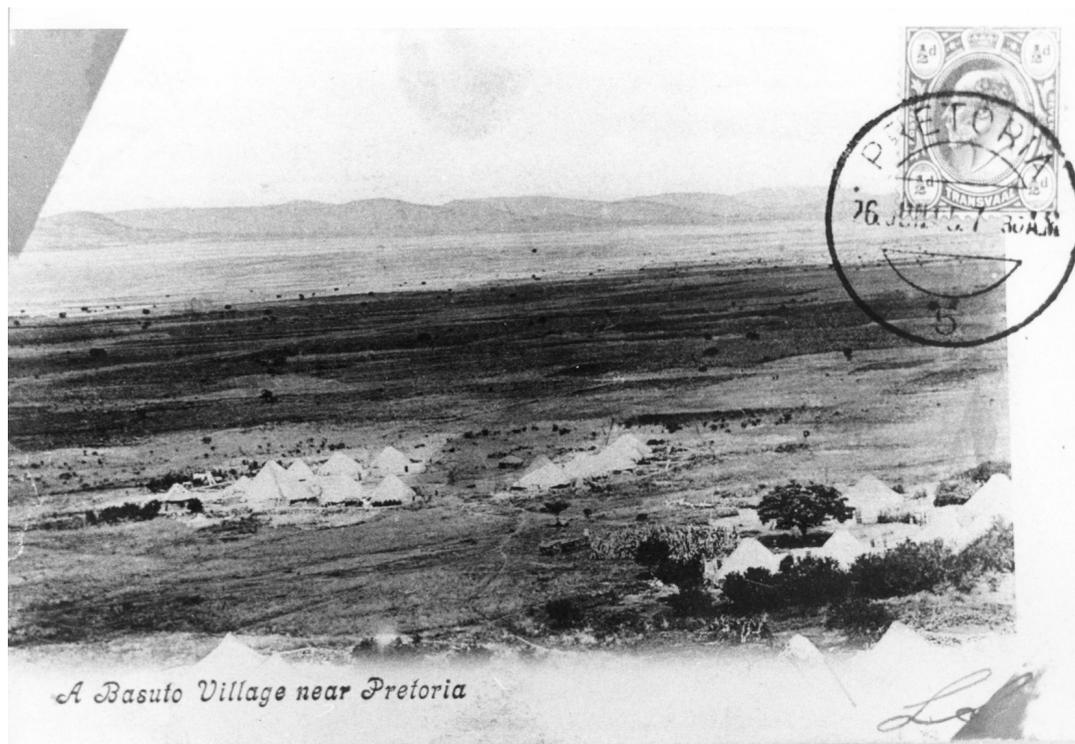
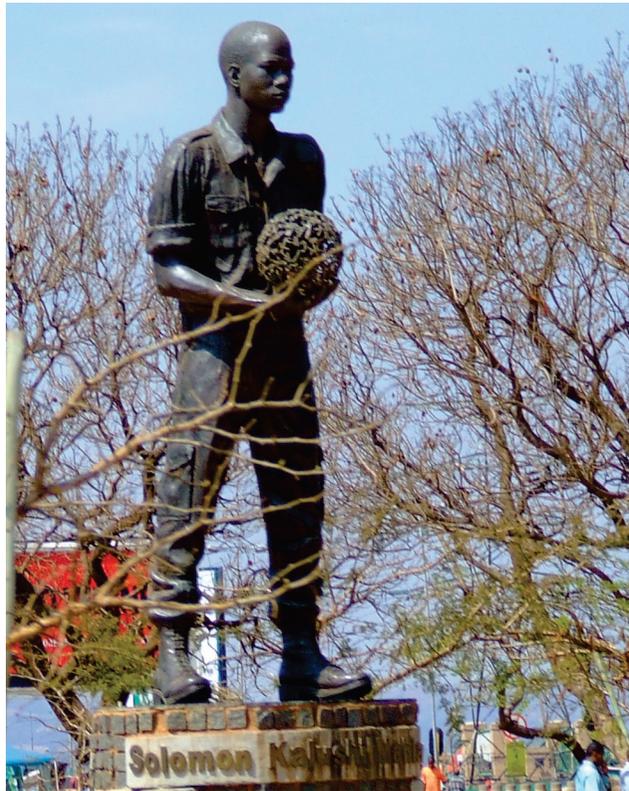


Fig5: Settlements on the farm Vlakfontein prior to the establishment of Mamelodi

Fig6: Solomon Mahlangu statue

Fig7: Specific Origins of Mamelodi residents

Fig8: Ethnic grouping in early Mamelodi

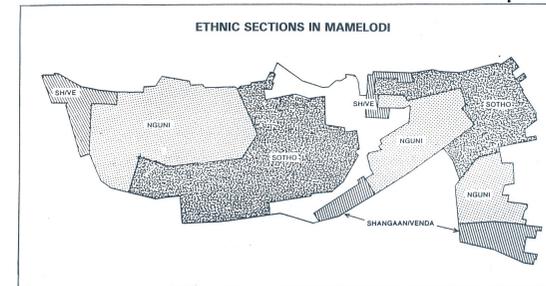
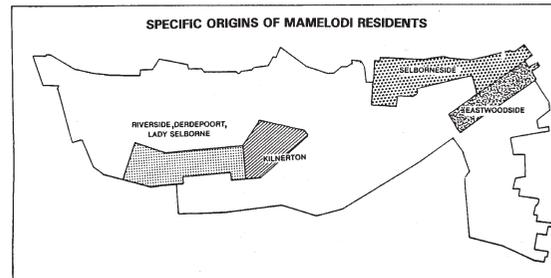
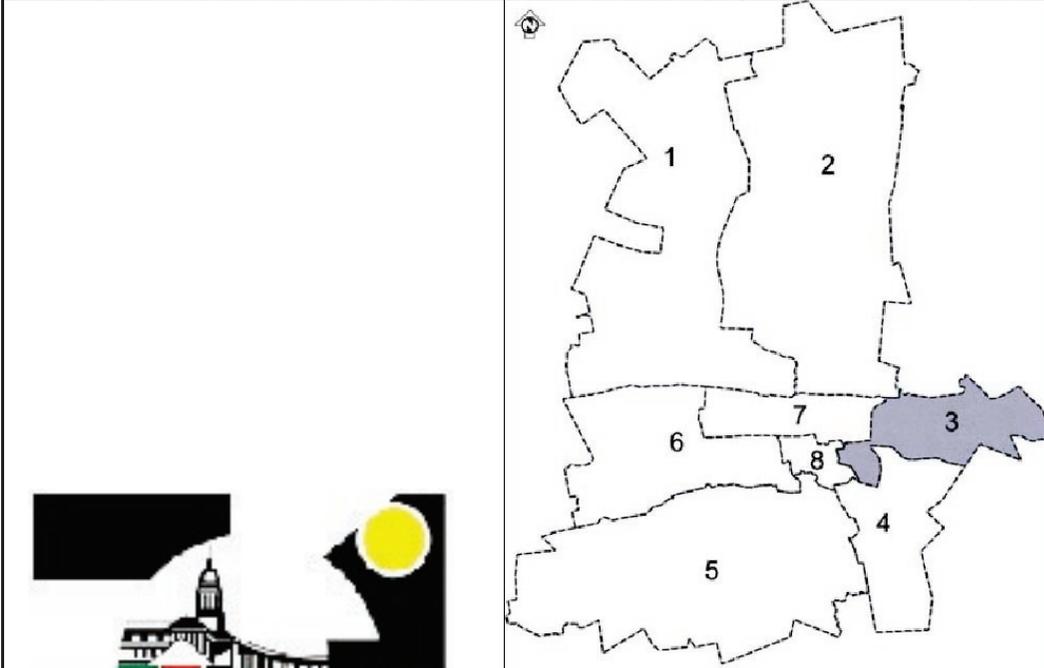


Fig9: The entrance to Mamelodi along Stormvoel Road



Fig10: Administrative regions in Tshwane; Mamelodi falls in Region 3



## Introduction

The Tshwane Metropolitan Municipality (CTMM) is currently in the process of establishing a heritage route and tour through Mamelodi. The route includes a number of sites considered to be important in terms of cultural or historical significance. These sites form part of a journey through Pretoria where visitors are to experience accounts and sites of the freedom struggle. Tshwane is branding itself as a city of learning, freedom and trying to give weight to the fact that it is the administrative capital of South Africa.

Moretele Park is the current venue for jazz festivals in Mamelodi and forms a part of the heritage route. Festivals are organised by the park authorities in conjunction with a private organising body and various sponsors. The stage is always a temporary structure comprising of scaffolding and cladding. It is usually positioned on an embankment between the Moretele and Pienaars Rivers, facing the park with the mountain as backdrop. The festival remains popular, drawing crowds from all over the country.

For the rest of the year, the park is used as a recreational facility or as a destination for school trips. Its facilities include a water slide and swimming pool, braai areas, an unused hall, various ablutions around the park and a

## Introduction

restrictive access fence with access booths for the jazz festivals.

There is clearly a need to upgrade some of these facilities, particularly the hall and an opportunity also exists to formalise the facilities for the jazz festivals.

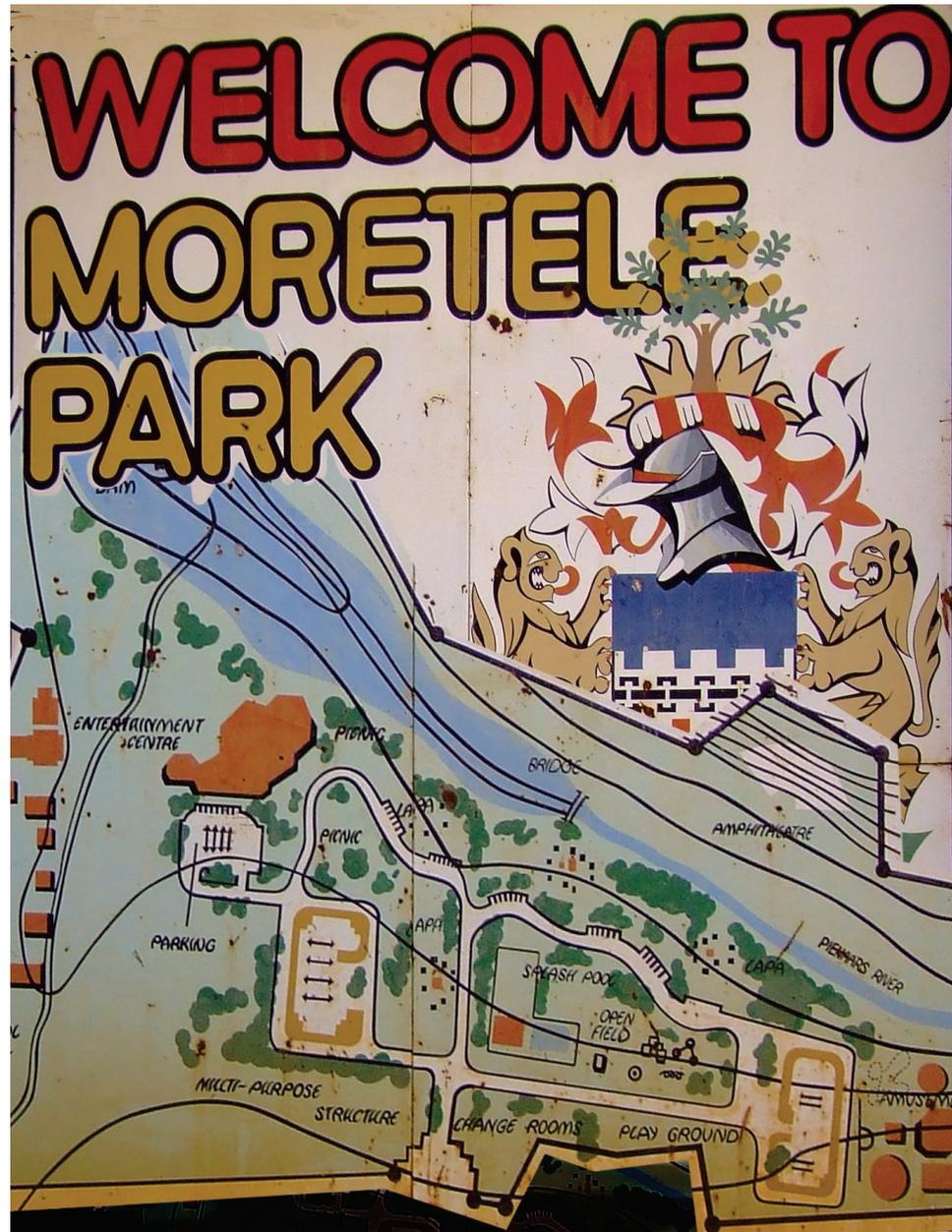
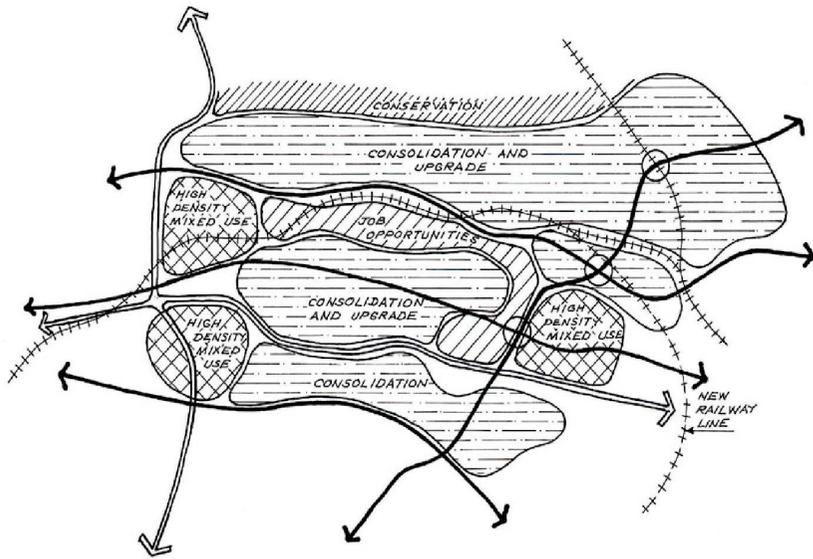


Fig11: Spatial Development Framework for Region 3

Fig12: The entrance signage currently in the park shows a vastly different design from what is to be found there



Fig13: View over Moretele Park from the mountain



## Brief

Provide a formal facility for the hosting of festivals and gatherings in Moretele Park. The intervention is to be flexible in function, so that it can be used as a theatre or meeting place for political rallies or other public gatherings. Seating is to be provided against the slopes of the Magaliesberg foothills, but crowds are still to be accommodated on the lawn of the park (as is currently the case). This requirement calls for a bi-directional stage or a platform upon which various stage designs can be explored.

Fig14: Panoramic view of far river bank.



Access across the river necessitates at least one foot-bridge. The facilities of the current hall are to be upgraded or replaced so as to provide a more feasible long term facility which can be used year round, both formally and informally.

Moretele Park, being one of the proposed stops on the Mamelodi Heritage Route, requires a facility to cement its status as a heritage site. It must be in line with the spatial development framework and the environmental impact assessment, and “plug” into the rest of the heritage route in a logical and meaningful way.

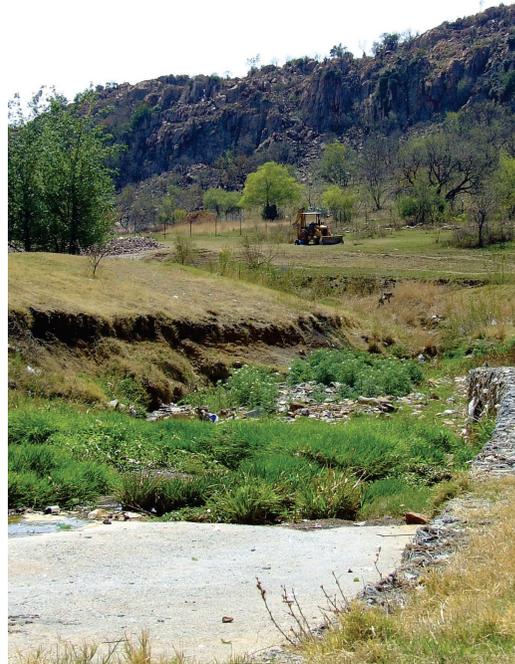


Fig15: Stormwater drain in Moretele Park stabilised with gabion walls

Fig16: Gabion walls in the park

Fig17: Smokey concerts in the park

Fig18: The stage used in the festivals are temporary structures



Fig19: Hundreds of thousands of enthusiasts attend the music concerts in the park.



Fig20: Analytical Aerial photo of Moretele Park

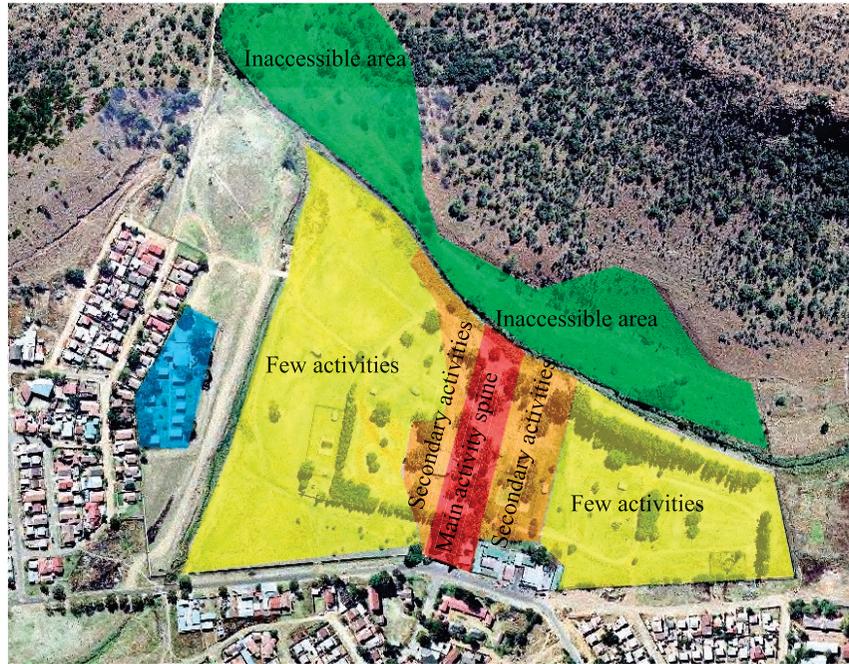


Fig21: Sketch exploring activities against the slopes of the mountain above the park



## Project Outline:

A visual analysis hints at a major axis through the park, which has been interpreted as a footpath. Activities in the park have been restricted to pedestrians and vehicular access limited to near the street entrance. Most activities are fed by access from the pathway.

The existing hall will be replaced with an open shelter area serviced by a formal kitchen with a capacity to serve 150 – 200 people. There will be no walls enclosing the major shelter, but canvas screens will provide adequate enclosure for formal functions. This will allow for year round use of the facility without supervision or restriction while at the same time permitting its formal use at special events. The kitchen and cafeteria as well as ablutions are to be accommodated in rammed earth rooms built on locally sourced stone footings. This goes towards addressing the stigma that traditional beliefs are primitive and inferior as held by many local blacks.

The shape of the amphitheatre is informed by the required shape of the seating and the concept of seating as an impression on the existing landscape as illustrated by the drawing below.

## Project Outline

As a means of contributing to the Mamelodi Heritage Route, the elevation provided by the slope can be utilised to provide a view over the township. This was the original position of the home of Chief Mogale and the user thus “looks through his eyes” when using the lookout to be provided at the base of the cliffs. This lookout will visually link the various heritage sites around the township. The tool employed for this visual link will be the beacon, to replace street lights outside the various heritage sites. These beacons will replace street lights and provide visual links between sites as well as from the lookout platform, thus going towards providing Mamelodi with a legibility solution for the wary tourist.

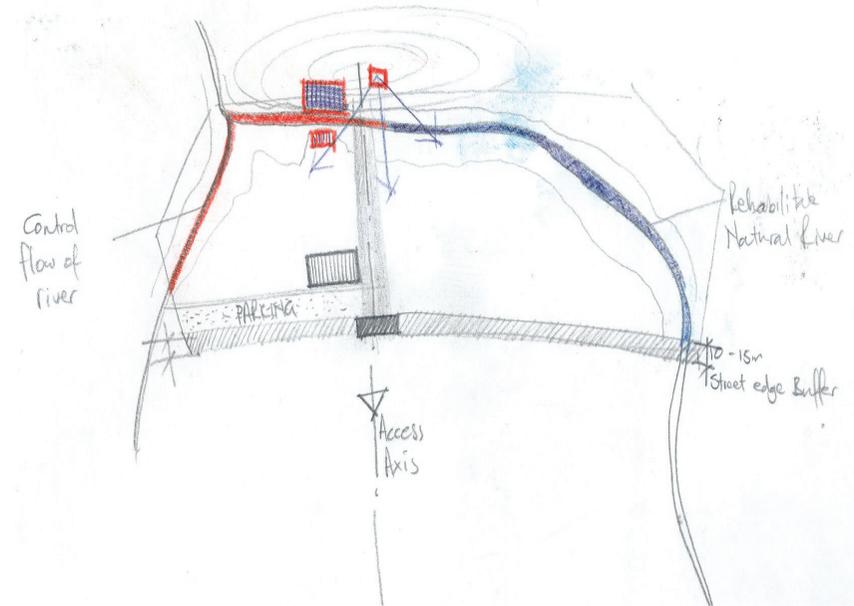


Fig22: Conceptual layout for park intervention

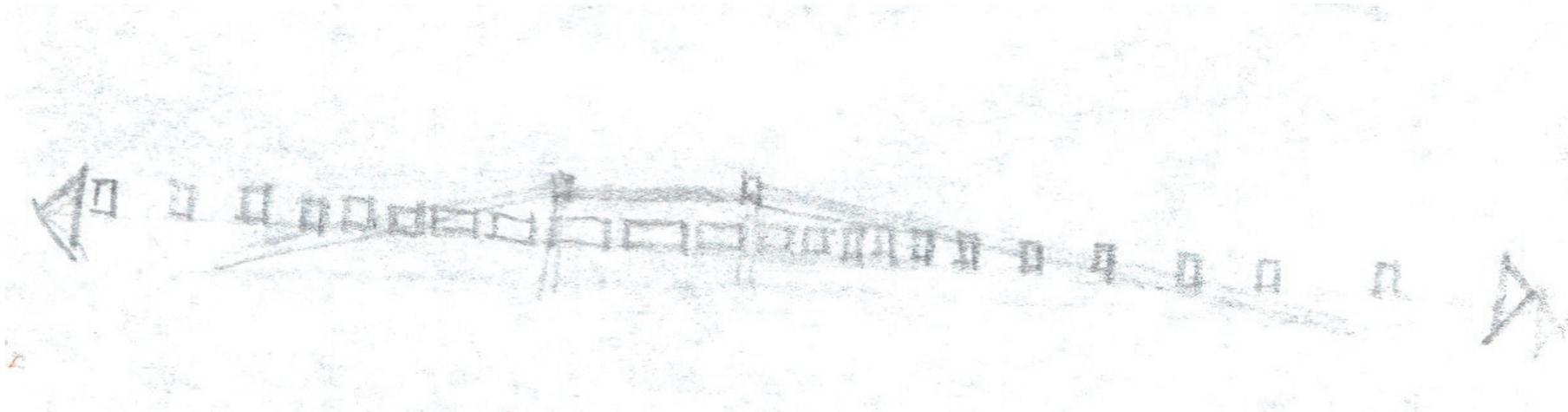


Fig23: Conceptual structure echoes form of mountains, “fades” toward the edges

