



BOOSTING
AFRICA'S ECONOMY
THROUGH CREATIVITY

CAESARSTONE STUDENT DESIGNER '17





THE CREATIVE INDUSTRIES IN SOUTH AFRICA

INTRODUCTION

“The creative industries have long been neglected in mainstream trade and industry policy in South Africa, even though they are recognized as a significant contributor to the economies of developed economies such as Canada, the UK and Australia. In its broadest conceptualization, the creative economy in OECD countries grew at an annual rate that was more than twice that of the services industries and more than four times that of manufacturing. Estimates are that the creative economy is growing annually at 5% per annum and is likely to triple in size globally by 2020 (Howkins, 2001). Similar trends are found even if using a more narrowly defined creative sector. In the UK, in the period 1997-2003, for instance, output of the creative industries, measured as value added, grew at six percent per annum, compared to 3% growth for the rest of the economy while employment growth grew at a rate of 3% per annum compared with 1%.*

In recent times, there has been much talk about the potential of the creative and cultural industries to contribute to Africa’s economic growth and thus to the realization of the Millennium Development Goals which resonate loudly with the African region. Numerous studies in the global north have affirmed the design, music, craft, film and television, fashion, publishing, heritage, cultural festivals and related components of the creative and cultural industries as key drivers of job creation, foreign exchange earnings, income generators and catalysts and supporters of other industries such as leisure, printing, tourism and transport.”

*Extracts taken from: http://www.labour.gov.za/DOL/downloads/documents/research-documents/Creative%20Industries_DoL_Report.pdf

BEARERS OF CULTURAL TRADITIONS

“The importance of creative and cultural industries is not limited to their economic value however, as they are also key bearers of cultural traditions, moral values, world-views, ideological assumptions and ideas.*

By virtue of its underinvestment in the creative and cultural industries, Africa is largely absent in the global market of ideas, values and aesthetics as conveyed by music, theatre, literature, film and television and through the gross imbalance of trade with African countries importing overwhelmingly more creative goods than they export, African consumers tend to imbibe the ideas, values and perspectives embedded in creative goods from Europe, North America, India, Brazil and China.

For Africa to stake its place in the global arena of ideas and aesthetics, and to increase its market share in the world’s creative economy, there will need to be greater vision and political will on the part of both government and the private sector to invest in all aspects of the value chain: education, creation, production, distribution and consumption. The creative and cultural industries sector is characterized by micro and medium enterprises, by risk-taking and passionate entrepreneurs. What they most require is access to capital and business expertise.”

*Extracts taken from: http://www.labour.gov.za/DOL/downloads/documents/research-documents/Creative%20Industries_DoL_Report.pdf

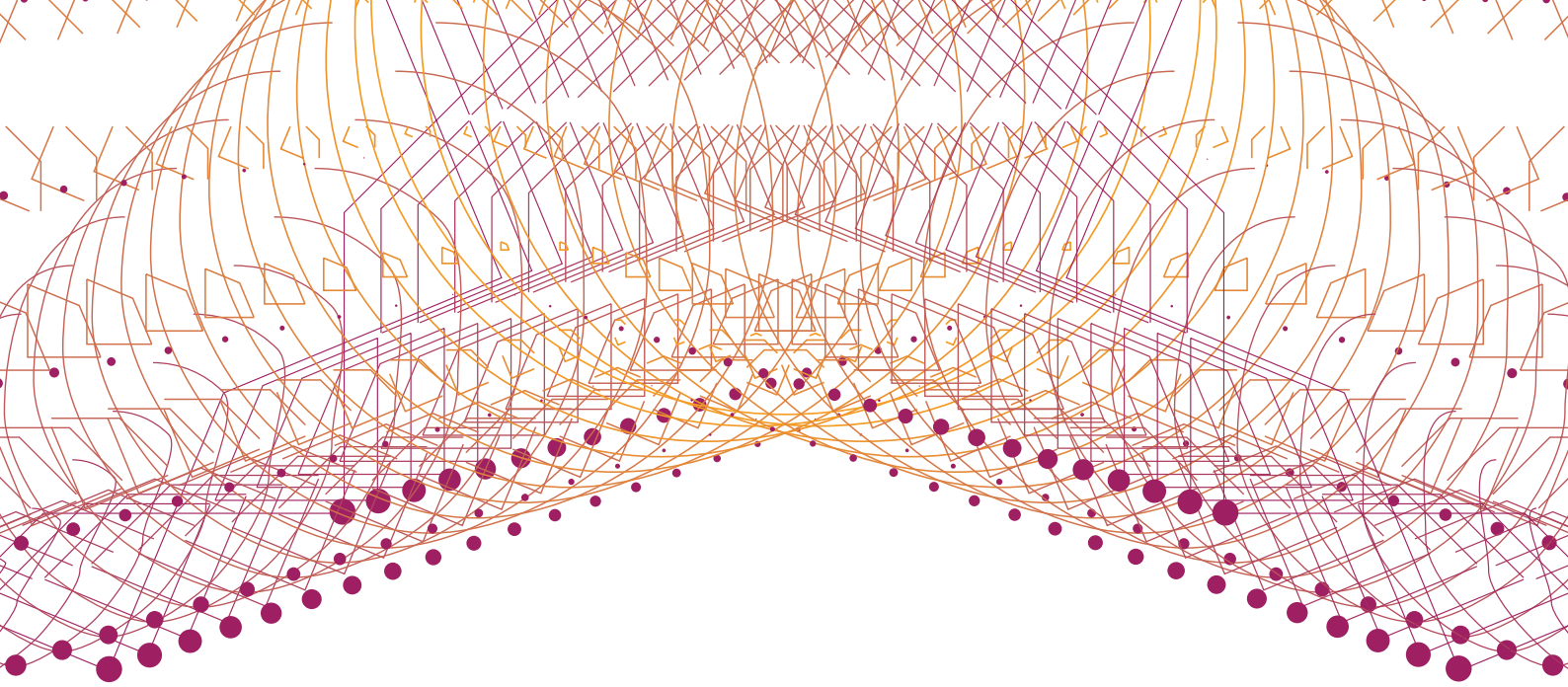
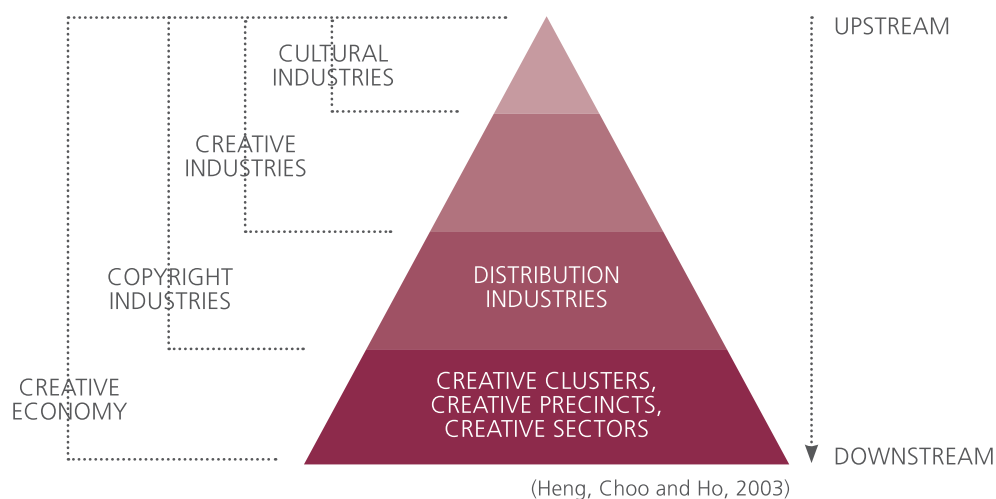


FIGURE 1: COMPOSITION OF THE CREATIVE ECONOMY



“This model of the creative economy has emerged from industry mapping efforts in the city state of Singapore in which upstream and downstream industries are clearly outlined (Heng, Choo and Ho, 2003). Using this approach, the creative industries comprise two distinct groups of activities; basic and applied arts industries. Together with the distribution industries, these form part of the broader “copyright industries”. Basic or “upstream” arts then, refers to traditional art forms such as the performing, literary and visual arts, whereas “downstream arts” refer to the applied arts such as advertising, design, publishing and media related activities. The value of this model is that it allows for an holistic approach to the sector which incorporates all activities – commercial and non-commercial and, crucially, emphasizes the symbiotic relationships between all the sectors comprising the creative industries; while “upstream” art activities may have commercial value in themselves, “downstream” art activities derive their commercial value principally from their applications in other economic activities.”

*Extracts taken from: http://www.labour.gov.za/DOL/downloads/documents/research-documents/Creative%20Industries_DoL_Report.pdf



ARTERIAL NETWORK

Arterial Network is a pan-African civil society network of creative practitioners and entrepreneurs set up to nurture Africa's extensive raw materials of talent, and to translate it into profitable income and global influence.

VALUES

The vision of Arterial Network is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, human rights and democracy and to the eradication of poverty on the African continent.

MISSION

Arterial Network's mission is to create civil society networks of cultural role players and empower their work for the cultural dimension of development. Arterial undertakes research, training and advocacy functions to build individual and organizational capacity, and create an enabling and sustainable environment for democratic arts practice in Africa.

AIMS

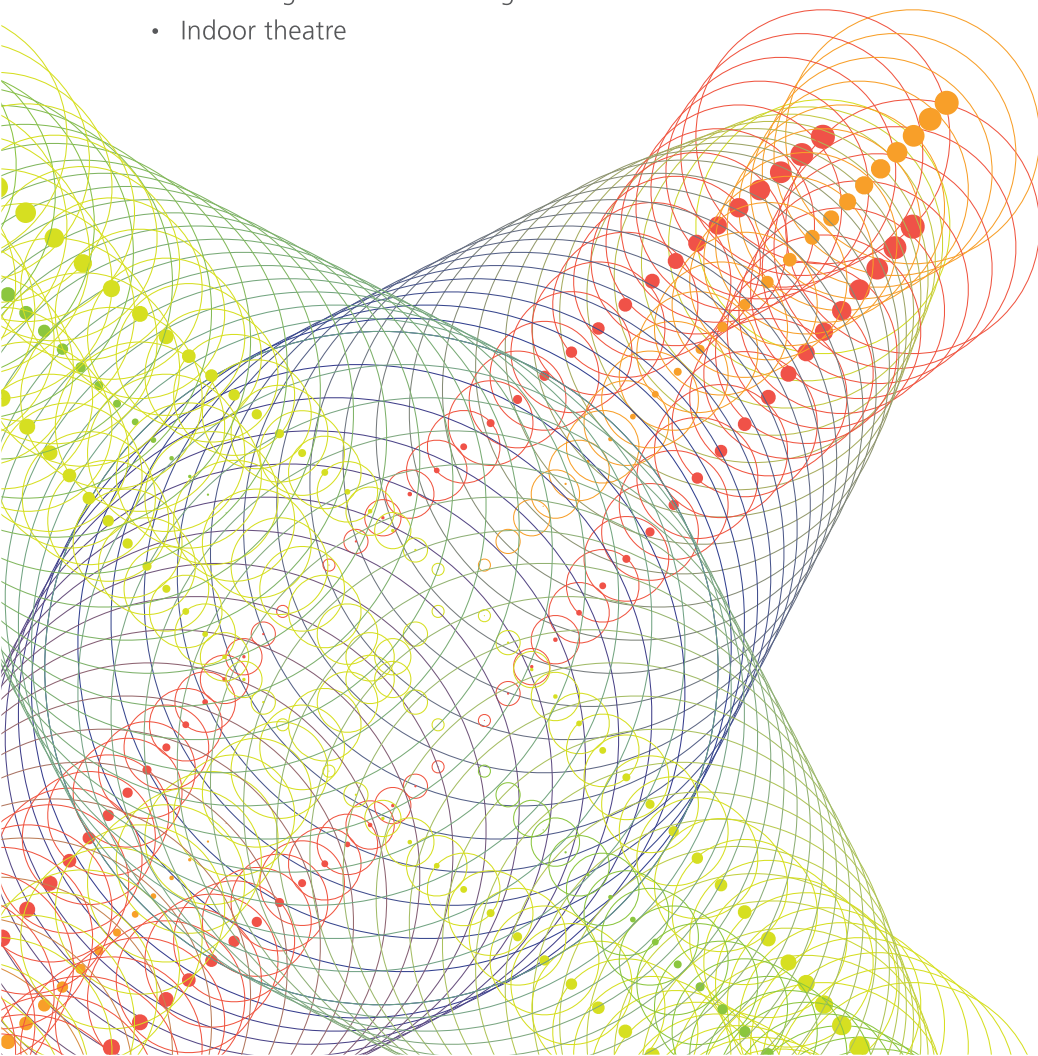
1. To build effective, sustainable in-country, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate.
2. To collect and distribute relevant information, data and documents to empower civil society arts and culture organisations in African countries and regions to plan and take informed action in their interests.
3. To provoke debate, discussions and theorising around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues.
4. To help to build national, regional, continental and international circuits (festivals, outlets, etc.) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output.
5. To facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent.
6. To mobilise local, regional, continental and international resources in support of the development, promotion and distribution of African creative goods and services.
7. To improve the working and living conditions, and to defend the rights of artists and creative practitioners on the African continent.

BRIEF

Design a facility for the Arterial Network to carry out its mandate of capacity building, advocacy, research and knowledge management within the creative industries. The siting of the project should contribute to the development and composition of the creative economy and its distribution industries, becoming a catalyst for creative clusters and creative precincts to emerge in new or pre-existing locations. The building should pay particular attention to the potential of its creative context and promote empowerment through social and cultural interaction, particularly amongst the youth and transient urban populations. The project should also demonstrate an attitude to the role of architecture within the creative industries, through its tectonics the choice of materials and construction methods etc.

THE FACILITY SHOULD NOT EXCEED 1000m²
AND MAY INCLUDE ANY OF THE FOLLOWING

- Outdoor performance / street interface
- Indoor / outdoor meeting and training spaces for small and large groups
- One-on-one consultation rooms
- Exhibition spaces
- Resource center with cafeteria
- Computer lab / media-tech
- Fabrication or "Fab" lab.
- Recording studio and editing suites
- Indoor theatre



THEME

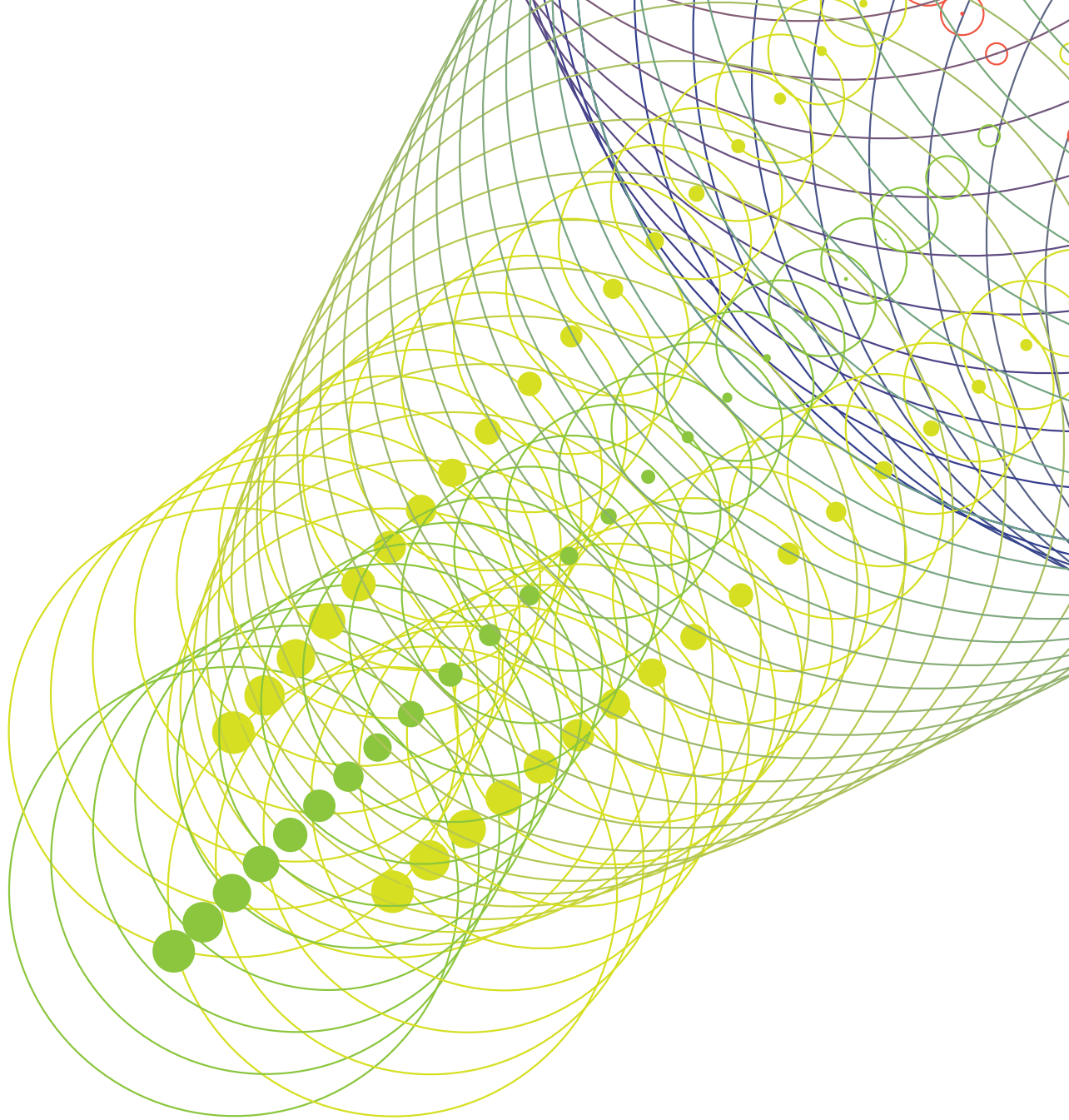
The aim of this brief is for you to produce an architectural interpretation of our South African and African contemporary creative and cultural industries. Can we produce a new spatial and aesthetic sense derived from our design, fashion, film, art, literature, advertising and media? Think of our global creative and cultural exports, Grammy-and-Oscar-winning artists, filmmakers etc and develop a narrative for your architecture based on their crafts.

DELIVERABLES

The presentation of your submission should clearly reflect your attitude to and exploration of the central themes of the creative and cultural industries as catalysts for economic development. The competition is more of an “ideas” competition and strong concepts will be favored over fully realized buildings. The submission should demonstrate how concepts can be materialized at various scales including through the inventive use of Caesarstone and any of its “upstream” processes. Submissions should rely mostly on graphic and other forms of architectural representation.

LET YOUR CREATIVITY BE INSPIRED BY YOUR CULTURE AND YOUR COUNTRY

- The presentation of your submission should clearly reflect your understanding of the brief.
- Get your message across graphically, without too much text.
- Include detailed concept sketches of the macro context. Also include detailed concept sketches of the structure.
- Concepts are to be resolved in sufficient detail to explain the concepts clearly.
Provide:
 - 1 section
 - 1 elevation
 - Concept sketches
 - Graphic narrative
 - 3Ds
- 1 x overall concept perspective. This should include some hand drawn sketches describing your design process and thinking.
- 1 x detailed internal perspective view (minimum). Again, we encourage you to include hand drawn sketches/perspectives to clearly convey your design thinking, ideas and processes.
- Prepare a hand drawn axonometric cut-away section, revealing an understanding of Caesarstone detailing within your focus area.
- Don't overcrowd or clutter presentation sheets.
- Keep graphics simple, clean and neat by distilling the essence of the design. Text must be limited to bullet points.
- Emphasise your key points.
- The judges want to see your thinking process and design process.
- Materiality is to be described and inventive use of Caesarstone is central to the success of the Arterial Network headquarters



ADVICE TO ENTRANTS

- The presentation of your submission should reflect the brief.
- Get your message across graphically. Avoid too much text.
- Judges need to understand your thought process.
- Don't overcrowd or clutter presentation sheets.
- Keep graphics simple, clean and neat by distilling the essence of your design.
- Text must be limited to bullet points.
- Emphasise your key points.

THE PRIZES

- The winner and their lecturer will be sent on an **all-expenses-paid** trip to an international design fair of their choice, courtesy of Caesarstone worth R100,000.00. Flights, airport and hotel transfers, meals, accommodation and spending money are all included. Visa-related costs are excluded.
- The second place winner will get R10,000.00.
- The third place prize is R5,000.00

SUBMISSION FORMAT

Each institution is permitted to submit their top five entries from each department for final judging. Entries must include:

- 3 x A2 **matt-laminated** drawings
- Designed as 3 x **INDIVIDUAL, landscape boards**, numbered in their order (i.e. 1, 2, 3)
- Accompanying disc with files in both high res and low res formats in either jpeg or PDF
- Entrants must clearly mark the A2 matt-laminated drawings with the following details on the reverse:
 - * First Name and Surname of student
 - * Name of Institution
 - * Department of architecture or interior design
 - * Lecturer's name
 - * Lecturer's email address and contact number
 - * Entrant's email address and contact number

ONLY 3 x A2 STORY BOARDS / DRAWINGS WILL BE ACCEPTED IF ADDITIONAL BOARDS ARE SUBMITTED THE ENTRY WILL IMMEDIATELY BE DISQUALIFIED. ANY, UNLAMINATED ENTRIES WILL ALSO BE DISQUALIFIED.

Please courier entries to 9 Gold Street, Northgate Estate, Cape Town, 7405, marked for the Marketing Assistant's attention. Please carefully package your entries with backing board. Submissions will not be returned and will remain the property of Caesarstone.

THE DEADLINES

To be confirmed.



THIS BRIEF HAS BEEN PREPARED BY MPHETHI MOROJELE





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