

# **EAST CITY DESIGN INITIATIVE**



July 23 2009

## **A PROPOSAL FOR THE EAST CITY DESIGN PRECINCT / PARK**

### **SECTION A: INTRODUCTION**

#### **1. The economic development context for this proposal**

The catalytic role which design plays in economic development, and in innovation strategies, is increasingly coming to be recognised in the South African context. Critical public sector role-players in the economic development strategies of the Western Cape province are the following:

##### **a. The Provincial Government of the Western Cape**

The provincial government of the Western Cape has, for a number of years, prioritised the creative industries as a sector worthy of support and has created a unit within the department of Economic Development and Tourism (DEDT) to 'develop and grow creative industries and its complex interconnected and interrelated sub sectors, with a view to impacting positively and meaningfully on the Western Cape's economy. DEDT wishes to promote the creative industries as one of the key guiding drivers of the provincial economy, developing and strengthening the creative industries' resources, skills and markets, and linkages with other sectors (Annual performance Plan 2008-2009). To give effect to this, DEDT is looking to implement a creative business precinct programme. DEDT is also a prime supporter of the major SPV's in the creative industries in the region, including the Cape Craft and Design Institute, CapeMIC, Cape Town Fashion Council, VANSAs, PANSAs, and the Cape Film Commission.

DEDT has also established an Innovation unit, the purpose of which is to maximize the competitiveness of sectors and industries through innovation and technology, identifying and developing programs to promote innovative practices, and adopting globally competitive technologies within sectors, firms and institutions. Its principle partner is the Department of Science and Technology which has established a presidential programme with the Finnish government (COFISA) to assist in the development of the local system of innovation in South Africa.

As part of its support for the Clothing and Textile industries DEDT looks to the formation of a design and manufacturing precinct/hub. The province commissioned research by Mthente Research and Consulting Services to study the feasibility of a Business Case for a Design Precinct, with the emphasis on the Fashion and Textile industries.

This Research Report forms the starting point for a further exploration through this document of a Design Precinct with a broader range of design activities. It makes a case for the establishment of a Design Precinct with an initial focus on the fashion industry, comprising a hub which would incorporate a business incubation component and would provide the design and manufacturing industry with a central location and identity, further facilitating the rate of growth in competitiveness. In phases 2 and 3, in the context of this proposal, this rollout would be expanded to include other design disciplines with similar resources and facilities.

#### **b. City of Cape Town**

Competitiveness and innovation are key factors in the City of Cape Town's Economic Development Strategy (EDS), which determines the key strategic thrusts for shared economic growth and development. Towards this aim the city supports a range of Creative Industry bodies such as Cape Craft and Design Institute and Cape IT initiative as well as a range of events. R14 million was invested in Creative Industries and Cultural Industries in 2007/8. Through its relationship with the Cape Town Partnership (CTP), which is a collaboration between public and private sectors, the city recognizes the importance of the Central City and works together with it on the Central City Development Strategy (CCDS). Cape Town Partnership aims to develop, promote and manage the central city as a clean and safe centre for commercial, retail, residential, cultural, tourism, education, entertainment and leisure activities. Its key focus is facilitation and communication. Through the Creative Cape Town Programme of the CTP, the city aims to nurture, support and develop the Creative and Knowledge Economy of which there exists more than 1000 entities in the city centre, from architects to artists. The Central City Development Strategy (CCDS) places great emphasis on the upgrade, maintenance and use of public space to improve citizens' and visitors' access to the central city. This would include attempts to revitalize areas that have lost industrial and residential elements, and are in decline.

#### **c. The Cape Peninsula University of Technology**

The Faculty of Informatics and Design represents a key niche area for the University as it hosts one of the largest sets of design programmes in South Africa, the only one of its size in the region, and one of the only two industrial design courses in the country. The convergence of informatics and design disciplines presents a unique combination which places the Faculty in a favourable position to advance both

technological and design-driven innovation. Located close to the Eastern precinct of the City of Cape Town it is well positioned to develop collaborative relationships with key participants in the proposed design precinct.

A Collaboration Protocol between the City of Cape Town and the Cape Higher Education Consortium (CHEC) representing the four universities in the Western Cape was signed at a colloquium held on 20 October 2008. This represents an important step in developing a partnership between the City and CHEC institutions. A similar document, a Memorandum of Understanding (MOU) was signed by the Premier of the Western Cape and the Vice Chancellors of the public universities in the region at an historic Summit held on 16th October 2006. The purpose of the Summit was to establish a framework for enabling the Provincial Government and the Universities to share strategies and programmes for advancing social and economic development in the region.

These agreements represent important accords for the fostering of innovation strategies.

## **2. Research initiatives supporting provincial and city economic development strategies**

Strategy documents, particular those of the Provincial Government, set the scene for research that has been undertaken in strengthening the support of the role of the creative and innovation aspects in economic development policy:

- a. Business Case; Design Precinct, March 2009. Mthente Research and Consulting Services, commissioned by DEDT. This report is discussed as length in Section B.
- b. Benchmarking the Cape Town Functional Region Against Other City-Regions: A Research Report. September 2007. Mthente Research and Consulting Services, commissioned by DEDT has some relevance in terms of understanding where the City stands in terms innovation and creativity in relation to other cities.

### 3. The East City Design Initiative (ECDI)

The ECDI represents a stakeholder group which wishes to engage and progress with the issues raised in the report: Business Case: Design Precinct, submitted by Mthente Research and Consulting Services in March 2009. It comprises the following key role players, representing tertiary education and the design and creative industries as follows:

- Creative Cape Town / Cape Town Partnership
- The Faculty of Informatics and Design, Cape Peninsula University of Technology
- The Cape Town Fashion Council
- The Cape Craft and Design Institute
- Interactive Africa / Design Indaba
- The Loeries Awards

The present document strongly supports the proposed phased implementation of a Design Precinct with a fashion focus in the East City Precinct, as contained within the Mthente Report, but would also like to make a clear case for extending the concept to the creative industries in general, and design in particular, with a view to developing a concept which moves beyond the initial focus on the fashion industry into a broader all-embracing strategy. This involves giving weight to the envisaged second and third phases of development. In support of this focus, the ECDI has developed the following vision.

#### **The Overall Vision Envisaged by the ECDI is:**

The East City Design Precinct will become the premier African environment for design innovation, creativity and entrepreneurship within the next 10 years. It will showcase design excellence, incubate emerging talent, and enable new innovations to develop.

The actual and virtual space created by the initiatives provide an environment for business, the academy, the non-profit sector and government to interact in ways that develop design in the city, province, nationally and Africa wide. Its impact locally and nationally would lead to the improvement in the quality of life, improved economic growth, sustainable solutions, and a more inclusive society.

## **SECTION B: The PGWC Design Precinct Proposal**

In December 2008 the Department of Economic Development and Tourism of the provincial government of the Western Cape commissioned the development of a business case for the establishment a Design Precinct in Cape Town. The proposed Precinct was defined within the framework of a broad design context encompassing all the sub-sectors of the creative industries. However, at the direction of the PGWC a strong emphasis was placed upon the fashion industry and its links to related sectors such as textiles, jewellery and accessories. The outcome of the investigation was a document entitled *Business Case: Design Precinct*, published in February 2009 by Mthente Research and Consulting Services.

The case made for the establishment of a design precinct with an initial focus on the fashion industry, comprising a hub which would incorporate a business incubation component, is a compelling one, not least because of the wide expression of support in principle for the proposed concept by fashion designers, retailers, fashion houses, manufacturers and SPV's such as Cape Town Fashion Council, CLOTEX and the Cape Craft and Design Institute together with SACTWU, and the Cape Peninsula University of Technology. In addition, renewed attempts are being made to resuscitate the 2006 CSP for Clothing and Textiles, together with a proposal by the Ministry of Trade and Industry to support the establishment of a precinct/cluster in the context of the national Customised Sector Programme process. There is thus potential commitment from National Government for such an initiative.

The Business Case document proposes a phased approach, concentrating initially on the fashion and textiles sector with an eventual broadening of the concept to incorporate other creative industry sectors into the precinct. Given the potential support for the fashion hub, a critical mass of participants could be established in a relatively short period of time.

The Business Case document further proposes 3 possible approaches to the challenges and opportunities facing the creative industries in the Western Cape, particularly in relation to the clothing and textile industries:

- A dedicated infrastructure initiative embodied in the Design Precinct proposal
- Prioritised sector-specific interventions, not requiring the developing of a physical space and supporting infrastructure but measures such as the

extension of SPV capacity, funding and investment policy initiatives, development of integrated support programme to improve market access, matchmaking key role players, sectoral linkages programmes, business skill development programmes and commercial oriented support for emerging design talents and SMME's.

- The third alternative is a key action programme unique to the Western Cape for prioritised sub-sectors along the lines of the existing CSP. In this scenario interventions could be organised according to strategic themes, e.g. export participation, capital upgrading, enhancing firm-level competitiveness, creating a sustainable skills base and coordinating value chain opportunities through government policy measures and support.

With regard to location, the document proposes two alternatives: the East City Precinct, and Salt River / Woodstock and presents comprehensive positive aspects as well as drawbacks and risks for each.

Finally, the report recommends that the Department of Economic Development and Tourism should facilitate communication and dialogue between the relevant provincial and local government departments, SPV's and other relevant stakeholders. In line with the recommendation for broader stakeholder consultation, the Business Case: Design Precinct report has now been circulated to a wider range of stakeholders including stakeholders forming part of the ECDI (as listed in the introduction, above).

## **SECTION C: Theoretical Issues**

### **1. The Case for Design as a Driver of Innovation**

One of the most important challenges facing South Africa is the need to respond to the new global, knowledge economy. The generation and exploitation of knowledge has today come to play the predominant part in the creation of wealth, and human creativity has come to be seen as a key factor in this development, to the extent that its development and integration, through the introduction of arts subjects into tertiary science and technology course structures, is being actively encouraged in countries such as the United Kingdom.

In its broadest sense, human creativity is being applied to all economic and social activities; however, in recent years emphasis has come to be placed on the so-called creative industries in national economies worldwide, partly as a result of the recognition of their substantial contribution to GNP. In the South African context in general, and the Western Cape in particular, the creative industries are beginning to be accorded greater recognition in economic development strategies. At the same time innovation is seen to be crucial to economic success and urban economic competitiveness.

The link between design, as an important component of the creative industries, and innovation, is strong and widely recognised in the international arena. It is explicit in most of the national design policies that have been developed by countries to integrate design into national economic and business strategies in order to increase international competitiveness. 'Design Culture' is valued in developed economies and consciously fostered through policies and strategic interventions. It has been used by previously developing economies such as South Korean and Singapore to develop their competitiveness to a degree that places them amongst the ranks of the developed nations of the world. Elsewhere, developing economies are only slowly coming to realize the strategic value of design.

The design sector tends to be dominated by micro-enterprises and self-employed and would thus tie in well with small business development strategies. In addition, there is a growing body of empirical studies on the relationship between effective design use and economic benefit, which is beginning to strongly support the business case for design.

Design is about products, services, systems, environments and communication. This is a much broader concept than the common perception of design as product aesthetics. Successful design is by nature user-centred, and design-driven innovation can be graphically represented as a bridge between the product development process and user requirements on the one hand, and between the product development process and societal requirements on the other. Design as an innovation activity is complementary to R&D in that it transforms research into commercially viable products and services, and brings innovation closer to user needs. The role of the designer is to strengthen communication between the different parts of the innovation process, to turn ideas and technological inventions into products and services, making them commercially viable, user-friendly and appealing. Design is, thus, increasingly being considered as a strategic tool for user-

centred innovation. It is a holistic and multidisciplinary problem-solving approach that takes the user's needs, aspirations and abilities as its starting point and focus, making products, services and systems more responsive to environmental and social needs.

Innovation in most industrialized countries tends to be driven through the development of variously named science parks, incubators, research networks and educational exchanges in specific research areas. However, a design-driven innovation (process requires new players, configurations and combinations. For this reason, this document will propose that the Design Precinct be configured as a Design Park, akin to the sector clusters to be found in tradition science parks but with some fundamental differences.

In addition, the increased use of design as a strategic tool in business would be supported by an organization, such as a Design Promotion Centre, which could inform and support its applications in business, and in the public sector.

## **2. Economic Clusters, Precincts and Parks**

Approaches to industrial development based on industry clusters has gained currency world-wide. Clusters are being increasingly recognized as an important factor in competitiveness in countries' economies. A cluster is a concept that represents a particular geographic locus or hub of special activity which is contained within the wider urban environment and socio-economic systems. Michael Porter<sup>1</sup> defines clusters as geographically proximate groups of interconnected companies and associated institutions in a particular field, linked by commonalities and complementarities. He cites 4 critical characteristics of a successful cluster: Proximity, linkages, interactions and critical mass.

Another view recognises groupings of firms that have established links based on 'networks of activity' rather than on spatial proximity alone – such virtual clusters can exhibit similar linkages to geographically based clusters.

A cluster, thus, can be more than a proximate positioning of stakeholders: it is an open, dynamic symbolic system with multiple participants, who act in diverse and evolving relationships, with the capacity to change and evolve over time. This

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<sup>1</sup> 1998. Clusters and the New Economics of Competition , Harvard Business Review

openness fosters social networks, innovation processes and knowledge spillovers made possible by geographic and spatial proximity. At the same time it is extended through technology into virtual spatial relationships.

Clusters can take many different forms and can be known variously as hubs, precincts, clusters, research parks, and science parks.

According to the IASP Definition 2001, a Science Park is an organization managed by specialized professionals, whose main aim is to increase the wealth of its community by promoting the culture of innovation and the competitiveness of its associated businesses and knowledge-based institutions.

To enable these goals to be met, a Science Park stimulates and manages the flow of knowledge and technology amongst universities, R&D institutions, companies and markets; it facilitates the creation and growth of innovation-based companies through incubation and spin-off processes; and provides other value-added services together with high quality space and facilities. Examples of such science parks are: The Philadelphia Science Centre, the Innovation Hub, Tshwane, and 22@Barcelona.

What is critical to the functioning of such a precinct / science park / cluster is the triple helix relationship model between government, industry and the university.

*The Tshwane Innovation Hub*, provides a South African case study, building on past experience of science parks in the region. The key elements of The Hub include the classic triple helix relationships of government providing an enabling environment (bandwidth, government incentives, facilities, networking), education / industry interfaces, business (venture capital, anchor tenants, space, retail linkages), targeting of economic sectors, and a catalytic role in regional innovation development.

Started as pilot in 2004, it moved to a new custom-built site and launched with SAPPI as the first anchor tenant in 2005. In 2007/8 the Activator programme was launched.

Where in the past science and research parks have tended to be established outside of the main urban environment, a relatively recent shift in urban planning has led to a changing emphasis on the reintegration of such developments into the urban fabric. The redefinition of use patterns in industrial areas as certain manufacturing industries have declined, has facilitated this process.

Established in 1963, the *Philadelphia Science Centre* started as a collaboration amongst local academic institutions. It focused on providing physical space and key resources needed to help commercialize new technologies and nurture new companies. It incorporates the classic criteria for a successful science park / hub/ cluster, while developing within a central city environment, recycling existing buildings, and revitalizing a particular precinct. In 2008 a design development plan for further revitalization of the Market Street district was tabled. The significance of this approach is that it functions within the context of the new urbanism agenda.

*22@Barcelona* similarly has been developed within the previous industrial district of Poblenou while preserving the texture and legacy of the 19<sup>th</sup> century industrial architecture. The aim is to develop a 'cluster of clusters' as a series of mini-science parks. Incorporated into this initiative is the Barcelona Design Innovation Cluster, designed to 'increase the competitiveness of sectors in which design is a strategic element for facilitating innovation'<sup>2</sup>, and strengthening the brand Barcelona Design. This process has been facilitated by the Barcelona Design Centre (BDC).

A further useful model, the Queensland University of Technology, in collaboration with the City of Brisbane and the State government, established a *Creative Industries' Precinct*, uniting experimentation, education, innovation and business in a mix of education and innovation facilities integrated with residential, commercial, retail and community facilities.

#### **SECTION D: The case for a Design Precinct / Park in Cape Town**

The argument for establishing a Design Precinct / Park starts with the recognition that Cape Town is already established as a leader in creativity and design in South Africa. It makes sense to exploit these considerable and present resources to leverage design and innovation to make a major contribution to economic development in the Western Cape.

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<sup>2</sup> 12 February 2009. Barcelona Design Centre 3<sup>rd</sup> Symposium on urban Clusters.

## 1. Cape Town as a Design City

The Western Cape has a wealth of creative design talent which is not being utilised to its fullest capacity to drive innovation in the province. The majority of Design sectors actively represented in the city centre include Jewellery Design, Advertising and Graphic Design Agencies, Industrial Design consultancies, Fashion and Textile designers.

In a study undertaken for the Department of Economic Development and Tourism (DEDT) in 2005, entitled Development by Design, it was estimated that there were 1,769 qualified and experienced designers working in the province, largely in the metropole. Many of these are small businesses.

The Micro-Economic Development Strategy (MEDS) Synthesis Report: Version 1: July 2005 of the DEDT emphasized the importance of the creative industries to drive economic growth. Out of the study a range of special purpose vehicles (SPVs) were supported or set up by the PGWC to support the development of industry sectors in the province. These included The Cape Craft and Design Institute and Cape Town Fashion Council. SPVs are usually at arms length from government with separate boards, and work in partnership with industry stakeholders.

The City of Cape Town is particularly rich in design and creative resources, starting with the rich architectural fabric of the city stretching historically from the 17<sup>th</sup> century to the present. Local government has recognized the importance of innovation and entrepreneurship for the city. It has recognized the importance of creative industries in this respect, and is developing a creative industries strategy. It supports important design orientated events and programmes such as Design Indaba, the Cape Town Fashion Week, the Loeries as well as supporting such agencies as Cape Craft and Design Institute.

The Cape Town Partnership, through its Creative Cape Town programme has identified over 1,000 creative entities in the central city, of which the majority (over 45%) are design or design related. Some of the major Design sectors actively represented in the city centre include Jewellery Design, Advertising and Graphic Design Agencies, Industrial Design consultancies, animation units, Architectural and other built environment professionals and agencies, and Fashion and Textile Designers.

The City bowl area, including the Central City and East City precinct include over 125 specific design practices, 56% of which represent the advertising and graphic design industries. The broader central Cape Town City area, stretching from Green Point through to Observatory, houses at least 227 design practices in different disciplines with only a small sample of architects. Fashion and textile designers, multimedia and web practitioners were not included in this survey.

Of the 92 Advertising and Graphic Design Agencies recorded in the Extended CBD, Green Point, Woodstock/Salt River and Observatory areas, 56% are found in the CBD alone. Interior Designers, on the other hand, tend to be concentrated in the Green Point and Woodstock / Salt River areas with 66% of the total recorded. Industrial Design is still an extremely small sector, given that there are only two universities in the country that offer Industrial Design programmes, one being CPUT. This is a design discipline that operates across all industry sectors, and is not confined to established and defined industries. It needs to be actively encouraged and developed.

The City hosts 3 universities, one of which, the Cape Peninsula University of Technology (CPUT) houses one of the largest design faculties in the country, including one of the only two industrial design programmes. Disciplines include fashion design, textiles design and technology, jewellery design, surface design, interior design, visual communication design, film, multimedia, architectural technology and public relations. CPUT currently has 27 Masters students in design and 7 Doctoral students in design, with an average of 40 Bachelor of Technology Design projects, and 30 ICT projects research each year. The Hiddingh Hall campus of the University of Cape Town provides Fine Art, Design and new media education and has been amalgamated as the Gordon Institute of Creative and Performing Arts with a strong focus on applied and cutting edge research.

Other educational institutions, in the City include the Cape College and private design schools such as the Red & Yellow School, Vega Brand Communication, Advertising College of Southern Africa, Inscape, and City Varsity. All of these are situated within the Cape Town City central area, with CPUT in particular being adjacent to the East City precinct.

Many of the Cape design practices and designers based in the city are recognized as being world class and have consistently won both international awards and design and prototype awards at the South Africa Bureau of Standards Disa Awards.

Cape Town is home to the Design Indaba, recognized internationally as the most prestigious design conference of its kind in the world. Linked with the conference itself, is the Design Indaba Expo, which has come to represent the best in South African design to an international audience of buyers, attracting increasing numbers each year.

Design influences a range of publishing and film sectors – both of which are considered significant sectors in the region. The central city is home to a large number of key film and multimedia entities as well as those connected to the publishing industry. In addition, the city centre hosts many of the most important art galleries in the city, theatres, bookshops, museums, libraries, archives, live music venues and clubs, retail boutiques, and is, importantly, a key hospitality hub in the city. With over 400,000 people moving through the city daily, more than 20,000 students based here annually, and it being the key area through which the more than 1 million international tourists move, the city centre is an important place of meeting across divides. Its walkability and relative security help make it an important economic hub contributing around 40% of the city's GDP.

Creative Cape Town also reports on a trend towards setting up hubs for creative industries, most of which are private initiatives,, e.g. The District, 210 On Long, Media Hive, Biscuit Mill, Old Castle Breweries, Fairweather House, et al. in addition to a move to the eastern sections of the city of many creative industries (in search of lower rentals but with a desire to be close to the centre).

Cape Town should be seen as being in the vanguard of cultural activities in South Africa, with a vibrant music scene, including such prestigious events as the Cape Town International Jazz Festival, a quality symphony orchestra, renowned Opera and Ballet companies, Jazzart, live music venues, a vibrant café and restaurant culture, and numerous theatres, museums, libraries, galleries. It is host to a large number of festivals and events, particularly through the Cape Town International Convention Centre, including Design Indaba Expo, Decorex, South African Handmade Collection, Handmade Cape, Nokia Fashion Week, CT Homemakers Expo, Adderley street night market, Wine and Food Festival, Gourmet Festival, Jazzathon, Mother City Queer Project, Argus cycle Tour, Out in Africa (Gay and Lesbian film festival), Design for Living, Cape Town International book Fair, and the national Loeries Awards.

Richard Florida<sup>3</sup>, asserts that those who create in business and technology are attracted to live in places that offer stimulating, enabling, creative environments. He describes the social structure of creativity as a supportive social milieu that is open to all forms of creativity – artistic and cultural as well as technological and economic - which provides an underlying habitat in which multidimensional forms of creativity take root and flourish. Cape Town is fast becoming such a place. It offers a particularly richly textured physical built environment, redolent with history and examples of iconic structures from the 17<sup>th</sup> century to the present, a beautiful natural environment embracing mountain and sea, and a range of design and creative and cultural industries' resources that provide a vibrant cultural context.

## **2. Design Precinct / Park Proposal**

The ECDI proposes the establishment of a Design Park modelled on some of the examples that have previously been elucidated. In considering a proposal encompassing a broad range of design disciplines, a number of interlinked elements into which this Design Park proposal could be integrated are of importance:

### **a. Critical Elements**

- i. The Research report commissioned by DEDT (See Section B, above).  
Business Case: Design Precinct. March 2009. Mthente research and consulting Services.

This report clearly identifies the need and makes a strong argument for the establishment of a Design Precinct;

- ii. The strength of the Design sector and of creative industries for the City's positioning, global competitiveness and ability to grow the economic potential of the city, resulting in more jobs and better livelihoods.

The importance and well entrenched nature of such players as the CPU, Design Indaba, Cape Film Commission (CFC), CTFC, and CCDI provides a platform which can assist in gainfully exploiting the set of

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<sup>3</sup> . The Rise of the Creative Class.

design assets to the benefit of the economic development in the City and the region.

- iii. The recognition of Cape Town as a leading creative and design centre.

This may be capitalised upon in the possible application as World Design Capital 2014, and the link to the UNESCO Creative cities initiative.

- iv. The proposed broad band strategy of the City of Cape Town which could facilitate virtual links across city precincts.

The installation of the broadband will facilitate the establishment of virtual networks and develop greater cohesion between the different sectors and role-players.

- v. The importance of the central city and its growing stature which is due, amongst other things, to the work of the Cape Town Partnership (CTP):

- The Central City Improvement District 's (CCID) work in making the city safe and clean, and the CTP's strategic work bringing over R14bn. Worth of investment into the city centre since 1999;
- The Central City Development Strategy (CCDS) which aims to make the city centre , Cape Town's premier businesses location recognized globally; a high quality sustainable urban environment; a popular destination for Capetonians and visitors; a leading centre for knowledge, innovation, creativity and culture in Africa and the South
- Creative Cape Town Initiative, which is aimed at creating a proactive creative milieu in the city centre.

- vi. The presence of the Cape Peninsula University of Technology, with its Faculty of Informatics and Design.

The institution already has a reputation for innovative design in the field of creative communities, design for development, etc. and

currently has 27 Masters students and 7 Doctoral students registered for Design post-graduate programmes, and several new postgraduate applications for 2010 are in progress. An average of 40 Bachelor of Technology Design projects and an average of 30 ICT projects are researched each year.

- vii. The presence of spaces especially within the East City which can be revitalised and buildings which can be recycled for use in the proposed Precinct / Park.

In particular, spaces for incubators, studios, showrooms, retail outlets, workshops, etc. which are readily available. See Annexure A for greater details.

- viii. The apparent buy-in of industry.

The Fashion and Textile industries have already indicated a provisional approval of the proposal.

All of the above will provide either the possibility of, or the already existent key elements to be found in any cluster or hub, viz:

- i. Potential for Technology transfer arising from Relevant R&D
- ii. Potential for business incubation, allowing for retail spaces, showrooms, use of specialized equipment, business mentoring
- iii. Virtual and physical networking, proximity, connectivity
- iv. Enabling environment, including bandwidth, facilities, and government incentives
- v. Appropriate spaces that can be adapted for reuse in a different context.
- vi. Education/Industry interface

## **b. Developmental Model**

### **i. Phase 1**

The Mithente Report provides for the establishment of a Fashion industry hub and incubator. Events have overtaken us to a certain extent, in that the Cape Town Fashion Council (CTFC) has already moved into 75 Harrington Street

where the 1<sup>st</sup> floor of the building, currently largely occupied by the Cape Craft and Design Institute, will shortly become available. In the interim, the CTFC has already moved into the CCDI premises and discussions are underway to establish how resources can be shared and managed most cost effectively. This creative hub forms the nucleus of a broader design precinct/park.

In addition the lease for the Granary has been secured by the Cape Town Heritage Trust who is looking at developing a design centred hub with a restaurant/coffee shop and creative industries' tenants in the building. The District Six Museum's Sacks Futeran Building will shortly begin development of a theatre and restaurant in its space done in partnership with a philanthropic investor and an internationally renowned theatre group.

Skills upgrading is already taking place and events are being planned. In addition Creative Cape Town runs regular Creative Cluster events in the area with Woolworths who are an important corporate partner already supporting design extensively.

## **ii. Phases 2 and 3**

A full project management plan would need to be developed, with appropriate time lines. However, some aspects could be implemented using existing infrastructure, e.g. vanguard projects have been drawn up by different sector bodies. (see Annexure B)

In addition it this proposal lays down a range of potential ways forward such as the development of feasibility studies and other related research, the potential of securing certain properties in the area and the development of an urban design framework for the area.

## **c. Location**

Historically the settlement of Cape Town started at the centre, over time spiralling outwards as it grew. As the historical timeline developed, the city expanded outward, integrating the chain of villages around the foot of the mountain into its urban borders. Industrial areas spread to Woodstock and Salt River, becoming the loci for the once thriving clothing, textile and furniture industries of the Western Cape.

Subsequent developments, including the depopulation of the city centre accelerated by forced removals of the apartheid era government, and grandiose urban planning projects, changed the social dynamics within the city centre itself.

With changes and shrinkage in the manufacturing industries, large factory and office buildings have become vacant particularly in the eastern sector of the city, Woodstock and Salt River. A redefinition of the use of existing fabric has followed and opportunists, seeing the possibilities of large spaces at non premium prices, have become the first to move into these spaces. Major art galleries, creative community enclaves, including local fresh produce markets, e.g. the Pyotts Biscuit Factory, and small design houses have seized this opportunity.

In terms of the Central City development strategy, the City has been divided into 20 neighbourhoods. Two of these have been signalled in the Mthente report as potential locations for a design hub: the East City Precinct / Grand Parade; and Woodstock / Salt River. This interest group (ECDI) has chosen to focus on the East City in preference to Woodstock / Salt River as a Design Precinct at this stage, for a number of reasons. One of the key reasons is that the East City is firstly under the management of the Central Improvement District and has been secured and is regularly clean. It also has significant parking and is close to the main hub of public transport. It is importantly pedestrian friendly and connected to key areas of trade and tourism in the city. It thus has significant foot fall from people of both low and middle income. Finally the area contains a number of government owned buildings which provide an opportunity for subsidized rentals and innovative developments.

The Eastern City precinct is seeing important developments and opportunities for boosting the creative economy, in particular The Granary, The Castle, the Drill Hall development, the Cape Town Station and Grand Parade upgrades and the District Six Museum's Sacks Futeran development.

It should be noted that situating the Design Precinct in the East City Precinct receives some impetus from the fact that the Cape Craft and Design Institute (CCDI), at 75 Harrington Street, is already located in the area and is in the process of implementing its own status as a craft hub as designated by the dti. A number of current initiatives will support this hub status, in particular the proposed Handmade Sector Technical Research and Development Centre (see Appendix B: Vanguard projects), and a proposed craft incubator which will form part of a broader producer support strategy, including dispersed production hubs supported by the City of Cape Town.

In addition the proposal for a Fashion hub is already being put into effect by the location of the Cape Town Fashion Council in 75 Harrington Street, where economies of scale in terms of infrastructure and sharing of facilities with CCDI, are already being considered. The establishment of a Fashion and Textile Technology station by Tshumisano Trust is already in hand, and will probably be linked to the existing FabLab facility housed in the CCDI. While some CMT's are already located in the area, others in the Salt River/Woodstock region could be linked via virtual connections and networks.

With the future redevelopment of District 6, the proposed residential precinct for Members of Parliament in Roeland Street, and the reintegration of residential elements into the Central Business District, the foundation is being laid to create a vibrant social environment, with a 24 hour concentration of population, and extended periods of activity beyond business hours. This provides an opportunity to rethink the urban fabric and take advantage of the particular convergence of residents, educational and government institutions, SPV's such as the CCDI and the Cape Town Fashion Council, industrial sectors and cultural activities in the eastern precinct of the city, to build a living design community that can make a vibrant contribution to the economy and texture of the city. However, the proposal is not that these elements be intentionally provided for, but that, by increasing the vibrant activities in the area through the development of the sector hubs and increasing interaction across sectors, commercially driven enterprises will start to move into the area and generate different kinds of development.

Increased economic activity, together with a residential and educational component, would bring in its place the establishment of service enterprises: food shops, fresh produce markets, coffee shops, restaurants, galleries, bookshops, etc. all increasing the possibilities for informal networking.

The selection of the East city precinct as the primary focus for the Design Precinct / Park does not exclude virtual links being created with the Woodstock / Salt River precinct, where a large number of the elements in the clothing value chain are still housed and from which it may be neither practical nor desirable for them to relocate. See Annexure A for more details about the area including maps and lists of relevant bodies.

Further advantages for situating the Design Precinct within the Eastern City precinct are the following:

- The current availability of provincial and city buildings and spaces, including road reserves, for development at relatively affordable rates
- Safety, Security, Cleansing and Parking
- Its close proximity to City Centre with good transport connections – rail, bus and minitaxis, as well as good pedestrian access, since large areas of the city are being pedestrianised. The revamped Grand Parade will provide a people-centred space as introduction to the precinct. The further pedestrianisation of Longmarket Street up to Tenant Road, will link the City (including the East precinct), the University and District Six.
- Institutions either within or close to the precinct and potential stakeholders. A significantly large number of these are already situated within the East City precinct or central city district, including the Cape College, District Six Museum and The City Library as key partners.
- The presence of a richly textured and historical environment containing both gritty industrial buildings and heritage buildings of note including the following: The Granary, The City Hall, the Drill Hall, Mutual Heights, SAHRA headquarters, numerous good examples of late 19<sup>th</sup> century Edwardian and Victorian buildings, as well as late 19<sup>th</sup> century warehouses, e.g. 77 Longmarket Street, Parliament buildings, etc.
- The availability of The Granary as a key location.
- The potential of the City Hall as a key venue for creative industries and performance
- The potential for a redeveloped and higher profile Good Hope Centre
- The potential of the Castle being taken over by the Department of Arts and Culture and used for cultural industries.
- Its proximity to the vibrant cultural activities of the city, creating a potentially rich neighbourhood mix of work, leisure and cultural activities.
- The potential of attracting such projects as Bandwidth Barn into the area.

**d. Key Principles in the establishment of a Design Precinct / Park**

On proposing the Design Precinct / Park concept, the following principles should be applied:

- i. Leveraging the cultural heritage of the East City precinct to develop unique identity where heritage buildings combine with an otherwise gritty commercial / industrial / residential environment

- ii. Developing a vibrant mixed use environment where the living, working, leisure and cultural needs of residents and visitors are met.
- iii. Creating linkages across the value chain without necessarily physically relocating the components.
- iv. Operating as both a physical and virtual precinct
- v. Developing appropriate mechanisms for provision of support, infrastructure and resources.
- vi. Operating with clear rules of engagement, transparency,
- vii. Operation of triple helix model, the convergence of public, private and educational institutions.
- viii. Importance of information and social networks
- ix. Commitment to at least one project initially
- x. Principle of demand (user) driven innovation processes

### **3. Roles of Respective Stakeholders**

The key drivers in this process would need to be a combination of private enterprise, education, and government.

#### **a. National Government**

- i. Continued support from DST in respect of FabLab operations
- ii. Provision of appropriate equipment and human resources funding, and continued support from Tshumisano Trust in respect of the Fashion and Textile Technology Station
- iii. Examining the feasibility of The Castle becoming a key partner in the Design Precinct/Park with facilities at the Castle being allocated to use by the Design and Cultural industries.
- iv. Support from its Investing in Culture programme to job creation related programmes attached to design projects.

#### **b. Provincial Government**

- i. Serve as catalyst through strategic investments and partnering
- ii. Encourage private sector innovation and investment by providing incentives
- iii. Facilitating access to government owned buildings.

- iv. Support a vibrant enabling environment which would serve to attract existing and emerging designers into the precinct. They in turn would be followed by commercial enterprises supporting their activities, e.g. repro houses, photographers, and art and design materials suppliers
- v. Support the establishment of a design promotion programme, integrated into the workings of the CCDI, emphasizing the role of design as strategic element in innovation and business competitiveness and improving quality of life for Cape Town citizens.

**c. City of Cape Town**

- i. Facilitate access to city owned buildings.
- ii. Undertake an integrated spatial planning exercise, in line with new urbanism which would allow for sustainable mix of uses which will service the various demands of the people who work, play and live here; better connected, quality space; integrated functioning; facilitate active street frontages colonized by vibrant mix of uses.
- iii. develop bandwidth in the area
- iv. serve as a catalyst through strategic investments and partnering
- v. encourage private sector innovation and investment by providing incentives.

**d. Cape Town Partnership/CCID**

- i. provide ongoing security, cleansing, social development and parking management in the area
- ii. Raise the profile of East City Park through marketing and relationships with Cape Town Tourism
- iii. Through its Creative Cape Town programme to continue and raise the bar in terms of its Creative Cluster programme.

**e. Industry**

- i. As industry becomes increasingly involved, the refurbishment of existing buildings , e.g. 77 Longmarket Street, and the numerous office blocks and warehouses in the area, for adaptive reuse appropriate to developing facilities for the promotion of creative industries and design, but doing so in such as way as to enhance

rather than destroy the character and texture of the existing environment

- ii. To develop physical and virtual connections between elements that already exist within this particular area, e.g. the Cape Craft and Design Institute, the Cape Peninsula University of Technology, the District 6 Museum, the Cape Town Fashion Council, with a view to sharing resources and developing synergies in operations and activities.
- iii. To establish design hubs and incubators, based on the bandwidth barn concept which would provide studio accommodation for emerging designers, while providing them with shared administrative and technical resources, such as rapid prototyping facilities, prototype and model building workshops, access to specialized equipment, the establishment of a Textile Technology station, showrooms, and sample production facilities.
- iv. The development of extensive networked relationships, both physical and virtual, in terms of existing initiatives, and the clustering of resources.
- v. Mechanisms for the provision of venture capital.
- vi. Other creative industry related projects and initiatives that raise the vitality and interest of the area

**f. Education**

- i. Developing design research to support the activities of businesses operating within the precinct
- ii. Developing design research that supports the strategic objectives of the province and the city, i.e. design for development, creative communities, etc.
- iii. Borders between different design disciplines are becoming increasingly blurred and the positioning of a range of disciplines within a single area would provide for the development of increasingly integrated solutions across discrete borders. The link with the education institution, and its research resources, would provide further enrichment potential for the design industry in the Western Cape.

Please refer to Annexure B for more detail of vanguard projects proposed by current partners of the ECDI

#### **4. Immediate Steps to be taken**

On agreement by the Province and the City to implement the proposed Design Precinct Park together with ECDI, the following key steps would need to be undertaken:

- a. Facilitate communication and dialogue with SPV's, industry representatives, provincial and local government departments; establishment of formal stakeholder groups for continuing the discussion. And to broaden the stakeholder group of the ECDI
- b. The province to undertake a more detailed feasibility process as outlined in the Mthente Report:
  - i. Provide precise estimates of the costs associated with those aspects of the project accepted by DEDT
  - ii. Identify specific sources of private and public sector funding
  - iii. Provide more in-depth assessment of proposed locations for the initiative and their viability
  - iv. Investigate feasibility of acquisition of identified spaces both public and private.
  - v. To begin the process of deproclamation of road reserves on Canterbury street towards the Design Park/Precinct
  - vi. To link the City Hall development to the Design Precinct/Park
- c. Identify the most appropriate management and operational structure
- d. Develop project plan, with detailed estimates of costs associated with project and including the following:

- i. Agreements on numbers of enterprises and mix.
- ii. Provision for Incubation, particularly emerging entrepreneurs/  
designers, but also including middle and anchor tenants
- iii. Provision for Mentoring, particularly emerging  
entrepreneurs/designers
- iv. Appropriate models of shared infrastructure (cf. Bandwidth Barn)

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### THE EAST CITY

The East City is the area east of Adderley Street. The Central City Improvement District boundary runs from Adderley to Caterbury and goes up to Spin and Roeland Street. It is an area that has extensive government owned buildings with many being used for government services or for cultural ends. The area contains important heritage spaces including The Castle, Drill Hall, Granary and The City Hall. It also contains a few public spaces including the heritage significant Grand Parade, Church Square and Harrington Square. Because of its strategic relationship vis a vis public transport – train, bus and mini-bus taxi, the space is a busy transport node and the Grand Parade connection with the station attracts some of the highest movements of pedestrians in the city. However most footfall tends to move west towards the predominantly commercial side of the old city and to the Foreshore for historical reasons. Because of the predominance of government owned land in the East City which has in a number of cases not been well developed or optimally used, and because public space has been neglected in the area, there has not been much private sector development in the area. In addition the District Six redevelopment process which should have seen more than 20 000 people move into the area and significantly boosted the economy and vibrancy of the central city and the East City has been stalled by political and logistical problems.

There has been numerous moves to reinvent the East City area stretching back more than two decades. Most recently the East City Development Conference 2004 started a process to reinvent the area, however while major ideas stalled, the area has seen some changes. The redevelopment of Church Square in 2006/7 was one project that came out of the process. Even more recently the World Cup 2010 has provided the impetus for a set of redevelopments including the upgrade of the Cape Town Station and the Grand Parade revitalisation process.

## THE EAST CITY DESIGN PRECINCT BOUNDARIES

The East City Design initiative has proposed the the East City for a Design precinct/park. Recognising the importance of the Good Hope centre for eventing and conferences and its shabby state in recent years, it has been included in the proposed area suggested by ECDI. Moreover the ECDI recognises that the area for



the Design Park may not include the exact boundaries of the CCID boundary but should strategically exclude some areas (such as the government district south of Long Market

street) and include others such as the Canterbury Road Reserves and the route to the Good Hope Centre.

The map to the left shows the East City Design Precinct / Park proposed boundaries as described above in context with the broader central city.



**Figure 1: The Granary**

The area proposed for development as the core of the design hub is a smaller segment of the area.

The maps below shows a close up of the area. The key major facilities and partners in the area include: The City Library (Drill Hall), Cape Town College, City Hall, Castle, Good Hope Centre, Woolworths, CCDI, Cape Town Fashion Council, the District Six Museum, the Granary, Grand Parade, the Cape

Town Station and Woodheads.



Figure 2: East City Design Precinct proposed boundary



Figure 3: Core of the Design Hub

More especially the area bound between Buitenkant to Primrose, Darling to Barrack Streets.

This is an area which has significant number of creative industries as this map below (connected the list of 58 entities at the end of this annex shows). Key entities in this area include fashion related groups including a number of CMTs (not marked in the



Figure 4: Creative Industries and National Monuments

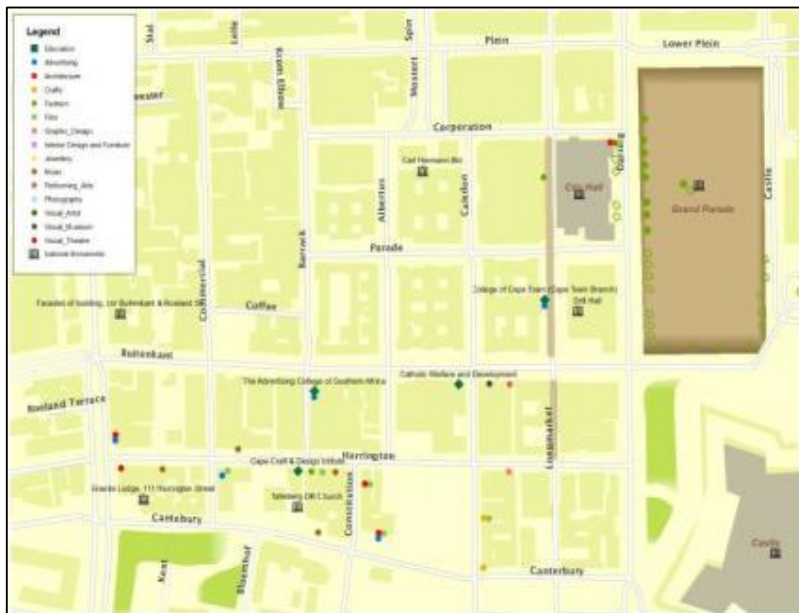
map). While this is only a portion of creative industries in the city (and the area) – the bulk are in the central city area – there is a definite shift eastwards of creative industries as they search for cheaper rentals. The potential of

the East City as a place to be

based is however impacted by the fact that the area is poorly developed, meaning footfall is not strong, despite having good urban management. As many of the creatives moving East have found, Woodstock is a security risk with even lower

footfall. Only security complexes like the Biscuit Mill or Old Castle Breweries do well and even then, it is difficult to be based in an area where public space is contested and potentially unsafe, and where opportunities to eat or shop are a drive away. East City thus provides a great alternative because the extent of state owned land opens the potential for subsidised spaces, making the space possibly the most dynamic in the city.

The map below breaks down the various creative activities in the area according to type. Significant in the area is the District Six Museum –a non profit museum which



has become a popular tourist destination attracting more than 45 000 people annually. The museum has extended its premises to the Sacks Futeran Complex where currently its 2010 exhibition – Field of Play is located.

The Museum has recently signed a deal to accommodate a theatre company in this space and a restaurant. Also in the area is the design hub accommodating CCDI and Cape Fashion Council. Woodheads, one of CT’s older businesses supporting crafts and fashion, is in the area.

**Figure 5: Creative Industries**

The East City is rich with trading as the figure 7 below shows. There is a variety of trading (from alcohol sales to car repairs and more) with a number of clothing related stores – some selling Chinese imports and others focusing on original South African made items



The presence of Woolworths head office in the area – a corporate that has placed its weight behind design and sustainability – makes the connection with big business stronger. Woolworths owns almost 3 city blocks and has invested greatly in the public space upgrades in the area around its precinct.



The area is rich with architecturally significant buildings including the Castle, Drill Hall and Granary buildings.

### **Proposed East City Precinct Core area**

The core cultural hub in the area is proposed between Buitenkant and Primrose and Darling and Barrack Streets. The map below shows all buildings (marked in green) which are currently active as cultural or creative industry spaces. The areas marked in light blue are underdeveloped (and/or useful for a design precinct) state owned buildings. Properties owned by City and province which have opportunities for strengthening the design precinct, allowing for subsidised rental and dedicated cultural spaces to be made a reality with less of the costs associated with buying property. The road reserves (marked in brown) set aside in the 60s/70s provide a strong opportunity for mixed use development that could include housing and educational facilities for CPUT for example. For these reasons it is proposed that these be

The maroon areas are public spaces. These include Grand Parade and Harrington Square. Harrington Square provides the potential for a quality public space which could be bound by historical and cultural spaces and provide the basis for a powerful new public space.

It is recommended that the buildings/sites marked in blue be considered for



purchase for the East City Design Initiative. These provide the potential for further developments into the future. In particular the space marked Iconic Development is a series of historic spaces with more modern frontages and parking onto the square providing the possibility for a dynamic space that could dialogue with a revised square and be a key building/creative hub in the proposed Design Park

**List of Creative and Cultural Industries in the East city**

<b>Name</b>	<b>Address</b>
Castle Of Good Hope	Cnr. Darling & Buitenkant Street
Woodhead's	29 Caledon Street
South African Heritage Resource Association (SAHRA)	111 Harrington Street
Central Library	Darling Street
Artscape (PMH) Wardrobe	Block of Caledon/Primrose/mount/constitution, East City
Catholic Welfare and Development	Norlene House,17 Buitenkant Street
African Home	41 Caledon Street
Educo	61 Harrington Street
Castle Military Museum,	Castle of Good Hope
Creative Charms	The Studio, 50 Canterbury Road, District Six
Iziko - William Fehr Collection	The Castle of Good Hope, Darling Street
Castingspells	44 Harrington Street
District Six Museum - Sacks Futeran Complex	15 Buitenkant Street
Homework Craggs Clothing	71 - 73 Harrington Street
Dotco	Gold House, 37 Harrington Street
Drum Café	84 Harrington Street
Eco Design Architects & Consultants	6th Floor, 79 Roeland Street
Friends of the Library	Darling Street
Big World Cinema	27 Caledon Street
Goodhope Studios	The Castle Of Good Hope Buitenkant Straat
District Six Museum Foundation	25A Buitenkant Street, Caledon Square
DTPR Concepts CC.	Gold House, 37 Harrington Street
Libra Vision Full Service Production House	99 Harrington Street
Darja O'Donnell Model Agent	6th Floor, 79 On Roeland
Juan Espi	27 Caledon Street
Linea Architectural Dynamics	4TH Floor, 79 Roeland Street
Matt Stow	79 Roeland House
Auret Architecture	The Studio, 50 Canterbury Road, District Six
Military Museum	Buitenkant Street
Namaqua Trading	11 Albertus
New Media Publishing - Taste	93 Longmarket Street
Nicola Harris Design	Studio 27, Caledon Street
Cape Town City Hall	109 First Floor, Cnr Darling & Corporation Street
Cape Craft & Design Intitute	2nd Floor, 75 Harrington Street, East City
Platinum Group - General	1st Floor, Harrington House, 37 Barrackstreet
Platinum Group - ACA Joe (Pty) Ltd	Harrington House, 37 Barrack Street
Silplat Jewelry Manufacturer	3rd floor, 79 Roeland Street
Platinum Group - Jenni Button	Harrington House, 37 Barrack Street
Platinum Group - Vertigo Group (Hilton Weiner/Aca Joe etc)	Harrington House, 37 Barrack Street
Pnina Wood Architects	50 Canterbury Road, District Six
College of Cape Town (Cape Town Branch)	Cnr Longmarket & Buitenkant St

Rianna Vogel	79 Roeland Street
Selvin November Creative Solutions	Good Hope Castle, Cnr. Darling & Buitenkant Street
Sound Motion Studios	Ellen House, 107 Harrington Street
Studio Mas Architects	5 Constitution Street
Wild Lemon Productions	69 Harrington Street
Temo Consulting	Sacks Futeraan
The Advertising College of Southern Africa	5th Floor, Harrington House, 37 Barrackstreet
The Assembly,	61 Harrington Street, Cape Town
One Small Seed	5 Constitution Street, East City
The Medium Design Solutions	The Studio, 50 Canterbury Road, District Six
The Studio	The Studio, 50 Canterbury Road, District Six
The Studio - Velvet Touch	The Studio, 50 Canterbury Road, District Six
The Studio - Verity	The Studio, 50 Canterbury Road, District Six
RW Design	79 Roeland House
Wayne Keet	27 Caledon Street
Woolworths and Truworths	93 Longmarket Street

**VANGUARD PROJECTS**

**1. CAPE CRAFT AND DESIGN INSTITUTE**

**a. HANDMADE SECTOR TECHNICAL RESEARCH AND DEVELOPMENT CENTRE**

- Everything necessary to successfully explore the design and development of new handmade products innovative product (from prototype to production) located within one facility
  - giving producers in the handmade sector access to R+D facilities and expertise
  - reduce the costs of research and development
  - promoting competitiveness through commercially viable product.
  - encourage the integration of contemporary technology, design and 'tradition' hand craft practices
    - the translation of design and prototyping processes into products produced in the appropriate materials and production processes
    - the facility would thus promote, through practice, the integration of contemporary design, technology and practices with traditional hand craft techniques and processes.

**Facility would need:**

- to be centrally located – equal access to users from all areas – near transport hub – east city.
- extensive workshop, prototyping, training and research spaces
- workshops equipped with a comprehensive grouping of specialist contemporary and traditional manufacturing machinery and equipment
- facilities for research into materials and production processes/ systems appropriate
- the staff and expertise to fully utilise the environment
- provide training in use of equipment – emphasis on user being able to do the work required
- well maintained equipment in a safe environment

## **How is it different to the current CCDI's AMTS FabLab**

- Current emphasis is on introducing users to digital design processes and allied computerised manufacturing technology.
- in the current format the design of new products is limited/ defined by the manufacturing equipment available to craft producers to translate their ideas into physical product.
- by marrying traditional workshop and hand-manufacturing techniques with appropriate design and research capacity (like the equipment and processes found in the current FabLab) the possibility of actual innovative product starts to exist.

### **b. Design Promotion Centre**

The name of the Cape Craft and Design Institute quite consciously includes design as a category. While design has been integrated into the workings of the CCDI largely through its linkages with the handmade, it was always the intention that at some stage the broader aspects of design needed to be addressed. As noted in the foregoing document when making the case for design, the strategic use of this discipline is key to technology transfer and fostering innovation, and in a globally competitive world, these factors are critical to economic development.

It is proposed that an independent programme be established under the umbrella of the CCDI with the following attributed:

#### **Vision**

The Western Cape Design Promotion Centre will become a benchmark in South Africa for the application of design in all its forms, products, marketing, process, organisation, systems, as a strategic element for business innovation, with a view to improving the quality of peoples' lives, not only in the world in which they live and work, but in city design and the spaces they share.

#### **Mission**

Its Mission is to encourage a greater understanding and appreciation for the catalytic role of design in innovation, its strategic value for companies and public bodies. It

aims to strengthen the links between design and business in all spheres and to position Cape Town as the Design Capital in South Africa.

### **Objectives**

- To conduct an advocacy campaign, promoting the use and good management of design in the business and public sphere.
- To increase the use of design in company innovation processes, advising through specifically tailored programmes
- To provide services for companies and organizations through specific projects
- To become a reference point in the field of design for public administration, companies, institutions and other organizations
- To cooperate with different stakeholders in the field of design, both nationally and internationally. This will require membership of the professional organizations: Icoграда (International Conference of Graphic Design Associations), ICSID (International Council of Societies of Industrial Design), IFI (International Federation of Interior Architects and Designers), Design for the World, Design for All Foundation, Design Management Institute, and the South African equivalents: IDESA (Industrial Designers of South Africa), Think, IID (Institute of Interior Designers and Decorators).
- To position Cape Town as a Design Capital

### **Areas of Action:**

#### **1. Design Policy**

Help draw up design policy, ensuring that design forms part of provincial and local government strategy, and planning promotional and/or awareness-raising activities in the region. In addition, making and supporting the business case for design through appropriate research and the gathering of information to demonstrate the strategic value and economic impact.

**Target group:** companies, public administration, stakeholders, professionals and mass media.

#### **2. Design and Business**

Promotion and dissemination actions and activities aimed specifically at companies and professionals. Advice and services for companies.

**Target group:** companies and professionals.

### **3. Design and the City**

Actions relating to design and the public space, the environment, sustainability, mobility, accessibility and the value of design for people where they work, play and live.

**Target group:** public administration, companies, professionals and citizens.

### **4. International Promotion of Cape Town**

Promote Cape Town internationally as a Design Capital, and companies and design professionals working in the city.

**Target group:** companies, professionals, international stakeholders and mass media.

### **5. Maintaining links with Professional Designers and providing support through specific programmes.**

Activities will include the maintenance of a database of professional designers, a referral service, information dissemination on issues concerning intellectual property and patents, etc. Maintain links with South African professional design organizations.

**Target Group:** qualified professional designers who are members of professional organisations

### **6. Positioning Western Cape Design Centre**

Providing access to information and transmitting know-how and understanding.  
Reporting on and documenting successful strategic applications of design.  
Participating in national and international networks.□□

**Target group:** companies, professionals, stakeholders, the public administration and mass media.

## 2. **FASHION SERVICE CENTRE :Technology and Innovation support for SMME's in fashion**

Project Proposal drafted for:  
Department for Economic Development and Tourism,  
Western Cape Provincial Government  
June 09

A CO INITIATIVE SUPPORTED BY:



### **Introduction**

Since its establishment end of 2006, the Cape Town Fashion Council (CTFC) has been based within the Department for Economic Development and Tourism. It is therefore crucial for the CTFC to move into an independent environment easy accessible to the industry. The CTFC identified suitable premises for the Council within the Cape Craft and Design Institute (CCDI) premises (75 Harrington Street, Cape Town/District Six) on the first floor. The Cape Craft and Design Institute, the Technology Station for Clothing and Textiles and the Cape Town Fashion Council joined forces to further develop and implement the idea of creating a Fashion Service Centre based on the "FabLab" model within the CCDI building.

### **Design Precinct**

Industry and Government identified the need of a design precinct for Cape Town within the district six area. Moving the CTFC into CCDI facilities will be a first step into growing a design precinct naturally. The Fashion Service Centre equipment will also further attract fashion entrepreneurs and other creatives to visit the building to access valuable assistance for their businesses.

### **Strategic Objectives**

The strategic objectives of the project are:

Creating a facility which delivers support technology and skills transfer to assist small businesses in the fashion industry including:

- Creating a facility that offers industry relevant **technology** to **SMME** businesses in the sector to **increase** their **competitiveness** in the market place
- Offering of **qualified mentorship** to use machinery most efficiently
- Contribute to **setting industry standards** to protect SA Fashion brand
- Making **leading innovation** technology available to SMME's
- Support **BEE** businesses
- Establish the operational capacity to coordinate the facility

#### **Further objectives and side effects**

This project would create possibilities of sharing services between the CTFC and the CCDI in many aspects such as:

- **Sharing of:** - Office equipment, - Reception, - Boardroom and meeting facilities, - Security Expenses, - IT Assistance, - Printing and Marketing, - Accounting, - Cleaning etc.
- **Communication and Support:**  
Locational advantage through easy access between the organisations  
Project support and leveraging programmes  
Easy referral
- **Beneficiaries:**  
The CTFC and CCDI will expose Crafters as well as SMME Fashion Entrepreneurs to both the FABLAB and the Fashion Service Centre.

#### **Facility**

Based on the FABLAB model the CCDI is offering to the Craft sector, the CTFC would like to allocate half of the office space towards a facility with industry machinery available to small businesses. The first floor of the CCDI building has a size of approximately 300 square meters which will offer sufficient space for technology equipment and CTFC office facilities.

#### **Facility Equipment and Support Service**

The Technology Station for Clothing and Textiles agreed to fund relevant industry equipment and to provide the Service Centre with a technician (fulltime

appointment) who will be available at the premises. This will ensure that small businesses will receive qualified assistance to execute their work and to get mentored. This machinery is in most cases not affordable to small and emerging businesses. The Fashion Service Centre will be therefore an incubator for small businesses seeking assistance to reach industry standards.

This model has proved itself already as highly successful in Belville facilitated through the Clothing and Textile Technology Station. According to small businesses it was noted that premises in Belville are situated too far from most fashion entrepreneurs' businesses', which are mainly based around the CBD area and Woodstock/Salt River area.

Special machinery would include 4-5 machines including:

- Buttonhole machine
- Embroidery machine
- Special Sewing machines
- Eyelet machine

Value of machinery funded by TShumisano (Technology Station) including technical support (full time):

<b>Funded item</b>	<b>Description</b>	<b>Rand Value</b>
Technology/Machinery	4-5 stations including: - Buttonhole machine - Embroidery machine - Special Sewing machines - Eyelet machine	R600.000 (estimated)
Support Staff	Full time technician to support, advise and train small businesses (per annum)	R180.000
	<b>TOTAL funding value granted by TShumisano (estimated)</b>	<b>R780.000</b>



### **3. CREATIVE CAPE TOWN**

#### **DEVELOPING A VIBRANT CREATIVE MILEAU**

- Creative Cape Town has been working to develop a creative milieu in the city centre recognizing that an informed and aware industry has more potential to grow. It has done this in three ways – Research, Communication and Facilitated Networking. The following initiatives have helped to grow the Creative and Knowledge sector in the city:
- A Creative Cape Town Annual – brought out in September annually as a snap shot of the industry
- A map of cultural tourism venues in the Central City brought out annually
- The Creative Cape Town Clusters – a quarterly networking session aimed at creatives which take place at the Woolworths HQ
- A monthly Creative Cape Town News focused on developments in the city
- A Facebook Fan page updated daily with events and opportunities
- Ongoing research linked to GPS mapping
- Additionally the work of the Cape Town Partnership has been focused on marketing and communicating the central city as well as on quality urban management

#### **Extending the Creative Cape Town Clusters approach**

- Recognising the work of developing a creative milieu, Creative Cape Town plans to build on its work by focusing on the Design Precinct/Park in the following ways
- Extending the Creative Cape Town Cluster events to monthly breakfasts and cocktails in the Design Precinct/Park aimed at local creatives
- Initiating an annual symposium in the area focused on creative industry development in the central city
- Supporting the development of an illustration Expo in the area
- Driving the civic sector involvement bid for the World Design Capital 2014 bid as well as the bid to pitch the city as a Unesco Creative City of design
- Facilitating dialogue with the DAC around the Castle
- Work with other partners in extending the ECDI stakeholder group and work closely with CPUT in facilitating the ECDI process

### **Building on our Urban Management and Communication Strengths**

- The organization will play an increased role in developing and managing the area of the East City Design Precinct/ Park. It will strongly support the branding and communication of the Design Precinct/Park in partnership with relevant parties

#### 4. CAPE PENINSULA UNIVERSITY OF TECHNOLOGY.

##### TAKING RESEARCH AT THE FACULTY OF INFORMATICS AND DESIGN (CPUT) TO THE INNOVATION STAGE: TOWARDS A DESIGN PARK

*Whatever the focus, the trend is to nurture living, breathing communities rather than sterile, remote compounds of research silos.*

*(“Research Parks for the Knowledge Economy”, Business Week, 1 June 2009)*

#### Background

The Faculty of Informatics and Design (FID) at the Cape Peninsula University of Technology, houses one of the largest sets of design programmes in South Africa. It is the only one of its size in the Western Cape Region, and one of the only two industrial design courses in the country. The eclectic mix of design and technology programmes offered by the Faculty include: Information Technology, Industrial Design, Fashion, Three Dimensional Design, Graphic Design, Interior Design, Jewellery Design and Manufacture, Surface Design, Multimedia, Film & Video, Photography, Architectural Technology, and Town and Regional Planning.

The Faculty has recently relocated its post-graduate programmes in upper Roeland street and is ideally situated for collaboration as it resides on the periphery of the east city precinct. There are 27 Masters and 7 Doctoral students currently registered for Design post-graduate programmes, and several new postgraduate applications for 2010 are in progress.

#### Innovation Chasm

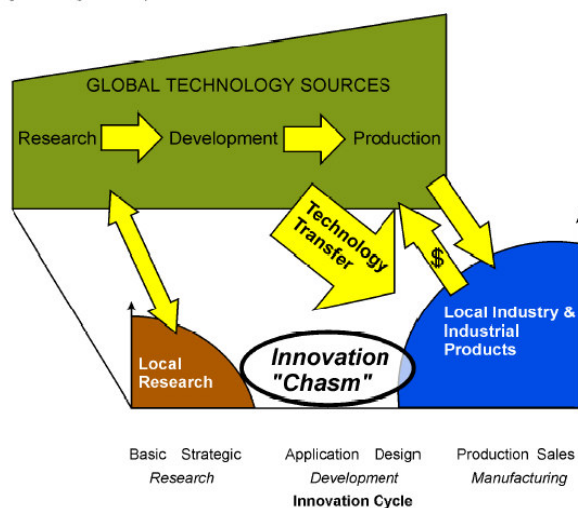


Figure 1: The Innovation Chasm

(Source: SOUTH AFRICA'S NATIONAL RESEARCH AND DEVELOPMENT STRATEGY, 2002: 34)

The Faculty has been cognisant of the *innovation chasm* which currently prevails in the research and development landscape of South Africa. Whilst we have made great strides in growing our post graduate programmes and concomitant research output, we have not yet sufficiently addressed the innovation gap. The convergence of Information Technology and Design disciplines in a single Faculty places us in a unique position to advance both technological and design-driven innovation. The opportunity to develop the East City Precinct with a design focus, will provide us with an ideal opportunity to bridge the gap, and move our research outputs at various levels towards innovation.

<b>Mode 1 Research</b>	<b>Mode 2 Research</b>
problems solved in context of a specific academic community	knowledge produced in context of application
disciplinary	transdisciplinary
Characterised by homogeneity of skills	Characterised by heterogeneity of skills
hierarchical	flatter hierarchies – transient organisational structures.
	socially accountable & reflexive
	Heterogeneous set of collaborating practitioners

**Table 1: FID is focused on Mode 2 Research (Source: Gibbons, 1999: 4-6)**

At this point we are well placed to address the innovation gap, as our research output is characterized by what Mode Two research (refer to Table 1). Additionally a key aspect of our strategic academic plan focuses on:

- Maintaining a balanced focus on both teaching and research, which includes:
  - Both basic and applied research...
  - Technology & Product Development...
  - INCLUDING Commercialization
  - by building sustainable PARTNERSHIPS.

**Opportunities which can be harnessed**

Much of the research that is conducted by our students, do not move beyond this stage of the innovation cycles. Some evidence of the propensity for innovation within the Faculty is:

- Our students have been winners of national design competitions such as SAPPI Design competition, AngloGold Auditions. Triumph underwear, Loerie, National Bank Note competition etc. etc. **However none of these products have been brought to market.**
- An average of 40 Bachelor of Technology Design projects are researched each year. None of these projects have an appropriate environment which would be conducive to developing them into successful commercial products.
- An average of 30 ICT projects each year also remain as internally published articles, with no avenue to move them into the innovation cycle.
- Similarly there are several Design and Information Technology masters and Doctoral research projects which remain as research theses on the shelves of libraries.

### **Rationale for a Design Park**

A design park, which is an integral component of the ECDI, will a basis for FID to catalyse and foster innovation, encourage entrepreneurship, support business incubation of especially our graduates, and improve alignment between ourselves and our industry partners. However it is our view that a “blue-sky” facility will not necessarily address our needs. In keeping with current trends, as stated in the opening quote, the current trend worldwide *“is to nurture living, breathing communities rather than sterile, remote compounds of research silos”*. We therefore support the overall objectives of the East City Design Initiative.

Currently there are existing elements of a design park within our Faculty. For example, the Faculty currently houses a private business entity which provides graphic support services to both students and practitioners of the graphics industry. Recently, as a result of a collaboration with the London School of Design the Faculty also houses the equivalent of a *Red Door* initiative, called *Brightbox*. The main aim of this project is to provide a supportive environment for our graduates who have taken the entrepreneurship route. The latter are just illustrative, and there are several other examples.

**Thus we see a design park as an opportunity to *consolidate* our existing initiatives which lend themselves to innovation. More over a Design Park provides 21st century visionary opportunities, which enable us, *inter-alia* to:**

- **Build sustainable partnerships with industry, and government;**
- **Stimulate and manages the flow of knowledge and technology from within the University to companies and markets;**
- **Create opportunities to take our research output to innovation stages and thus**
- **Facilitate the creation and growth of our senior students into design entrepreneurs in the City of Cape Town as well as**
- **Foster the start-up of small and micro innovation-based companies through incubation and other spin-off processes.**

## 5. INTERACTIVE AFRICA/DESIGN INDABA

### a. DIVA – Design Indaba Venture Accelerator:

Design Indaba Venture Accelerator will provide funding for small to medium sized design/technology businesses.

In South Africa today, many small and medium business owners are seeking funding to help manage their business ventures. In the past, Venture Capital was a risky option, considering the high number of failed ventures.

DIVA is a proactive approach that can improve small and medium business success.

DIVA's goal is to provide funding and access to exclusive resources, which include marketing/advertising support, management skills, production and supply chain. In addition, DIVA provides its network of experts in the field of design and technology to further improve ventures. By allocating proven experience and expertise, DIVA allows ventures to focus on their core skills and other strategic initiatives, such as broadening their product offerings.

### b. Design Indabarn:

The concept of Design Indabarn is to provide business support and infrastructure for creative start-ups in the Western Cape. Design Indabarn will provide "tenants" with centralised infrastructure such as reception, WIFI internet, boardrooms, private office space and business solutions such as printers, fax, individual office lines etc.

Often the hefty start up cost of a small business proves to be a major stumbling block. The objective of Design Indabarn is to provide a space to nurture young design entrepreneurs, and offer them network opportunities with likeminded creative individuals, as well as business development support. A professional business environment such as the Design Indabarn has many attributes, this includes giving potential clients a professional impression of the business owner, it provides a neutral platform for young business owners to share knowledge, brainstorm new ideas, share contacts, encourage collaborative problem solving, generate competitive edge amongst peers etc.



## INCREDIBLE TENANT OPPORTUNITY THE OLD GRANARY, BUITENKANT STREET, CAPE TOWN

### CALL FOR EXPRESSIONS OF INTEREST TO BECOME A TENANT IN THIS HISTORIC ICON

The Granary stands to be an outstanding example of heritage conservation and redevelopment. The restored Granary Building will be a hub for creative industries in the cultural precinct of the Central City and will act as the major key to unlocking the revitalisation of the East City.

The mission of the Cape Town Heritage Trust is to conserve the architectural heritage and cultural landscape of Cape Town and its environs for the benefit of the inhabitants of the City and of the nation. Heritage Square is a prime example of the kind of development we have managed.

As the City of Cape Town's partner in this exciting new project, the Cape Town Heritage Trust has been granted the lease of the Old Granary, one of Cape Town's most important heritage buildings. Over the next few years, the Trust plans to restore the historic building and redevelop the rear portion to accommodate uses that are allied to the creative industries.

We are now in a position to call for preliminary expressions of interest to all persons or organizations for a proposal for the use and tenancing of this remarkable heritage building. Before submitting expressions of interest or calling for more information, the following important considerations should be noted:

#### Important considerations:

- Any activity envisaged for the complex must support the overall mission of the Heritage Trust, support the revitalization of the East Precinct of the central city and should fall within the creative industry. Creative Industries may be broadly defined as activities relating to the arts (including the visual and performing arts, film and media), culture (museums and heritage), fashion and design, and educational opportunities. The opportunity for a restaurant/wine bar/coffee shop to support the creative



industries will also be considered. Commercial office and retail activities will generally *not* be considered.

- There are a number of development options that may be considered for the Granary complex, which has two distinct components. The front (Buitenkant Street) half of the block is occupied by the historic building known as the Old Granary. This is an important Heritage Site, which is graded as Grade II (i.e. Provincial Heritage Site status). This implies that careful and considered restoration is required under the direction of a recognized heritage architect and consultant team. Uses within the building should be compatible to the nature and quality of the building, and alterations to the historic

building fabric require particular attention and therefore the opportunities for change are limited.

- There is an opportunity to engage with the Trust on proposals for the rear portion of the building.
- Consideration will also be given to persons wishing to take up a section or sections of the building.

Plans indicating areas available for rental will be made available once applications have been received and considered, and shortlisted tenants will be offered an opportunity to visit to the building.

Persons or organisations who are interested in submitting expressions of interest should contact the Director of the Cape Town Heritage Trust (Ms Laura Robinson) at e-mail: [ctht@heritage.org.za](mailto:ctht@heritage.org.za) or by fax: 021 4210285 for further information.

Closing date for expressions of interest is: 22 July 2009