[WE ARE]

Designing the South African Pavilion for
World Expo 2020, Dubai UAE

Taryn Val King

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2016

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Designing the South African Pavilion for *World Expo 2020, Dubai UAE*

A distillation of an alternative multicultural South African nation brand to be spatially transcribed into the South African pavilion at the *Expo 2020, Dubai UAE*.

Taryn Val King

Submitted in partial fulfilment of the requirement of the degree

Masters in Interior Architecture, MInt(Prof)

DECLARATION

Student number: 26100542

I declare that, [We Are] Designing the South African Pavilion for *World Expo 2020, Dubai UAE,* is my own work and that all sources that I have used or quoted have been indicated and acknowledge by means of complete references.

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Taryn King
05 December 2016

ACKNOWLEDGMENT

SUMMARY

Summary:

The *'Beyond'* as Bhaba[1] (1994:1) conceives it, is "neither a new horizon, nor a leaving behind of the past"; rather it is the borders to the present.

These boundaries of the present are the "that from which something *begins its essential unfolding*", according to Heidegger (1978:356). *Unfolding* as a consequence of the intersection of time and space, produces complex, as opposed to unitary or reductive, figures of difference and identity in Bhaba's (1994:2) view.

It is with these 'complex figure of difference and identity' which enact 'hindsight' to re-describe our cultural contemporaneity; to re-inscribe our human, historic commonality, that this study is interested in. Within the context of nation branding, these figures offer an alternative to the archetypal western approach to identity construction.

The western approach to nation branding is based on two critical assumptions; firstly, that modern nations are composed of homogeneous societies, and secondly, that these societies share a common culture.

It is here that the problem lies, for at its essence, South Africa is pluralistic. We are a multicultural rainbow nation. We do not have typical shared myths, historical memories and a mass public culture due to historical and more recent political struggles within our country. Consequently, we do not follow the typical western approach to nation branding.

It is therefore the intention of this study to make use of Bhaba's (1994) theory of the *'Beyond'* and his notions of *Interstices* and *Cultural Hybridity* as adjectives and means of complex culture production, introduced above, to propose an alternative multicultural South African identity to be spatially transcribed into the South African pavilion at the *Expo 2020, Dubai UAE*.

To this end, the study conducted a *Hermeneutical, Social Visual Semiotic* and *Lexical* analysis of I-JUSI, the selected *hybrid culture*. The results of the examination produced seven brand indicators. These indicators in conjunction with a set of design principals; established via a precedent study of artifacts, interiors, buildings and landscapes that explored or expressed the nation's new emerging collective national identity, will be used to spatially embody the design concept for the pavilion.

'We are [in Full Colour]'

The *'Moment'*, that the concept intends to create for every visitor is the experience of themselves, as they would appear if they were a South African. As if they too were more complex and layered in character as a result of growing-up and living in a country as diverse as ours.

OPSOMMING

Titel van verhandeling: [Ons Is] Ontwerp die Suid-Afrikaanse paviljoen vir World Expo 2020, Dubai UAE

Naam van student: Taryn Val King

Promotor: Catherine Karusseit

Kursuskoördineerder: Prof. Barbara Jekot

Departement: Argitektuur

Graad: Meestersgraad in Binne-argitektuur, MInt(Prof)

Opsomming:

Die "Anderkant" (1994:1) soos Bhaba dit verstaan, is nie 'n "nuwe horison" maar ook nie " 'n vergeet van die verlede" nie, dit is liewer die grense van die huidige.

Hierdie grense van die huidige is "dit wat waarvan iets sy noodsaaklike ontplooing begin", volgens Heidegger (1978:356). Ontplooing, as 'n gevolg van die kruising van tyd en ruimte, skep komplekse beelde in kontras met die unitêre of reduserende, beelde met verskille en identiteite uit Bhaba (1994:2) se oogpunt.

Dit is met hierdie "komplekse beeld van verskil en identiteit" wat "nawete" implementeer dat ons ons kulturele

tydelikheid kan her-definieer; om ons menslike, historiese ooreenkomste te her-graveer, dit is die studie waarmee ons onself mee bemoei. Binne die die begrip van handelsmerking bied hierdie beelde 'n alternatief tot die argetipiese westerse benadering tot identiteits konstruksie.

Die westerse benadering tot handelsmerking is gebaseer op twee kritiese aannames: eerstens, dat moderne nasies van homogene samelewings saamgestel is, en tweedens, dat hierdie samelewings 'n algemene kultuur deel.

Dit is hier waar die probleem lê, want Suid Afrika is wesentlik pluristies. Ons is 'n multi-kulturele reënboog nasie . Ons besit nie tipiese legendes wat gedeel word onder ons nie en historise herinneringe en 'n massa publiek as gevolg van historiese en meer onlangse politiese stryd in ons land. Dus as 'n gevolg, volg ons nie die tipiese westerse benadering tot nasie handelsmerking nie.

Die doel van hierdie studie is dus om gebruik te maak van Bhaba (1994) se teorie van die "Anderkant" en sy nasies van tussenruimtes en kulturele hibridisasie as byvoeglike naamwoorde, en wyses van kompleks kultuur produksie, soos hierbo bekendgestel, om 'n alternatiewe multikulturele Suid Arikaanse identiteit voor te stel en om die studie op 'n ruimtelike wyse op skrif te stel binne die Suid Afrikaanse Paviljoen by die "Expo 2020, Dubai UAE".

Vir hierdie doel omvat die studie 'n hermeneutiese, sosiaal visuele semoitiese en leksikale analise van I-JUSI, die verkose hibried kultuur. Die resultate van die ondersoek het sewe handels indikators gewerf. Hierdie merke, tesame met 'n stel ontwerp beginsels ,het deur middel van 'n presedent studie van artefakte, interieurs, geboue en landskappe wat die nasie se nuwe ontluikende kollektiwe persoonlike identiteit uitdruk, gaan gebruik word om die ontwerp konsep van die pawiljoen ruimtelik uit te druk.

'Ons is [in Volkleur]'

Die "Oomblik" wat die konsep poog om uit te druk vir elke besoeker is die self-ervaringe, dit moet voel asof hulle Suid Afrikaners is, meer karaktervol le en komplekse mense omdat hulle hier opgegroei het en lewe in 'n 'n land so divers soos ons land.

Key Terms

Argitektuur, Binne-Argitektuur, Nasie Branding, Alternatiewe Identity Konstruksie, Collective Nasionale Identiteit, World Expo.

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1. INTRODUCTION

The *'Beyond'* as Bhaba [1] (1994:1) conceives it, is "neither a new horizon, nor a leaving behind of the past"; rather it is the borders to the present.

> To dwell 'in the beyond' is…to be part of a revisionary time, a return to the present to *re-describe our cultural contemporaneity; to re-inscribe our human, historic commonality*; to touch the future on its hither side.
>
> - Homi K. Bhaba (1994:10)

; to touch the future on its hither side
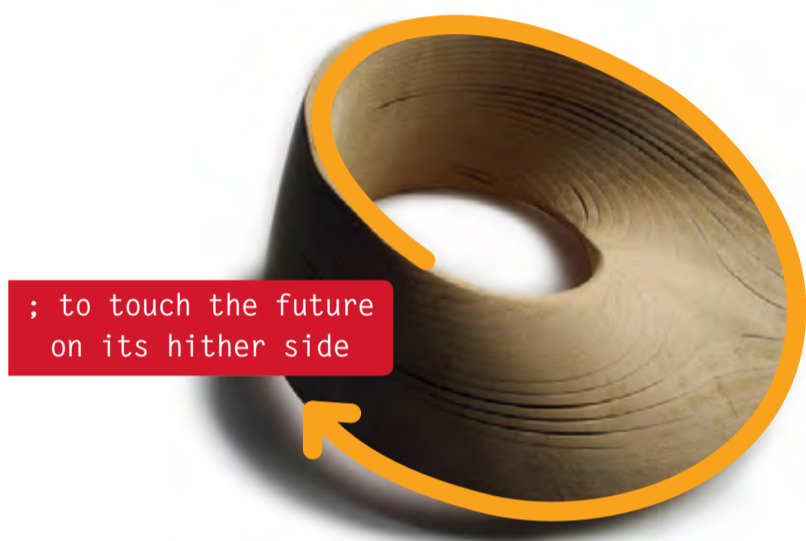
Figure 1: Bhaba's concept of the 'Beyond'

These boundaries of the present are the "that from which something *begins its essential unfolding*", according to Heidegger (1978:356). *Unfolding* as a consequence of the intersection of time and space, produces complex, as opposed to unitary or reductive, figures of difference and identity in Bhaba's (1994:2) view, (Figure 1).

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Further-more, this intent responds to the poor perception of South Africa by the global community and *Brand South Africa*'s current and persistent strategy's failure to improve or alter this view.

1.1. BACKGROUND

In 2010 South Africa participated at the *World Expo* in Shanghai, China as part of its nation branding programme, (Figure 2-3), the success of these efforts were accessed according to the ideals outlined by seminal theorist and practitioners; Simon Anholt[2] and Wally Olins[3]

1.1.1. The role of brands and branding on modern nations

The following section serves as background to the problem for this thesis and is comprised of summaries of pertinent sections of the study: *Examining the visual brand language used by Brand South Africa to communicate South African identity at the World Expo 2010, Shanghai China (hereafter Expo 2010) (2011)*, (MA Information Design) completed for the Department of Visual Arts of the University of Pretoria.

The study responded to the ubiquitous influence and expansion of brands and branding into more secular and political spheres (GfK Roper Public Affairs & Media 2008:3). The study focused on the role and influence of brands and branding on modern nations and their reputations via intentionally constructed national identities, with specific reference to South Africa.

The world exposition was chosen as the specific context for the examination of the South African national brand because world expositions function as platforms for cultural exchange and nation building. In addition, the 2010 world exposition *Better City, Better Life* (Expo 2010 Shanghai China 2010) was selected specifically, as it is the first world exposition in which South Africa has participated and exhibited in its own individual pavilion. Additionally, the South African pavilion was the largest stand-alone national pavilion among all the African countries at *Expo 2010* (BrandSouthAfrica 2010).

The significance of this individual exhibit lies in its symbolic and physical breakaway from the stereotype of belonging to the homogeneous mass of Africa into which all the unique, collective national identities of individual nations in Africa are commonly subsumed, a consequence of the perpetuation of the imperial practice of *Othering* (King 2011:6).

Of world expositions themselves, *World Expo* is the official title given to internationally registered exhibitions[4] with a six-month duration falling within the remit of the *Bureau International des Expositions*[5] *(BIE)*.

The *World Expo* is defined in the *BIE* convention of 1928 (Official Site of the Bureau International des Expositions 2016) as an exhibit that has as its main purpose the education of the public; it is this point that differentiates it from trade fairs, whose aims are principally commercial in nature. On the other hand, Charles Pait, a former member of the French Delegation to the *BIE*, gives a more human account of world expositions. To Pait (2003:18), world expositions are "a non-recurring event, the aim of which is to compile an inventory of the means at human disposal for satisfying the needs of civilisation while at the same time demonstrating the progress made in one or more branches of production since a given time and with an eye to improving public knowledge" (King 2011:35).

The Rise of the Modern Economy
KE NAKO!
EXPO2010
IT'S TIME

Plan labels:
40 000
13000 · 27000
9000
53000 · 36000
8000

a
DIGITAL DISPLAY SCREENS
ADMIN
ENTRANCE
INFO
SHADED ENTRANCE PORTAL
PROMOTIONAL POSTERS
THINGS
BEAUTIFUL
COLLECTION
SEATING
SEATING
UPSTAIRS LOUNGE
ARCH OF CONSTITUTIONAL VALUES
EXIT
DIGITAL SCREENS
ADMIN
BAR
b — b
a

Ke Nako - Its Time _ Plan
Scale 1:500

15000 · 13000 · 4000

Ke Nako - Its Time _ Longitudinal Section a-a
Scale 1:500

Ke Nako - Its Time _ Cross Section b-b
Scale 1:500

Figure 2: The South African pavilion, Expo 2010

Outer Facade |

Seating |

Arch of Constitutional Values + Digital Display Screens |

Beautiful Things Collection |

Upstairs Lounge |

Figure 3: *Expo 2010, S* © University of Pretoria Guide 2010)

Huangpu River

World Exposition Museum
Jumen Road
Menzi Road
Japanese Industry Pavilion
Theme Pavilion
(Pavilion of Urban Footprint)
Space Pavilion S
Space Home Pavilion
Coca-Cola Pavilion
China National Petroleum Corporate Pavilion
Republic of Korea Business Pavilion
PICC Pavilion
Shanghai Corporate Pavilion
China Railway Pavilion S
China Railway Pavilion
China Railway Pavilion S
No. 3 Parking Lot
South Xizang Road
Aurora Pavilion
Elevated Pedestrians' Walk
CSSC Pavilion S
Corporate Pavilion S
Miaojiang Road
CSSC Pavilion
SAIC-GM
L5 Ferry Terminal
L3 Ferry Terminal
Slipway Square
Abilia
Western Kong Fu Play: Huaxing-Tai Chi Tao
Dock No. 3
Jiangnan Square
Dock No. 1
Greenland Expo Square
Events for the Youth
TravelChinaGuide.com

Expo Garden
World Meteorological Organization
Group on Earth Observations
Organization for the Exploitation of Meteorological Satellites
Expo Center
Music Fountain
Waterside Terrace
Celebration Square
TravelChinaGuide.com
Expo Culture Center
Performances by China Oriental Song and Dance Ensemble
Expo Chorus Festival
Arts Festival of Expo UBPA Square
L2 Ferry Terminal
M2 Water Gate
Chinese Garden

Gourmet Plaza S
Expo Culture Center S   Expo Culture Center S
Asia Zone S
Asia Zone S
Shibo Avenue
M2 Water Gate S
Taiwan Pavilion
India Pavilion
Nepal Pavilion
Saudi Arabia Pavilion
West Gaoke Road S.
Asia Joint Pavilion III
Viet-Nam Pavilion
Republic of Korea Pavilion
Japan Pavilion
Bailianjing Entrance/Exit S
Laos Pavilion
Myanmar Pavilion
Iraq Pavilion
Bailianjing Road
Bocheng Road

China Pavilion
Chinese Provinces Pavilion
Sri Lanka Pavilion
Asia Square
Asia Joint Pavilion II
Uzbekistan Pavilion
Kazakhstan Pavilion
Elevated Pedestrians' Walk

Yuntai Road
Pakistan Pavilion
Israel Pavilion
Turkmenistan Pavilion
Morocco Pavilion
West Gaoke Road
West Gaoke Road S. Pavilion
Lebanon Pavilion
Iran Pavilion
Asia Joint Pavilion I
Asia Joint Pavilion I S
Oman Pavilion
United Arab Emirates Pavilion
Qatar Pavilion
Democratic People's Republic of Korea Pavilion

TravelChinaGuide.com
Guozhan Road
Maldives Pavilion
Timor-Teste Pavilion
Kyrgyzstan Pavilion
Bangladesh Pavilion
Tajikistan Pavilion
Mongolia Pavilion

Xueve Road
5~2
No. 5 Gate
Gaoke Rd. (W) Entrance/Exit
Yemen Pavilion
Bahrain Pavilion
Palestine Pavilion
Jordan Pavilion
Afghanistan Pavilion
Syria Pavilion
5~1
NO. 10 Parking Lot

1.1.2. Summary of the 2011 Study

The introduction to the 2011 study established the origins of modern nations and their collective national identities as proceeding from pre-modern ethnic states. Emphasis was placed on the nature and emergence of nation branding as a means of promoting the collective national identities in order to further desirable processes such as improving financial investment, changing user behaviours or generating political capital and goodwill. Globalisation, technological advancements in the field of mass media and communication and the ubiquity of commercial brands were cited as instigating factors in the development of the field of nation branding. Finally, the role that visual communication plays in the mass communication process and the manner in which it contributes to the construction of *visual communiqués* was elucidated (King 2011: 1-9).

Chapter Two outlined the development of the field of nation branding from its roots in corporate branding. Nation brands are intangible entities whose value is determined by external and internal perceptions and opinions of the brand (Kavaratzis 2005b:335). Consequently, nation branding helps to manage the reputation of a nation and its *collective national identity* by implementing an intentionally constructed national brand as a harmonised and strategically informed approach to promoting the nation (Anholt 2005a:118). This section concluded with an analytical framework, which was used in the analysis of the South African pavilion in Chapter Four (King 2011: 10-25).

Chapter Three contextualised the case study by outlining the historical emergence of South Africa as one of the modern world nations, the time-line in Figure 5 charts this process. Essential elements of the South African *collective national identity* identified include Afrocentric, Eurocentric and Asian influences that have subsequently contributed to the nation's contemporary multicultural identity. Its intentionally constructed counterpart, *It's possible*, stems from this history.

In addition, this chapter explored the 150-year historical development of world expositions as platforms for economic, scientific, technological and cultural exchange, as well as stages for displaying historical experiences, demonstrating enthusiasm, exchanging ideas and looking to the future. The chapter concluded by detailing the character of the *World Expo 2010* (King 2011: 26-41).

The fourth chapter applied the analytical framework developed in Chapter Two to the South African case study (King 2011: 42-81).

According to the main objectives of the 2011 study, focus was placed on the critical examination of South Africa's nation brand; *It's Possible*, in the light of the theoretical ideals for an intentional constructed national identity as proposed by Bartholmé and Melewar (2009), Anholt (2009) and Olins (2008). The examination centred on the analysis and interpretation of the individual *communiqués* (Figure 4) that constituted the South African pavilion at the *World Expo 2010*, as their content is the result of the implementation of the visual brand language.
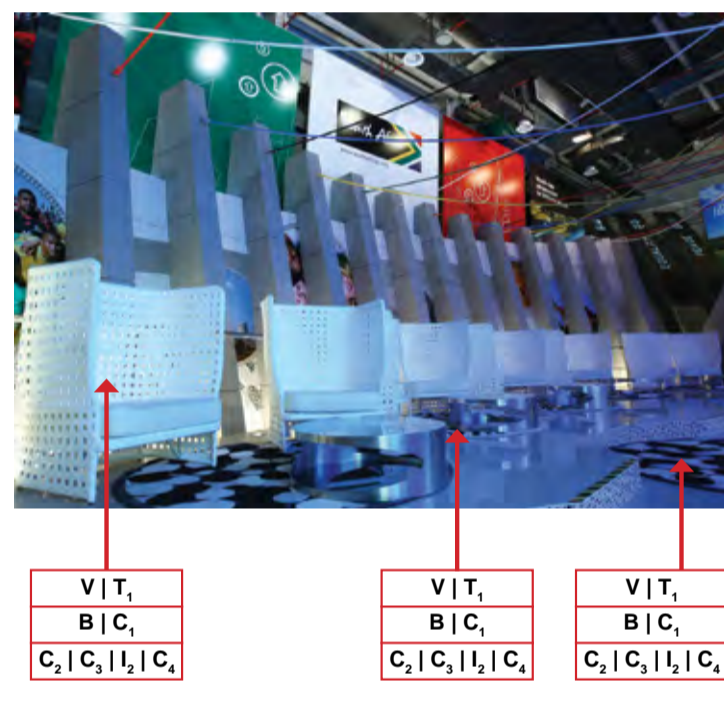
Figure 4: Example of the analysis of individual *communiqués*

The analysis and interpretation sought to, firstly, investigate the constitution of the South African visual brand language used in the design and construction of the pavilion's *communiqués* and, secondly, to broadly identify the core values of the intentionally constructed South Africa nation brand – *It's Possible*, made manifest in the South African exhibit through the *visual communiqués*.

Indigenous Pre-Colonial Africa
(Lower Paleolithic era - 1652 Settlers)

San ±20 000 years ago

San & Khoi Khoi ±2500 years ago

Bantu Speaking Peoples ±1500 years ago

The Portuguese 1487-1497
Vasco da Gama & Bartholemew Diaz

Sotho & Tswana: Highveld 1600s
Khoisan: West & South West
Nguni: Coastal Plains

Dutch East India Trading Company 1652 - 1815

The Rainbow Nation (1994 – Present)

The new national orders of South Africa: The order of Mapungubwe, Ikhamanga, the Baobab, the Companions of OR Tambo, Luthuli and the Mendi Decoration for Bravery 1998

The new democratic South Africa under the leadership of Nelson Mandela 1994

The Republic of South Africa vs. ANC, MK, PAC & CYL 1961-1994

The start of apartheid National Party elected into Power 1948

WW2 1939-1945
WWI 1914 - 1918
The Union of South Africa: independent of British 1913
The foundation of the ANC 1912

Afrikaner Nationalist South Africa (1910 – 1994)

1906-1961 The Union of South Africa

1884 Gold De Beers

1867 Diamonds De Beers

1836 The birth of the 'Afrikaner' The Great Trek

Colonial Africa (1652 - 1910)

1820 King Shaka Mfecane

German & Flemish Immigrants French Huguenots 1652 - 1815
British Occupation 1795
Dutch Occupation 1802
VOC: Bankrupt 1803
British Sovereignty 1815

Figure 5: The emergence of South Africa as a modern nation
(Adapted from Brynes (2006:2), Davenport & Saunders (2000:6), Muller (1981:20), Nelson (1981:3), Greenstein (1979:249), and Smith (1991:14))

In the case of the South African exhibit at the *Expo 2010*, since the pavilion represents in its entirety a single collective mass communiqué, the communicator/advocacy role is taken by the *International Marketing Council of South Africa*[6] *(IMC)*. Via the design of the pavilion's *communiqués* (Figure 6).

The communication sequence outlined in Figure 6 was then examined more closely. Figure 7, details the initiation of communication, alongside which the fundamental dimensions of the theories of Bartholmé and Melewar, Anholt and Olins were added to determine at which stage in the process each theory was most relevant. Each stage, medium/channel, audience and message, was then assessed separately, as is visible in Figure 4.

(1) Events and 'voices' in society   (2) Channel/medium   (3) Message   (4) Receiver
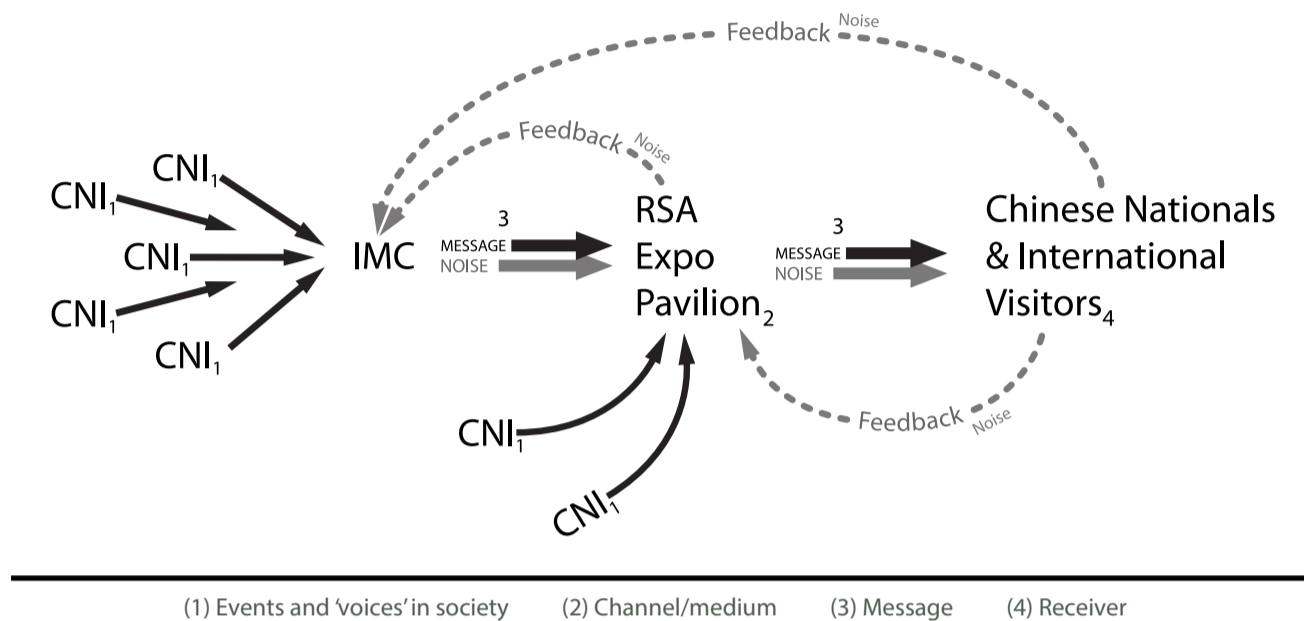
Figure 6: South African pavilion model of communication at *Expo 2010*
(adapted from Westley and Maclean's (1957) Model of Communication (McQuail 2010:70)).
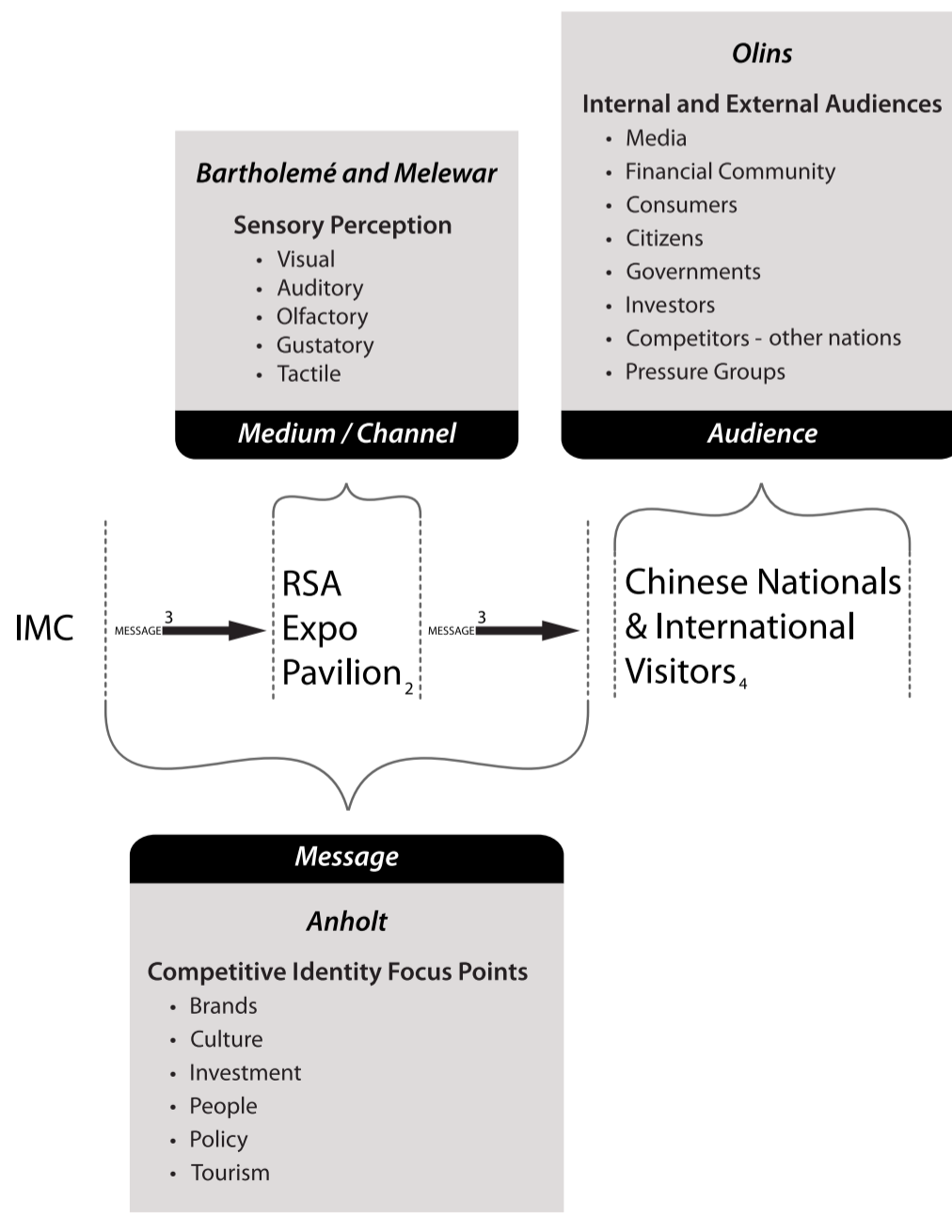
Figure 7: Structure of analytical framework
(King 2011: 21).

6. *International Marketing Council of South Africa (IMC) is know in the public domain as Brand South Afica*

1.1.3. Relevant Conclusions

With regards to the intended MInt (Prof) study the following conclusions should be highlighted:

1.1.3.1. The rainbow nation myth

The South African visual brand language is informed by a narrative of progress (e.g., Industrialisation / capitalism), centred on the nation's new democracy, proposed development and apparent multiculturalism (King 2011:88).

However, while the narrative is generally progressive, elements of the language, particularly the democratic sub-narrative, restrict its ability to accurately and holistically reflect the nation's *collective national identity* by anchoring the identity to important events and symbols associated with the country's democratic transition in 1994, (King 2011:88). Namely, 'ary *Madiba Magic*' and, the identification as the 'Rainbow Nation' a term coined by Archbishop Desmond Tutu, (Figure 8A).

The difficulty posed by the rainbow nation symbol lies in the rhetoric behind, and visual manifestations of, the symbol. While avoiding direct references to colour in the sense of race; the rainbow's colours are meant to symbolise the diversity of South Africa's various cultural, ethnic and racial groups (Baines 1998:1). However, at present the rainbow symbol does not go so far. The rainbow symbol in itself refers rather to a rainbow and not the multiculturalism of the nation. Seemingly, this disconnection results from the rainbow symbols visualisation through the various colours of the South African national flag.

1.1.3.2. Defining our Collective National Identity and a mass public culture

If a modern nation, according to Smith (1991:14), is "a named human population sharing a historic territory, common myths and historical memories, a mass public culture, a common economy and common legal rights and duties for all members", then South Africa is lacking such shared myths, historical memories and a mass public culture. These disparities can be explained by its historical and more recent political and social struggles, which fragmented the nation's *collective national identity* along racial and cultural lines. Consequently, the nation's ethnic distinctiveness, typically based on shared myths of ancestry, is similarly disjointed, as it is based on interconnected, parasitic or symbiotic narratives told from varying perspectives, (Figure 8A).

Currently, the fictional rainbow nation identity functions as a temporary brand, stitched together from socially acceptable, socially neutral, and exclusively positive aspects of the country's historical collective national identity, (King 2011:89).
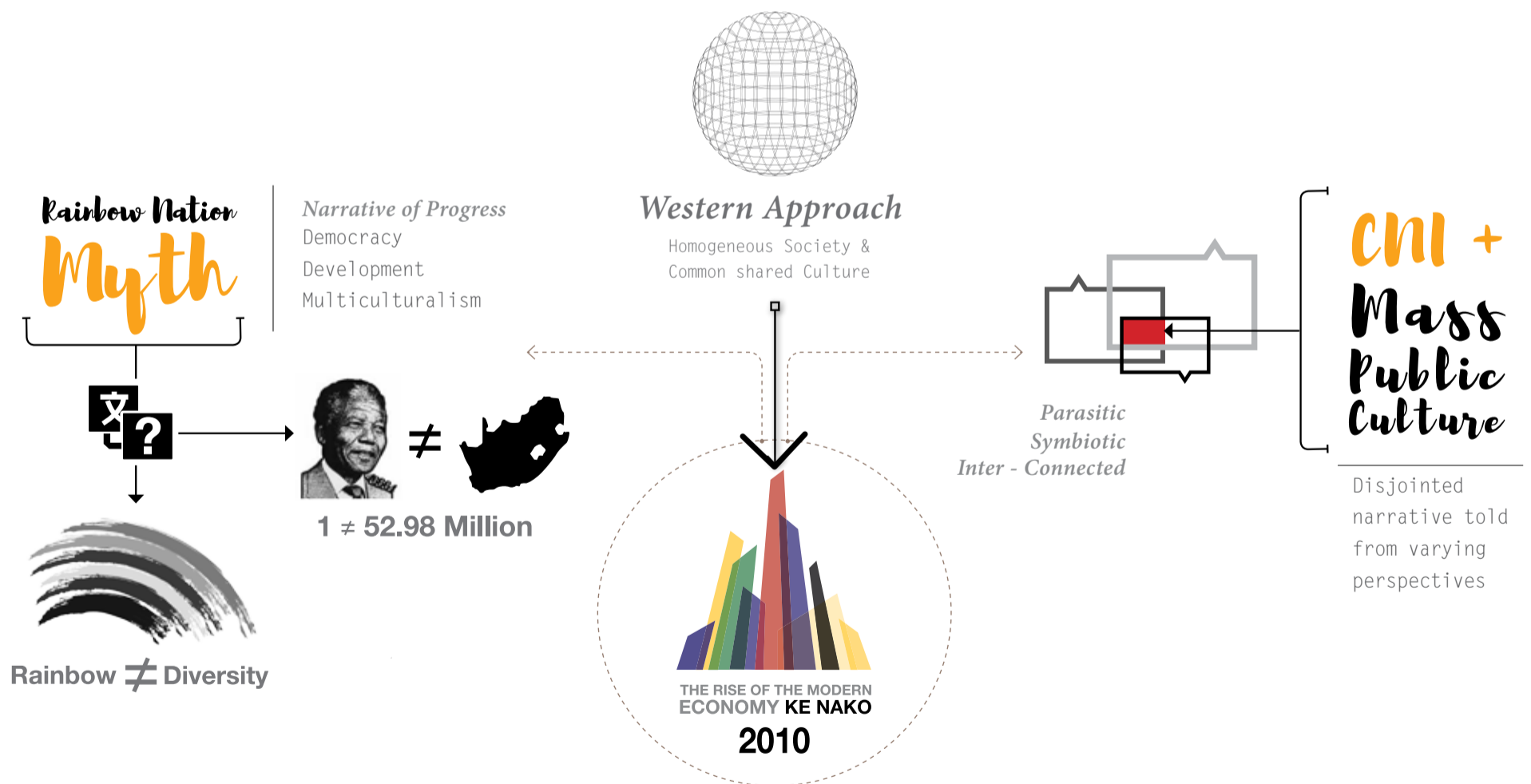
Figure 8a: Graphic Summary of Relevant Conclusions

Western Approach
Homogeneous Society &
Common shared Culture

THE RISE OF THE MODERN
ECONOMY **KE NAKO**
2010

$ Modern VS.

RSA

No-mans Land
Invisible to the
eyes of the world

**Homogenous
Mass of Everywhere**

**Perpetuation of
Colonial Myths**

Othering & Orientalism
Relegating the traditional
and indigenous to a timeless
existence in the past or as
stereotypical cultural packaging
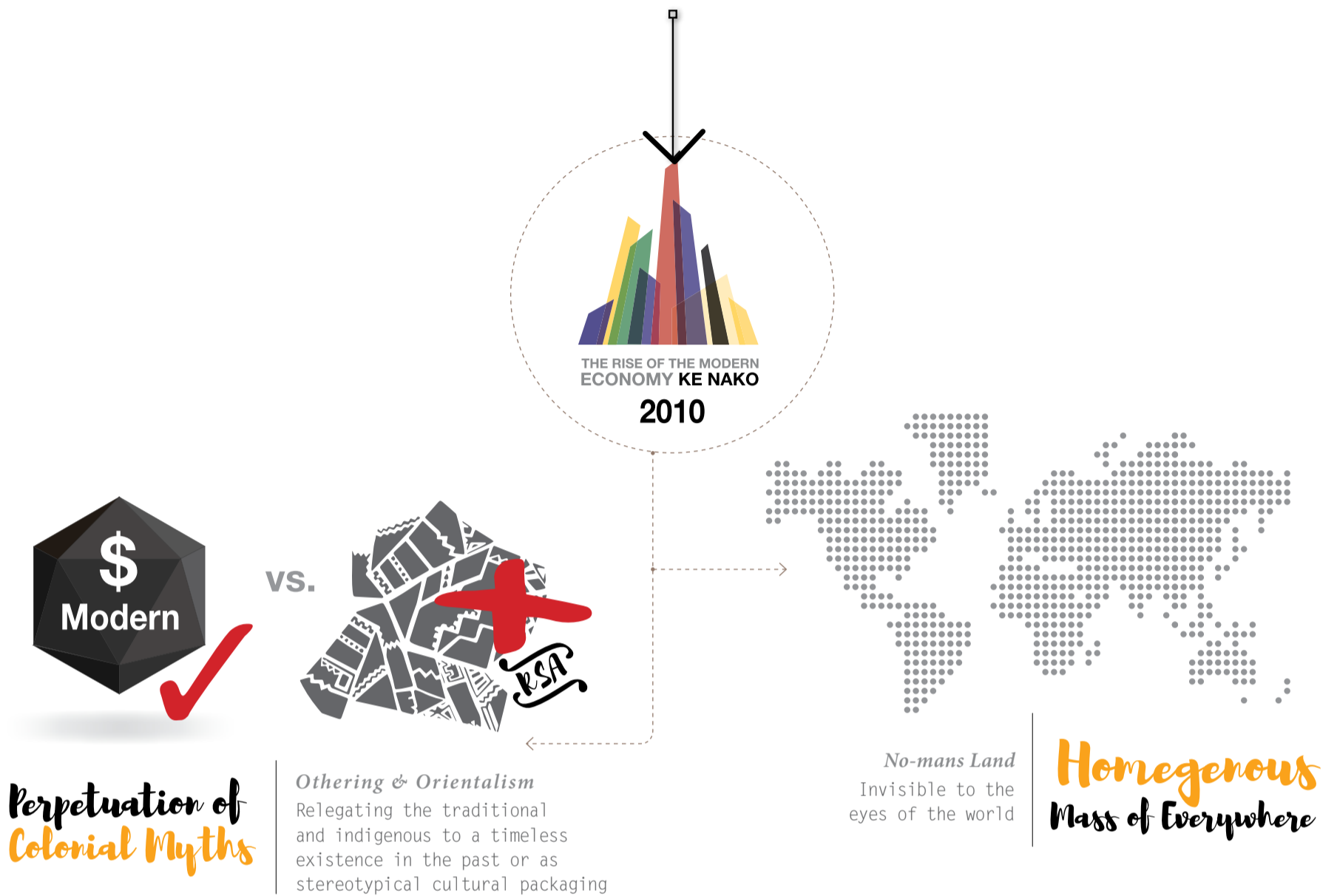
Figure 8b: Graphic Summary of Relevant Conclusions

1.1.3.3. Inadvertent perpetuation of colonial myths

Furthermore, in its attempt to position South Africa as modern and international, as a response to globalisation and for the benefit of the state's economic desires, the nation brand, *It's Possible*, re-enacted within the South African pavilion at *Expo 2010* the 'civilising' rhetoric so pervasive in the *1936 Johannesburg Empire Exhibition*, (King 2011:89). Accordingly, elements referring to the nation's *collective national identity* were applied so sparingly to the design in its attempt to showcase the nation's progress and development that the pavilion took on a general character and failed to appear distinctly South African or African. By omission, this aesthetic programme has, for the most part, served to relegate traditional and indigenous cultural practices, images and objects to a timeless existence in the past. This approach perpetuates the imperial discourse of 'Othering' and what Edward Said (1975) terms *'Orientalism'*. Alternatively, they functioned as a type of cultural packaging to a diverse range of economic messages, presenting the stereotypical images conventionally associated with the nation and not its actual identity (King 2011:90). (Figure 8B).

1.1.3.4. The homogeneous mass of everywhere

As a further consequence of the pavilion's dominant economic focus, it can be said that while various aspects of the South African pavilion correlated with, and responded to, the exposition's main theme *Better City*, *Better Life*, the design and content favoured the promotion of the nation's economic aspirations and purposes. Consequently, the promotion of the nation's *collective national identity* was marginalised. Ideally, an expression of the *CNI* would have better served to differentiate the nation and gained it an advantage.

Thus, the emerging image of South Africa from the pavilion did little to support the symbolic and physical break away from the homogeneous mass of Africa that the pavilion represented, (King 2011:91). In addition to the failure to differentiate the South African nation, the application of the intentionally constructed nation brand, in its attempts to appear 'modern' and international, served to de-contextualise the nation and its *collective national identity* by severing its ties to Africa. Positioned in a no-man's land, belonging neither to Africa nor the West or the East, it is unlikely to ensure or improve the nation's visibility in the eyes of the world, (Figure 8b).

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1.2. PROBLEM STATEMENT

In summary, the South African pavilion at *Expo 2010 Shanghai, China:*

- Alienated the *CNI* from the intentionally constructed national identity, without promoting either.

- Failed to improve the perception and awareness of South Africa, which is evidenced in the nation branding indexes (Figure 12).

- Contributed in a limited manner to the *'Universal Concern for all Humanity'* with its responses to the expo theme –*"Better City, Better Life"*- which focused on sustainable urban development.

The roots of this dis-juncture seem to lie in the *IMC*'s mandate and its capitalistic intentions, expressed by the emphasis placed on increasing tourism, trade and investment.

This was compounded by the 2010 global context. As a result of the recession, the promotion of economic aspirations was a recurring trend in the majority of the exposition's national and corporate pavilions. This repetition of focus and content across the pavilions and the hollow rainbow nation identity of the pavilion resulted in a failure to differentiate the South African nation from the rest of the world.

A more favourable strategy would be to promote the nation as a whole, which if successfully implemented, would inadvertently boost the nation's economic prospects.

1.2.1. The government mandate: 2010-2016

Since 2010, *It's Possible* (Late 2010 - Mid 2012), like its predecessor, *Alive with Possibility* (2002-2010) has been rebranded. *Inspiring New Ways* was launched 04 June 2012, (Figure 9).

The rebrand of the nation brand, has however not drastically altered the *IMC* mandate. According to the BrandSouthAfrica.com (2015)

> The primary objective of *Brand South Africa* is to develop and implement a proactive marketing and communication strategy for South Africa, and to promote South Africa. Our role is to create a positive, unified image of South Africa; one that builds pride, promotes investment and tourism, and helps new enterprises and job creation.

We operate on five platforms:

- Raising awareness internationally of all that South Africa has to offer investors

- Operating missions abroad promoting investment and export industries

- Mobilising influential South Africans as well as members of the media abroad

- Boosting local pride and patriotism

- Inspiring all South Africans to contribute to positive change through the flagship active citizenship campaign, *Play Your Part.*

Figure 9: *Brand South Africa* logos
(BrandSouthAfrica 2010, 2016)

VS

-5

-3

■ South Africa
■ Africa

Political freedom

Food

Environmental friendliness

Would like to visit for a holiday

Tolerance

Resort and lodging options

Health and education

Range of attractions

Standard of living

Value for money

Safety and security

Natural beauty

Would like to live in /study there

Heritage, art and culture

Good for business

Historical points of interest

Good infrastructure

Advanced technology

100% 90% 80% 70% 60% 50% 40% 30% 20% 10% 0%

Regional rankings

Africa

		Overall Ranking
72% Awareness		
	South Africa	**40**
	Kenya	65
	Zimbabwe	69
	Ghana	70
	Nigeria	75

Region's key strengths
✚
Visit for holiday
Natural beauty

Region's key weaknesses
Advanced technology
Good infrastructure
Political freedom
Tolerance
Safety & security
Health & education
Good for business

Country Brands ?
N/A

STATUS COUNTRIES

COUNTRY BRANDS

Switzerland
Sweden Canada Germany Japan
Norway
Denmark
Australia
Finland
Singapore United States
Netherlands Austria
Iceland New Zealand
United Kingdom

United Arab Emirates

Belgium
Qatar South Korea France
Ireland
Bahrain Italy
Israel
China
Saudi Arabia Oman Fiji
Taiwan Spain
Russia Czech Republic Portugal
Estonia Poland Malta
Malaysia Panama Puerto Rico
Uruguay Costa Rica
Solvakia Croatia Chile **South Africa** Greece
Lebanon Hungary Argentina
Jordan Brazil Thailand
Romania Jamaica
Sri Lanka Turkey
Pakistan Ghana Bulgaria Kenya Columbia India Morocco
Bangladesh Zimbabwe Indonesia Peru
Nigeria Ukraine Iran Vietnam Egypt
Cambodia Mexico

COUNTRIES

EXPERIENCE COUNTRIES

Average purpose score

Average Experience Score

60% 50% 40% 30% 20% 10% 0%

0% 10% 20% 30% 40% 50% 60%

Figure 10: South Africa© University of Pretoria y Brand Index 2014-15
(Adapted from Country Brand Index 2014-15: 36,46).
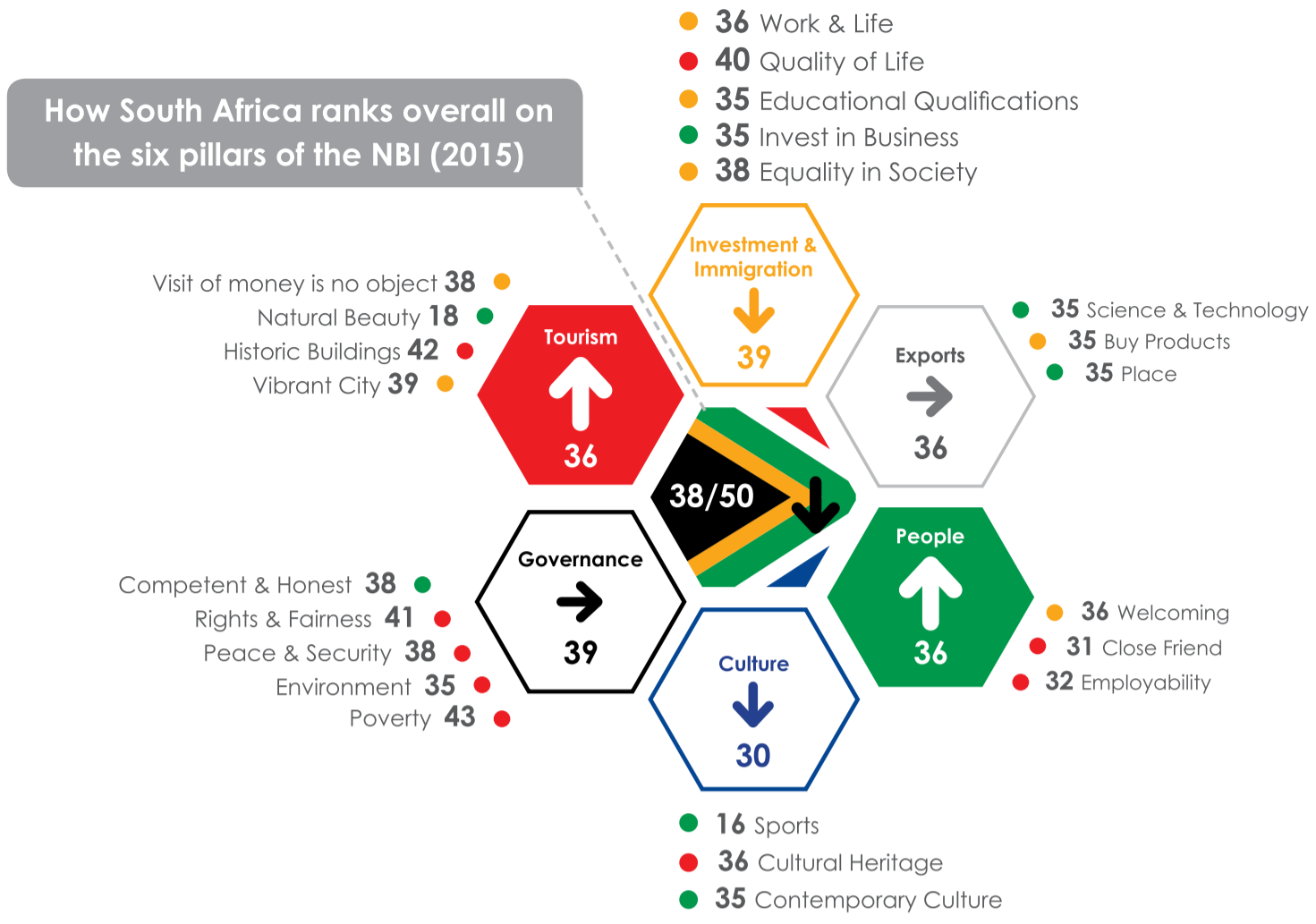
Figure 11: How South Africa ranks overall on the six pillars of *NBI* (2015)
(Adapted from Anholt-GFK Roper Nation Brand Index 2015).

Although, looking at the figures, it is apparent that the mandate is doing the nation a disservice. In spite of the *IMC*'s efforts since 2002 to craft a desirable nation brand, South Africa has not performed favourably in the rating systems that specialise in assessing the performance of countries in terms of branding. According to *Country Brand Index 2014-15 (CBI)* of the consultancy firm *FutureBrand*, South Africa ranked in the 40th position, since the initial study the brand has lost nine places compared with the *CBI 2010-2011* when it as ranked 31st. Likewise, in the *Anholt-GfK Roper Nation Brand Index 2016 (NBI)*, the country is located in the place 38th, which is three places down since the 2010. This is outlined in Figure 12.

The poor performance highlighted by the indexes is supported by a 2014 study conducted by Oliva & Stringari. The study looked at nation branding in developing countries burdened by stigmatization. The conclusions revealed what the world knows and thinks about South Africa, namely that we are a country with many social problems including; crime, violence, poverty, inequality, sexual assaults, racism & discrimination as well as a chequered history marked by apartheid and colonialism. On the positive side, our beautiful natural landscapes, wildlife and charismatic leader (Nelson Mandela) came to mind.

The indicators echo this sentiment, particularly with regards to our natural landscapes. Tourism was and still is South Africa's strongest drawing card. Figures 10-12 outline this perception of, as well as the strengths and weakness of the South African brand.
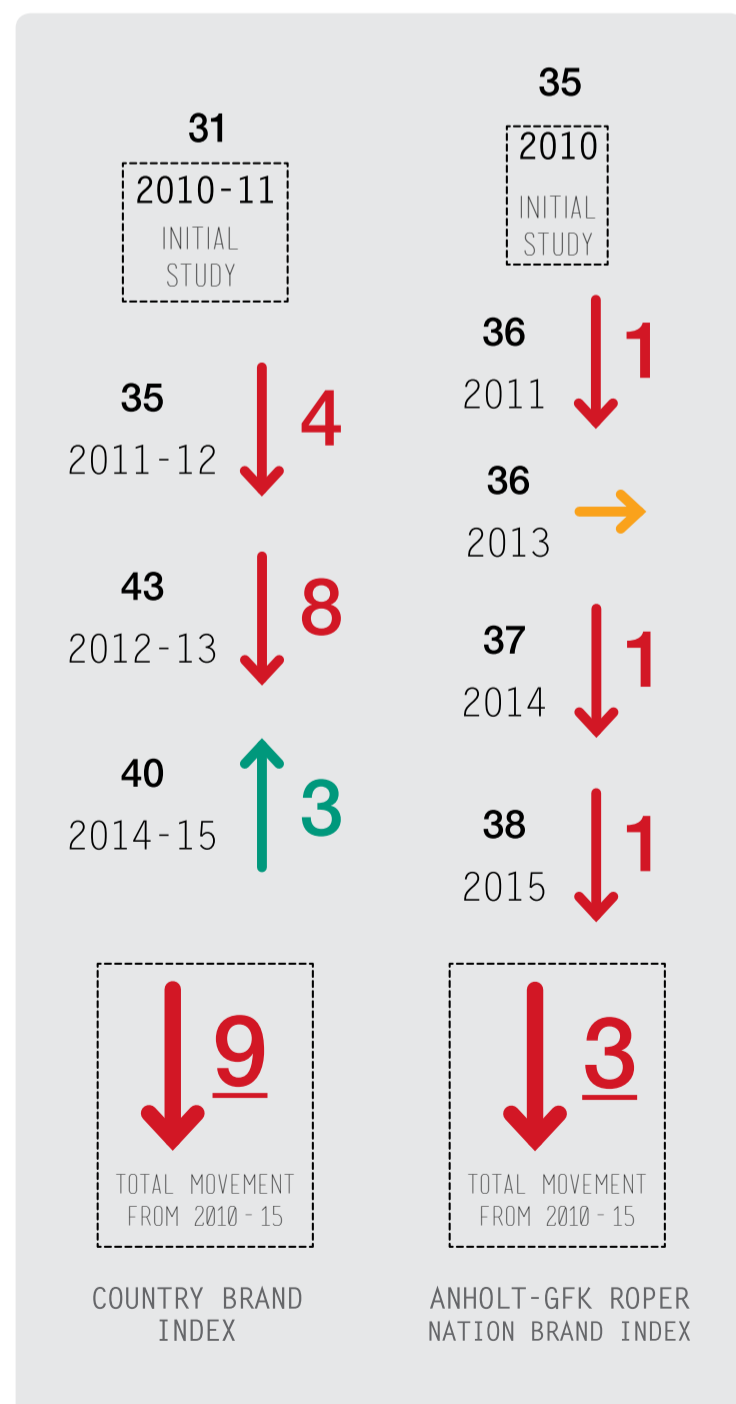
Figure 12: The Indexes

What are the key associations with Japan?

How does Japan perform by dimension?
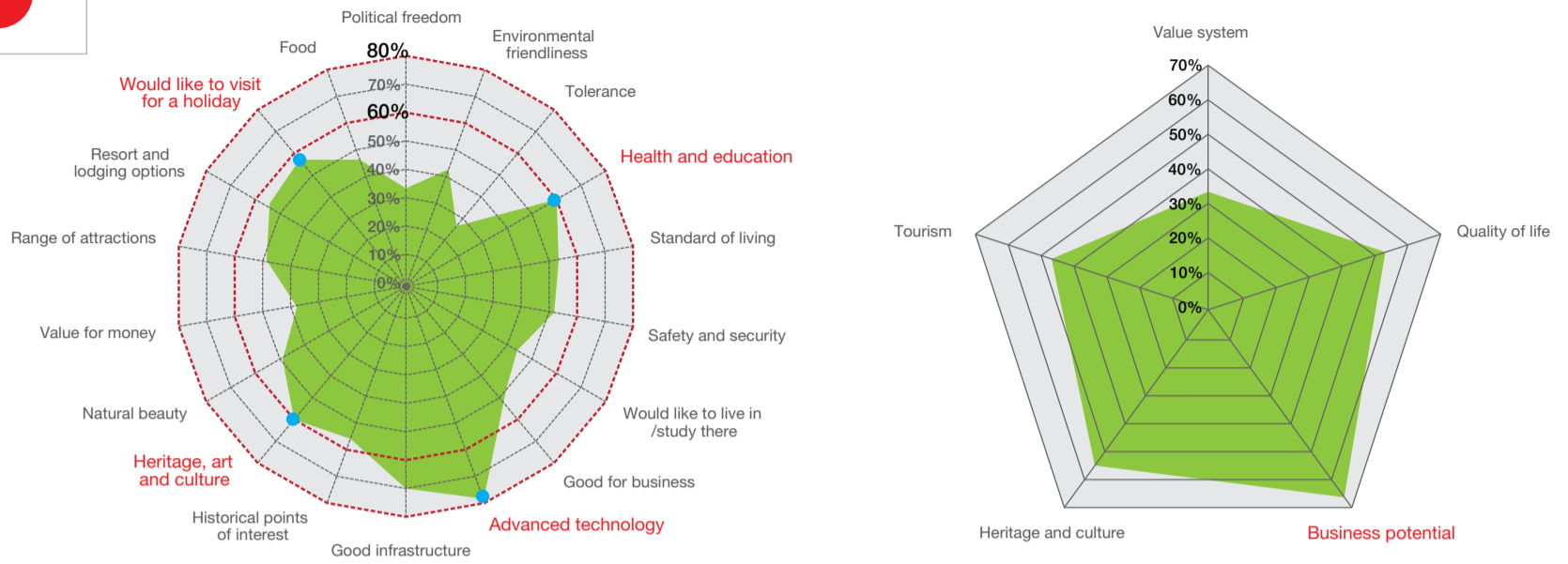
Figure 13:Japan – Summary of perceptions
(Adapted from Country Brand Index 2014-2015: 15).

Yet, a strong and competitive brand is made up of more than one area of focus. Japan topped the ranking for 2014-15 on the *Country Brand Index*. Figure 13, shows a more ideal even spread between and multiple focus points that make up the Japanese brand.
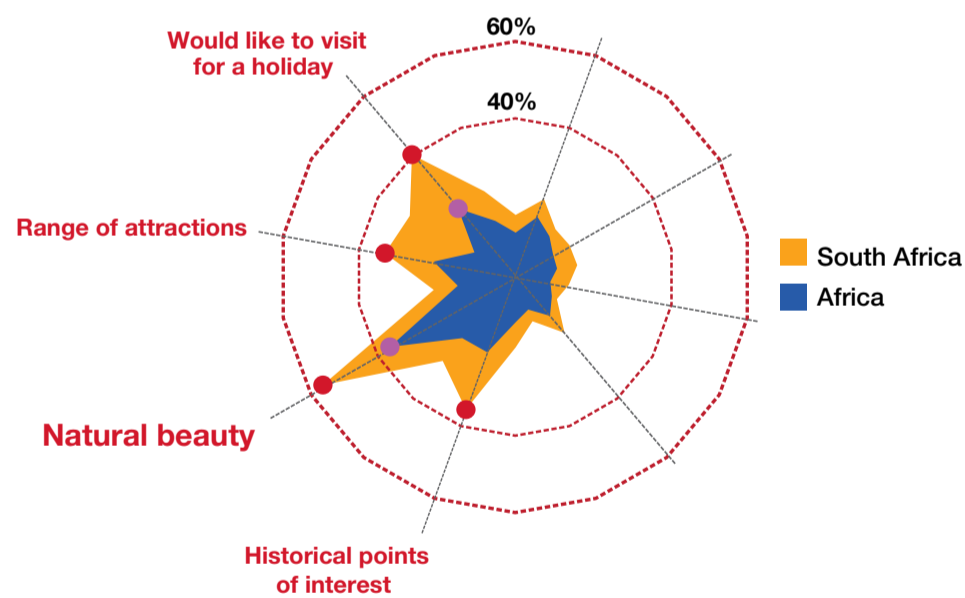
Figure 14: Homogeneous Mass of Africa
(Adapted from Country Brand Index 2014-15: 46).

Consequently, if South Africa wants to break away from the homogeneous mass of Africa, as is evident in Figure 14, it needs to focus on being more than just a tourist destination.

Secondly, based on the continued rhetoric and performance, as well as the outcomes of the 2010 study, it is the contention that the application of *Inspiring New Ways* to the pavilion at *Expo 2020, Dubai, UAE* will yield much the same result as the 2010 pavilion. This stance is assumed based on the continued disconnect between the collective and the intentionally constructed national identity.

1.2.2. The hypothesis

Anholt's (2009) approach to nation branding expresses a distinctly western tradition of thinking, based on a homogeneous society with a common, shared culture. Whereby, the aim of any government should be to "build a reputation that is fair, true, powerful, genuinely useful to their economic, political and social aims, and honestly reflects the spirit, the genius and the will of the people" (Anholt 2009:207).

Similarly, in Smith's (1991:70) opinion, it should be the raison d'être of any nation to cultivate its *collective national identity* (*CNI*), as it is this ethnic distinctiveness (including shared ancestry myths, common cultural memories, unique cultural markers and a sense of difference, if not election) that prevents the nation from becoming invisible to the eyes of the world.

It is crucial to note that in Anholt's (2009:207) statement, cultural aims are left out of his description, and while Smith's definition (1991:70)of *CNI*s includes culture, it per-supposes it is a 'shared' and/or 'common' culture.

It is here that the problem lies, for at its essence, South Africa is pluralistic. We are a multicultural rainbow nation. We do not have typical shared myths, historical memories and a mass public culture due to historical and more recent political struggles within our country. Consequently, we do not follow either of the typical 'western models' of nation branding.

Firstly, the study aims to investigate how a multicultural identity can be constructed that is complex rather than reductive, while still conveying a single, strong, clear, believable idea about what a place really is and what it stands for, as an alternative to the archetypal western approach to identity construction, (Figure 15).
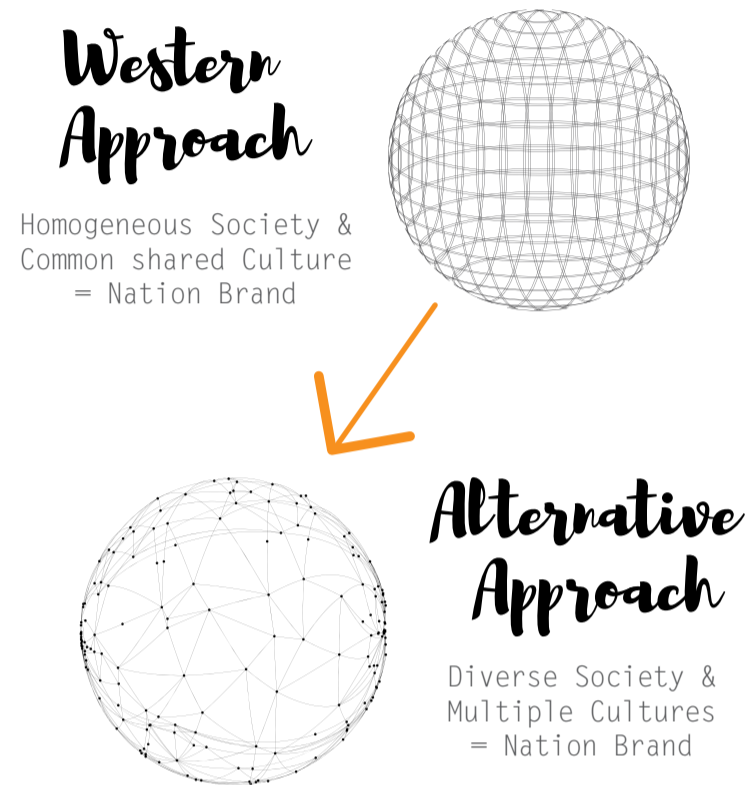
Figure 15: Western vs. The Alternative

1.2.3. Problem statement and aims

[We are] Designing the South African Pavilion for World Expo 2020, Dubai UAE

A distillation of an alternative multicultural South African nation brand to be spatially transcribed into the South African pavilion at the Expo 2020, Dubai UAE.

> [We are:] = The beginning of a statement about who we are as South Africans.
>
> [We are:] = The current, on-going process/debate, this study taps into, as to our national character and identity as South Africans post 1994.

This entails a re-framing and re-distillation of our *Collective National Identity* (*CNI*) via the application of the Bhaba's (1994) post-colonial notion of *cultural hybridity* which results from the *interstice* of minority identities. The resulting *CNI* will be used in the constructions of an alternative holistic nation brand for South Africa, celebrating its multicultural roots[7]. Once the brand values of the alternative holistic nation brand have been identified and embodied they will then be used to inform the design of the South African pavilion for *Expo 2020, Dubai, UAE.*
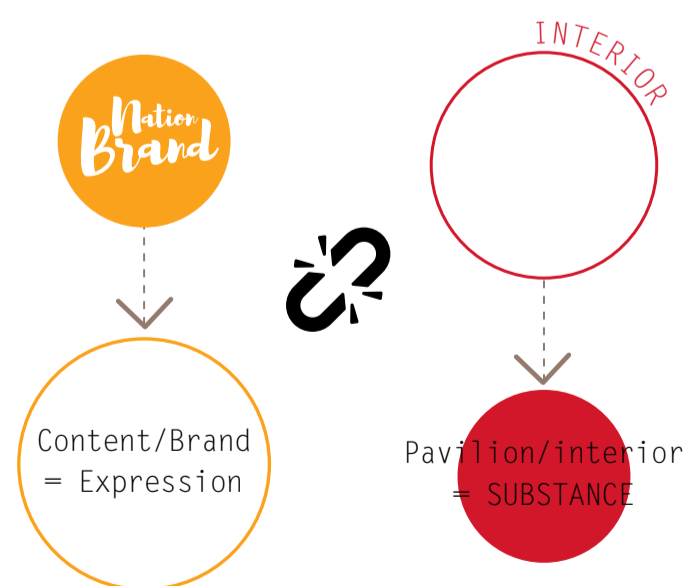
Figure 16: Brand Washing Approach

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7. The proposed nation brand will be a partial alternative nation brand owing to the time limitations of the study.

Secondly, the study will explore a spatial transcription of the proposed nation brand in the design of the SA pavilion at Expo 2020. The intention is to develop a strategy to transform the current South African tactic for spatial branding beyond the existing brand washing approach. Figures 16 & 17, illustrate the differences between the two branding approaches.

Figure 17: The transcription of core values into a spatial expression

1.2.4. Sub-problems

In order to explore the primary research problem fully, the following sub-problems need to be addressed:

1. The first objective is to apply Bhaba's post-modern theories (1994) of *interstice* and *hybridity* to the identification and study of a relevant South African *hybrid culture*. Key cultural markers and representations will be examined using hermeneutical, social visual semiotic and lexical analysis methods to determine core values that constitute aspects of our collective national identity.

2. The second objective is to define and outline a preliminary (alternative) intentionally constructed nation brand, including the elaboration the brand language by embodying the identified core values in order to clarify and/or make them more emotionally evocative and accessible. The embodied values will take various forms. Some will be embodied graphically, while others will not necessarily need to be first translated graphically before they can become spatial informants, they can be translated directly.

3. The third objective is to study the current thinking and theories on exhibition design and examples of South African building that express the nation's multiculturalism from an interior architectural perspective to aid in the creation of a nation brand experience that will differentiate South Africa.

4. The fourth objective is to translate the manifestations of the identified core values that constitute our *collective nation identity* in an intentional spatial manner to the design of the South African pavilion at *Expo 2020, Dubai, UAE.*

1.3. RESEARCH METHODOLOGY AND PARADIGMS

The proposed study follows a Relativist paradigm with subjective Qualitative and Constructivist approaches. According to Groat & Wang (2013:76), a relativistic paradigm views reality as subjective and multiple, wherein multiple realities are considered as being socially constructed 'projections of the human imagination'.

A constructivist approach focuses on the social dynamics of design processes. While, qualitative research typically studies people or systems by interacting with and observing the participants in their natural environment (in situ) and focusing on their meaning and interpretation.

Hermeneutical, visual social semiotic and lexical techniques will be applied to the examination of key cultural markers and representations that express core values constituting our collective national identity.

The strength of hermeneutical and social semiotic tools is that they consider the context, both in term of the syntactic/inter-textual meanings between the people, places and things depicted in images as well as the broader context 'out there' that the texts function in or relates to. Additionally, these tactics look at the obvious (studium) as well as the obtuse (punctum) associations and symbolism (Spencer 2011:153-154).

This should assist the researcher to reduce bias ensuring greater criticality in the collection and analysis of the data.

The design of the pavilion will be informed by precedent studies of previous *World Expo* pavilions and a literature review on exhibition design.

1.4. REFLEXIVITY

Considering the application of personal interpretation throughout the research process and analysis, the author is aware of the risk of possible personal biases principally in the semiotic and semantic analysis which can influence the results of the study. However, as stated in the philosophical foundations, a relativistic paradigm views reality as multiple and subjective, while a constructivist approach strives to comprehend the social dynamics and how individuals in everyday settings construct meaning and explain the events in their worlds, reducing the need for neutrality.

Nevertheless, the author acknowledges that their cultural background may influence the process of analysis although this peril is shared between researchers investigating semiotic meanings and personal perceptions.

1.5. SELECTION OF *I-JUSI*

The *hybridity* resulting from the intersection of minority identities, chosen to express our multicultural roots, is i-jusi. *I-jusi* is an experimental magazine first published in the early years following South Africa's first democratic elections circa 1994. From the beginning *i-jusi* posed an important question: "What makes me South African, and what does that 'look' like?".

For Garth Walker the publisher/editor of i-jusi (I-jusi 2016), our emerging identity is the " result of a gradual piecing together of the various cultural dichotomies and social potentialities that have evolved following Apartheid's demise. As was the case with the Soviet Union, a new social order begets a new visual order".

The identification of *i-jusi* was based on the criteria that, firstly, like the proposed study, it asks a similar question about our identity as South Africans and secondly, it has been continuously produced for the last twenty-two years since the beginning of the nation's new democracy, (Figure 18).

1.6. DELINEATIONS AND LIMITATIONS

The focus of the intended study is limited to the proposal of a preliminary collective and intentionally constructed national identity, to be used in the spatial design of an exhibit for the South African Pavilion at *Expo 2020, Dubai UAE*. This focus does not include an elaboration of preliminary proposals into a final identity with supporting corporate identity and guidelines.

While the critique rendered against Post-Colonial theory and its roots in the Western academic tradition are acknowledged, its alternative perspective on the constitution and location(s) of culture will be beneficial to the South African context as our cultural identity is contentious and multiplicitous by nature.

Additionally, this study recognises that having the ability to effectively design and manage a nation brand can be assigned a monetary value, currently *Brand South Africa* is values at $256bn with a brand strength of AA-, in comparison, the world's most valuable brand in 2015, is the US, which is valued at $19.3 trillion, with a AAA- brand strength (BrandFinance – Nation Brands 2015:14).

Lastly, the study recognises the theoretical nature of the proposed site as it currently exists. No final details or architectural drawings are available as of 2016 when this study is to be undertaken. Hence, all design and construction details of the rented pavilion have been extrapolated from conceptual proposals and renders available on the official *Expo 2020, Dubai, UAE* website.

Figure 18: Selection criteria for i-jusi

1.7. KEY TERMS AND CONCEPTS

1. The fundamentals of **nation branding and brand building** according the theories of Simon Anholt (2009) and Wally Olins (2008). The role of interior design has been highlighted in the left of Figure 19.
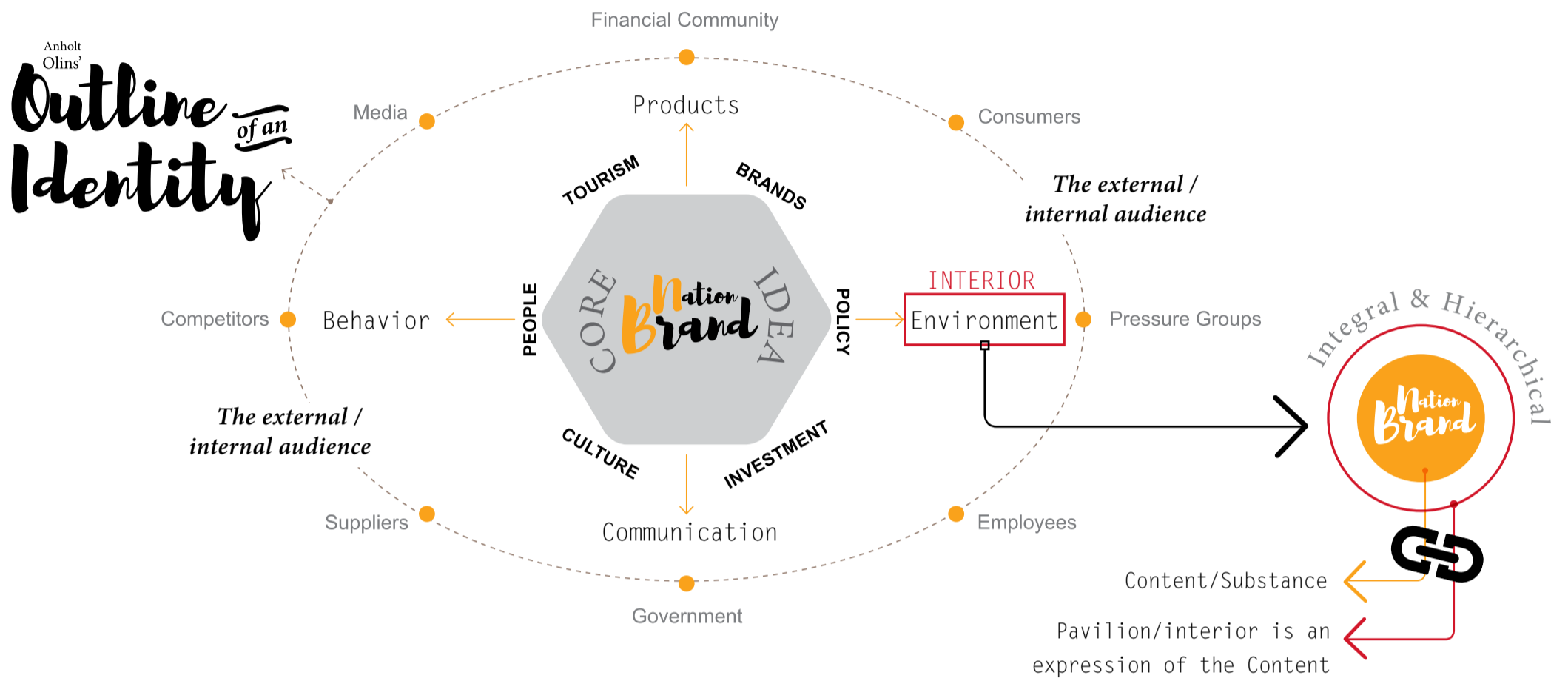
Figure 19: Outline of an ideal national identity

2. **Transcription** - Transcription is defined as 1.) The action or process of transcribing or copying, 2.) Music;- The arrangement, or (less properly) modification, of a composition for some voice or instrument other than that for which it was originally written; an instance of this, a transcribed piece (OED 2016).

   This concept has been adapted to the interior environment, 3) the arrangement/modification of a (cultural) text for a voice/medium other than that for which it was already written.

3. **Modern Nation & Collective National Identities** - Collective national identities and their associated systems of allegorical symbols embody and communicate the core concepts of nations, making them visible, distinct and emotionally evocative for all strata of the community (Smith in King 2011: 1). Additionally, collective national identities aid in the socialisation of members as 'nationals' and 'citizens', by way of encouraging social bonds between individuals and classes based on their common heritage and cultural kinship, thus bolstering nation-building processes (Smith in King 2011: 2).

4. **Nation Branding** - Anholt first coined the term nation branding in 1996. The term refers to an approach that integrates, guides and focuses place management. It involves the creation of a recognisable place identity, or nation brand, and the subsequent use of that identity to further other desirable processes, whether to improve financial investment, change user behaviours or generate political capital and goodwill (GfK Roper Public Affairs & Media in King 2011: 2).

   Nation brands are intangible entities whose value is determined by external and internal perceptions and opinions of the brand (Kavaratzis in King 2001:11). Consequently, nation branding helps to manage the reputation of a nation and its *collective national identity* by implementing an intentionally constructed national brand as a harmonised and strategically informed approach to promoting the nation (Anholt in King 2011:11).

5. **Communiqués (Visual and Spatial)** - The term communiqué is defined by the Oxford English Dictionary (2009) as "an official announcement or report; esp. one delivered at the conclusion of a meeting, conference, etc. (now usually one concerned with diplomacy or international relations)". For the purposes of this study, the connotation of the term communiqué is expanded to include all forms of visual and sensory communication constructed for the use in nation branding and diplomacy or international relations. (King 2011: 4)

6. **Interstices & Cultural Hybridities (Hybrid Cultures)** - *Interstices* are the small intervening spaces or locations of culture created when the boundaries of minority cultures approach, touch or begin to overlap. In these liminal spaces *hybrid* forms of culture are produced without an assumed or imposed hierarchy. "This process estranges any immediate access to an originary identity or of a 'received' tradition, (Bhaba 1994: 3), producing a distinctive 'newness'.

7. **Zeitgeist** - If an active self-awareness is considered in the collective or social sense, then the knowledge and purposive activity of individuals may contribute to a collective activity (by societies, nations, cultures and even the entire human race), (Beiser 1993: 4288). In such an instance the "collective activity becomes conscious of itself insofar as individuals articulate and communicate it so that it becomes the shared consciousness of a culture and a tradition *[Zeitgeist[8]]*, (Beiser 1993:428)." The result is an ever deepening understanding of people's cultural identity and common human nature.

8. **Lebenswelt (translated literally as Life-world)** - the ongoing continuity of 'lived' experience or the world of direct, lived experience (OED 2016).

9. **Double Hermeneutic** - is vital when undertaking any form of visual research. The concept stems from the uniquely visual phenomena, whereby visual data is already perceived and interpreted by others during the encoding stage. Thus what is perceived by the viewer has already been partially restricted, bounded and mediated, according to Spencer (2010:240).

10. **Hermeneutical analysis** - The hermeneutic approach is characterised by the following key principals according to Kinsella (2006:online), it "(a) seeks understanding rather than explanation; (b) acknowledges the situated location of interpretation; (c) recognizes the role of language and historicity in interpretation; (d) views inquiry as conversation; and (e) is comfortable with ambiguity".

11. **Social semiotics** - is the study of images in "their social context", and as with the hermeneutical approach acknowledges the situated location of interpretation, according van Leeuwen & Jewitt (2001:3).

12. **A lexical semantic analysis** - is the study of the meaning of words, the relationship between different words and how they are structured to form a sentence.

13. **i-jusi** - is an experimental magazine first published in the early years following South Africa's first democratic elections circa 1994.

    I-JUSE (Issue #1) = I-JUSI (I-JUSI - phonetically more accurate): Afro-Anglo word. No Zulu equivalent for the English word juice.

    Juicy: [1] full of juice; succulent, [2] very profitable, appealing, interesting, satisfying, or substantive, [3] very interesting or colourful, especially when slightly scandalous or improper (OED 2016).

14. **Afrocentric** - Centred or focusing on Africa or on cultures of African origin (OED 2016)

15. **'Building with Art'** - This approach within the South African context typically begins with the transformation of vernacular 'handiwork' into either a form of 'craft' or 'art'.

16. **Handiwork** - the Reproduction of existing forms (Traditional forms, although fixed in general principals are highly adaptable to specific needs).

17. **Craft** - as skilled labour in materials not necessarily mere handiwork. Artifacts that can be said to be cultivations of the mind and are of a high quality, rare and exhibit great artistic beauty.

18. **Fine Art** - Original works of art that express an Artistic Genius.

19. **A pavilion's 'Moment'** - 'This 'moment' is meant to capture the essence of that countries culture, society and people, while expressing a particular message they want to project to the world.

20. **The Universal Concern for all Humanity** - is what needs to be addressed through the theme of each World Expo. This theme needs to be a modern theme corresponding to expectations of contemporary society" (Nakamura 2006:203).

21. **Expo Pavilion** - can be defined as a single thematic display or cellular space for experiencing the best of what a country has to offer. Each pavilion needs to function both as an individual autonomous world and simultaneously as a piece linked to a larger thematic zone, which is in turn nested within a greater expo park (adaptation of Scelsa's 2014:5).

22. **Self-built pavilions** - Pavilions designed and built by an official participant on the plot of land allocated by the exposition organisers.

23. **Rented Pavilions** - module of pavilion built by the exposition organisers and rented to an official participant for customisation.

1.8. RESEARCH AND DESIGN MAP

EXPO 2010

2011 Study
Ke Nako _ It's Time
The Rise of the Modern Economy
- Rainbow Nation = 6 colours of the flag = Brand wash
- Propaganda Message = Trade, Tourism & Investment

[Mining, Lions & Madiba]

1a.

Western Approach
Homogeneous Society &
Common shared Culture

Western Approach

1b.

Critique

Modern vs. Traditional
- Rainbow Nation Myth = Hollow
- *CNI* + Mass Public Culture = Disjointed narratives told from varying perspectives
- *Homogeneous Mass of Everywhere = Invisible in the eyes of the world*
- *Perpetuation of Colonial myths = Relegating the traditional and indigenous to a timeless existence in the past or as stereotypical cultural packaging*

2.

3.

i-jusi

4.

Modern
X
Traditional

Alternative Approach

A multicultural identity that is complex rather than reductive, while still conveying a single, strong, clear, believable idea about what a place really is and what it stands for.

Cultural Hybridities

The intersection of
Modern & Traditional

3a.

Informant
+
Evaluation Criteria
for Int. Design Concept

7 Indicators

7.

Techne UC OPPORTUNITY
(Expo Theme)

Building with Art

4a. Utilitarian Needs
HANDI / CRAFT
- Natural Materials (Raw/Processed) or Found / Recycled Materials
- Tectonic Expressions
- Design for Disassembly
- Arts & Crafts Movement Principals

4b. Symbolic Meaning
FINE ART
- Building with Art
- Tectonic & Stereotomic Expressions
- Originality / Artistic Genius - Avoid Bricolage

6.

Interior Design Concept
Reaction to:
1. Ke Nako _ It's Time
1B. Hollow + Politically Correct
Narrative of *CNI*

Concept

5.

WE ARE

[in Full Colour]

Rich + Complex + Inter-woven

Site & Context

Figure 20: Graphic summary of background & problem statement

Alternative Approach

A multicultural identity, complex rather than re... while still conveying a... strong, clear, believa... about what a place real... what it stands f...

A SINGLE, STRONG, CLEAR BELIEVABLE IDEA ABOUT WHAT THE PLACE REALLY IS & WHAT IT STANDS FOR

NEW Nation Brand Intentionally Constructed

FILTER

CNI

Cultural Hybridity

INTERSTICES OF MINORITY CULTURE

Homogeneous Mass of Everywhere
No-mans Land

Tourism Trade Investment

2010 THE RISE OF THE MODERN ECONOMY KE NAKO

Perpetuation of Colonial Myths
Modern VS. Traditional

Mass Public Culture
Parasitic
Symbiotic
Inter - Connected

Rainbow Nation Myth
Lost in Translation

CNI

Western Approach

Perceptions of South Africa

2012 - Present
South Africa
Inspiring new ways

2010
South Africa
It's time

2002

VS

-5 | -3
2011-15
ANHOLT
GFK ROPER
INDEX

2011-15
COUNTRY
BRAND
INDEX

Nation Brand Intentionally Constructed

Collective National Identity

"the ethnic distinctiveness that prevents the nation from becoming invisible to the eyes of the world.

(including shared ancestry myths, common cultural memories, unique cultural markers and a sense of difference, if not election)

Smith (1991:70)"

RSA

CNI

Anholt | Olins' | Outline of an Identity

The external / internal audience

INTERIOR
Environment

POLICY

IDEA
Nation Brand
CORE

BRANDS
INVESTMENT
TOURISM
CULTURE
PEOPLE

Integrated Process
Interior = Expression of Brand

Nation Brand

Consumers
Pressure Groups
Employees
Products
Government
Communication
Financial Community
Behaviour
Media
Suppliers
Competitors

The external / internal audience

Part 02. Exploring the Potential of Hybridities

The first chapter of this study established the need for an alternative approach to nation branding. The dominant Western school of thought assumes that societies are homogeneous in nature with shared common cultures. Consequently, identities constructed for such nations tend to be intense concentrations of this unity. However, this approach when applied to pluralistic cultures is reductive and produces simplistic, shallow identities.

The results and outcomes of South Africa's participation at *Expo 2010,* were also identified as providing the background and key informants to which to respond for the current study. In essence, in an attempt to produce a single, strong, clear believable idea about what South Africa is, following the Western approach, traditional and historic aspects of our collective heritage(s) were positions in opposition, and subservient to more modern and progressive aspects of our nations *Collective National Identity (CNI),* (Figure 21).

The focus of this chapter is to outline the theoretical informants that will be used in the construction of an alternative identity for South Africa. The seminal theory identified in this regard is the notion of '*Cultural Hybridity*' identified by Homi K. Bhaba in his book the *Location of Culture* (1994), which rethinks questions of identity, social agency and national affiliation.

The fundamental tenets of this concept are detailed by means of a literature review in this chapter, along with an overview of the schools of thought informing this study. The chapter concludes with an outline of the analytical method to be applied to the selected *cultural hybridity.*

1.

EXPO 2010

2011 Study

Ke Nako _ It's Time
The Rise of the Modern Economy
- Rainbow Nation = 6 colours of the flag = Brand wash
- Propaganda Message = Trade, Tourism & Investment

[Mining, Lions & Madiba]

1a.

Western Approach

Homogeneous Society &
Common shared Culture

Western Approach

1b.

Modern vs. Traditional

- Rainbow Nation Myth = Hollow
- *CNI + Mass Public Culture = Disjointed narratives told from varying perspectives*
- *Homogeneous Mass of Everywhere = Invisible in the eyes of the world*
- *Perpetuation of Colonial myths = Relegating the traditional and indigenous to a timeless existence in the past or as stereotypical cultural packaging*

Critique

2.

Alternative Approach

3.

i-jusi

Cultural *Hybridities*

4.

Modern

Traditional

The intersection of
Modern & Traditional

A multicultural identity that is complex rather than reductive, while still conveying a single, strong, clear, believable idea about what a place really is and what it stands for.

2. THEORETICAL INFORMANTS

The opposition between South Africa's pluralistic nature and the key tenets of the western approach; firstly, that modern nations are composed of homogeneous societies, and secondly, that these societies share a common culture; have been identified as the roots of the disjuncture between the intentions behind the South African pavilion and the outcome, along with the capitalistic intentions of the *IMC's* mandate.

We do not have typical shared myths, historical memories and a mass public culture due to historical and more recent political struggles within our country. Consequently, we do not follow the typical western approach to nation branding.

2.1. THE POTENTIAL OFFERED BY INTERSTICE AND HYBRIDITY

Yet, do we truly lack these shared collective myths and memories?

Bhaba's (1994:2) notions of the dwelling in the 'beyond' and the access it provides to the hither side of the future, suggest an alternative understanding of, and approach to both our collective and our intentionally constructed national identities and their multi-cultural traits in particular.

> To dwell 'in the beyond' is…to be part of a revisionary time, a return to the present to *re-describe our cultural contemporaneity; to re-inscribe our human, historic commonality*; to touch the future on its hither side.
>
> - Homi K. Bhaba (1994:10)

Within this liminal zone, *mimicry*, *interstice* and *hybridity* become adjectives and means of complex culture production, capable of moving beyond Smith's (1991:70) shared ancestry myths, common cultural memories, unique cultural markers and a sense of difference, to focus on the moments and processes that are produced in the articulation of cultural differences.

Exposing these moments and processes provides the opportunity to "elaborate strategies of selfhood – singular or communal – that initiate new signs of identity", Bhaba (1994:2).

It is in the discovery and application of these new signs of identity that this study is interested.

Bhaba's theories are particularly relevant to the South African context owing to a multi-cultural demographic. The South African population, according to Statistics South Africa's mid-year population estimates 2011 (South African Government Information 2012), consists of the following groups: the Nguni (comprising the Zulu, Xhosa, Ndebele and Swazi people); Sotho-Tswana, who include the Southern, Northern and Western Sotho (Tswana people); Tsonga; Venda; Afrikaners; English; 'Coloureds'; Indians; and a few members of the Khoi and the San tribes.

In essence, South Africa is a nation made up of minorities. Such minorities, according to Bhaba (1994: 3), are in fact the producers of "complex figures of difference and identity".

> The terms cultural engagement, whether antagonistic or affiliative, are produced performatively. The representation of difference must not be hastily read as a reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize *cultural hybridities* that emerge in moments of historic transformation. The 'right' to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition; it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend the lives of those who are 'in the minority'. (Figure 22).
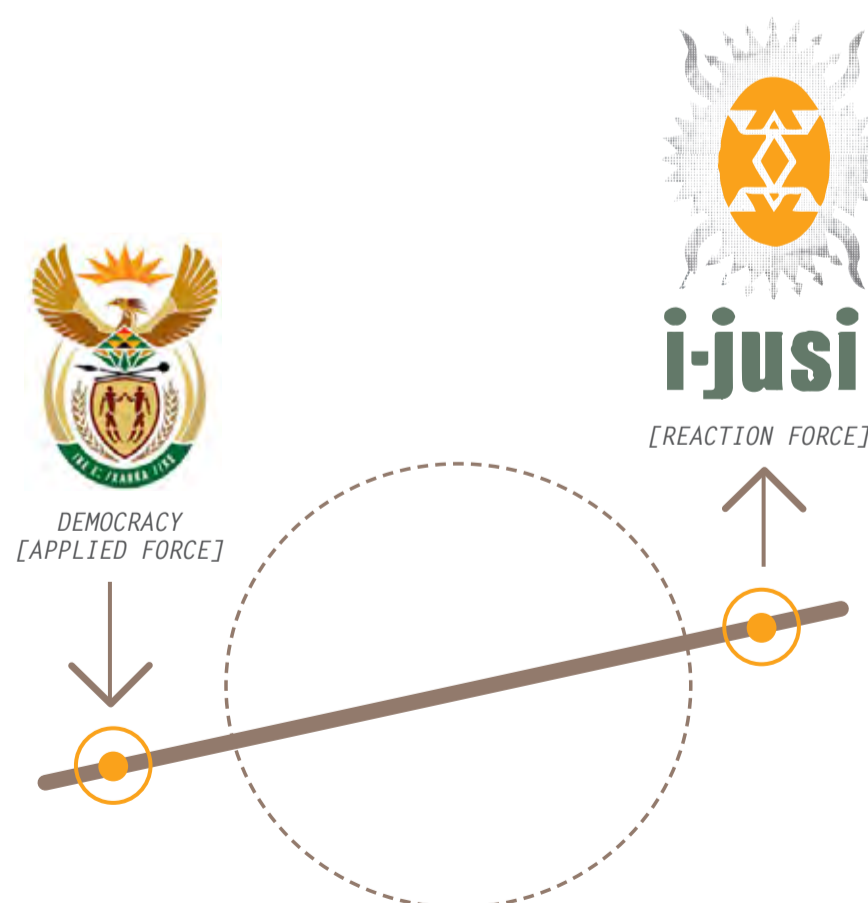
Figure 22: The performative nature of *hybridities* (The South African Case).
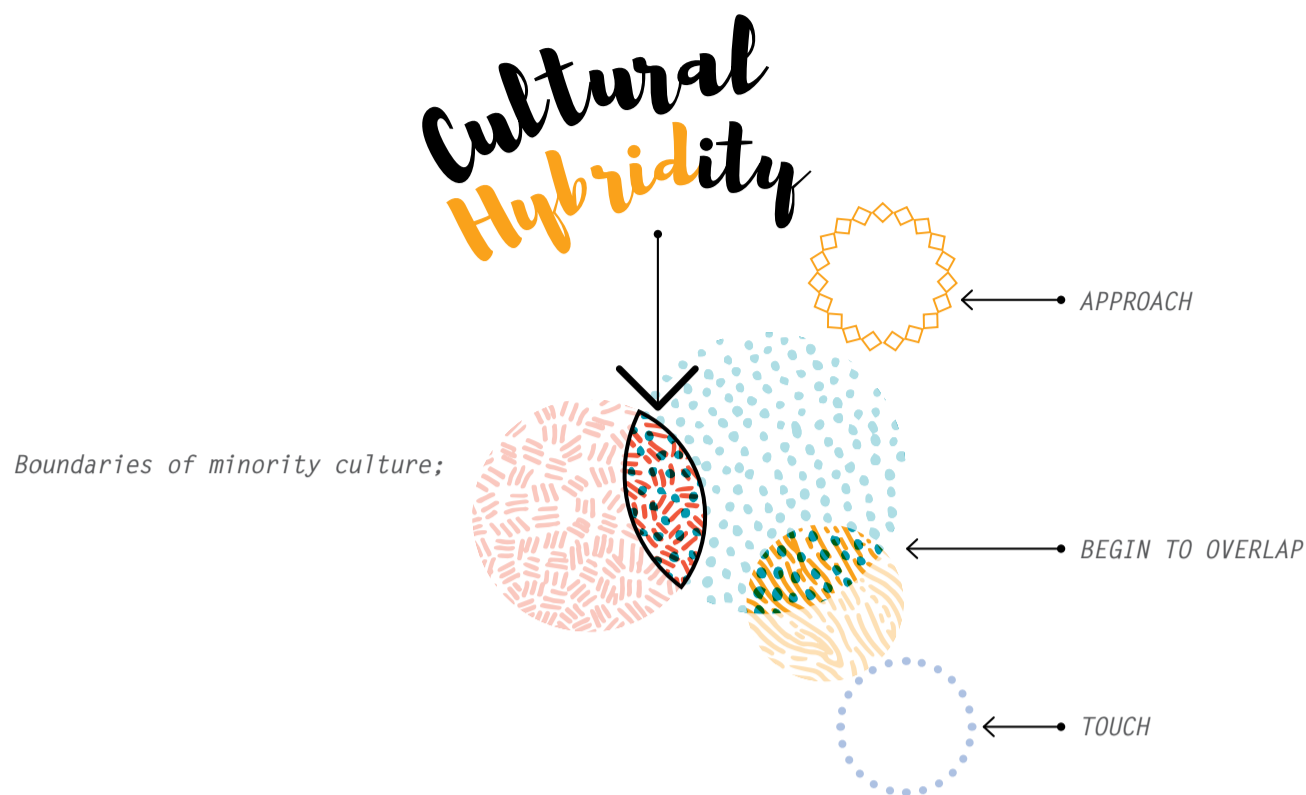
Figure 23: *Interstices* of minority culture.

At its core, Bhaba's notion can be compared to Newton's Third Law, in that identities, like forces, always come in pairs, for which the reaction force is equal in size but opposite in direction.

Similarly, *hybridities* are produced performatively (*the reaction*), not given, in moments of historical transformation (*an applied force*). They are necessary in order to ensure a balance, and it is this necessity that empowers minorities to create these *hybrid cultures*.

The production of such figures requires the right set of circumstances, specifically the intersection of time and space resulting in the appearance of *interstices*, as illustrated in Figure 23. *Interstices* [*reaction*] are the small intervening spaces or locations of culture created when the boundaries of minority cultures approach, touch or begin to overlap [*applied force*]. In these liminal spaces *hybrid* forms of culture are produced without an assumed or imposed hierarchy. "This process estranges any immediate access to an originary identity or of a 'received' tradition, (Bhaba 1994: 3), producing a distinctive 'newness'.

Such marginal encounters with the '*other*' may as often be consensual as contested, and bring into question our understanding of tradition and modernity, while altering the previously familiar borders between private and public, high and low and challenge normative expectations of development and progress, (Bhaba 1994: 3).

2.2. HYBRIDITIES AND NATION BRANDING

These new signs of identity are invaluable to our nation branding aspirations as they are no longer unitary or reductive (shared) but are rather complex. They offer up substance to enrich and reinforce the flimsy rainbow nation identity – so as to allow it to truly speak of our multicultural roots. These new narratives will be inextricably woven together as one, not stitched together alongside each other.

However, that is not to say that *hybrid* signs of identity should or can be the 'be all and end all' of our nation branding strategy. Rather, that they have the potential to be the cornerstones of a reputation that is fair, true, powerful and genuinely useful to our economic, political and social aims, and honestly reflects the spirit, the genius and the will of the South African people (Anholt 2009:207). This then needs to be expressed in a single strong, clear, believable idea of what the place really is and what it stands for. Such a reputation is based on how the image of a nation is perceived.

This reputation must then be subsequently managed by a broader nation branding strategy. Anholt (2009:206) suggests that the term competitive identity "better communicates the fact that the managing of reputations of places has more to do with national and regional identity and the politics and economics of competitiveness than with branding as it is usually understood in commercial sectors". It is here in a managerial role that the *IMC* and its mandate would be better suited. Ideally, the cultivation of our *collective national identity* and its distillation into an intentionally constructed identity/ reputation – not just a logo - should be done alongside but independent of the *IMC*.

2.3. THE INFLUENCE OF HEGEL

Hegel was fascinated with the question as to the ultimate purpose of history, according to Beiser (1993:288). Hegel contended that the value of history was in the knowledge of the past and the anticipation of the future to come it provided, and its contribution towards man's understanding and *bilding* in his journey towards a greater awareness of self as '*geist*' or 'spirit'.

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An awareness of '*geist*' in both the sense of the Mind and the Soul, yet more importantly, the connection between the two was the ultimate aim of man's unfolding self-understanding (Beiser 1993:308).

Beiser (1993:428) detailed this unfolding understanding as follows;

> Spiritual activity is this dialectical interplay between self-knowledge, self-actualisation, and practical striving, in which the striving for a given set of goals, founded on a given knowledge of oneself, leads in time to a new self-knowledge, new goals, and so an altered striving.

Expanding upon this notion, if this kind of self-transformative activity is considered in the collective or social sense, then the knowledge and purposive activity of individuals may contribute to a collective activity (by societies, nations, cultures and even the entire human race), (Beiser 1993: 4288). In such an instance the "collective activity becomes conscious of itself insofar as individuals articulate and communicate it so that it becomes the shared consciousness of a culture and a tradition [*Zeitgeist*[8]], (Beiser 1993:428)." The result is an ever deepening understanding of people's cultural identity and common human nature.

Furthermore, as is the case with the individual, this deepening / new knowledge leads to new goals and an altered striving. In such situations Hegel identified the '*World Historical Individual*' as the actor who, owing to his 'grasp' of the '*Higher Universal*', is able to advance the spirit of the time (Weston in Groat & Wang 2013:188).

The '*World Historical Individual*' is empowered to act so by history itself, for world history/(-ies) have the '*higher right*' to render transitory the principals of every ethical order" according to Beiser (1993:431). This right is owing to the idea that time will tell the impact/outcome or be the judge of man's actions. According to Stone (2011:147), Hegel felt of history that in order to fully understand any part one must understand the whole (which requires time), as the parts were all interrelated.

Weston (in Groat & Wang 2013:188) goes on to identify the artist as standing in a similar position "as one who is able to 'grasp' the '*Higher Universal*' so as to 'realise this purpose' (the advancement of the spirit of the time) in material form."

This Hegelian system is summarised in Figure 24.

[The Progression of the Collective Spirit]
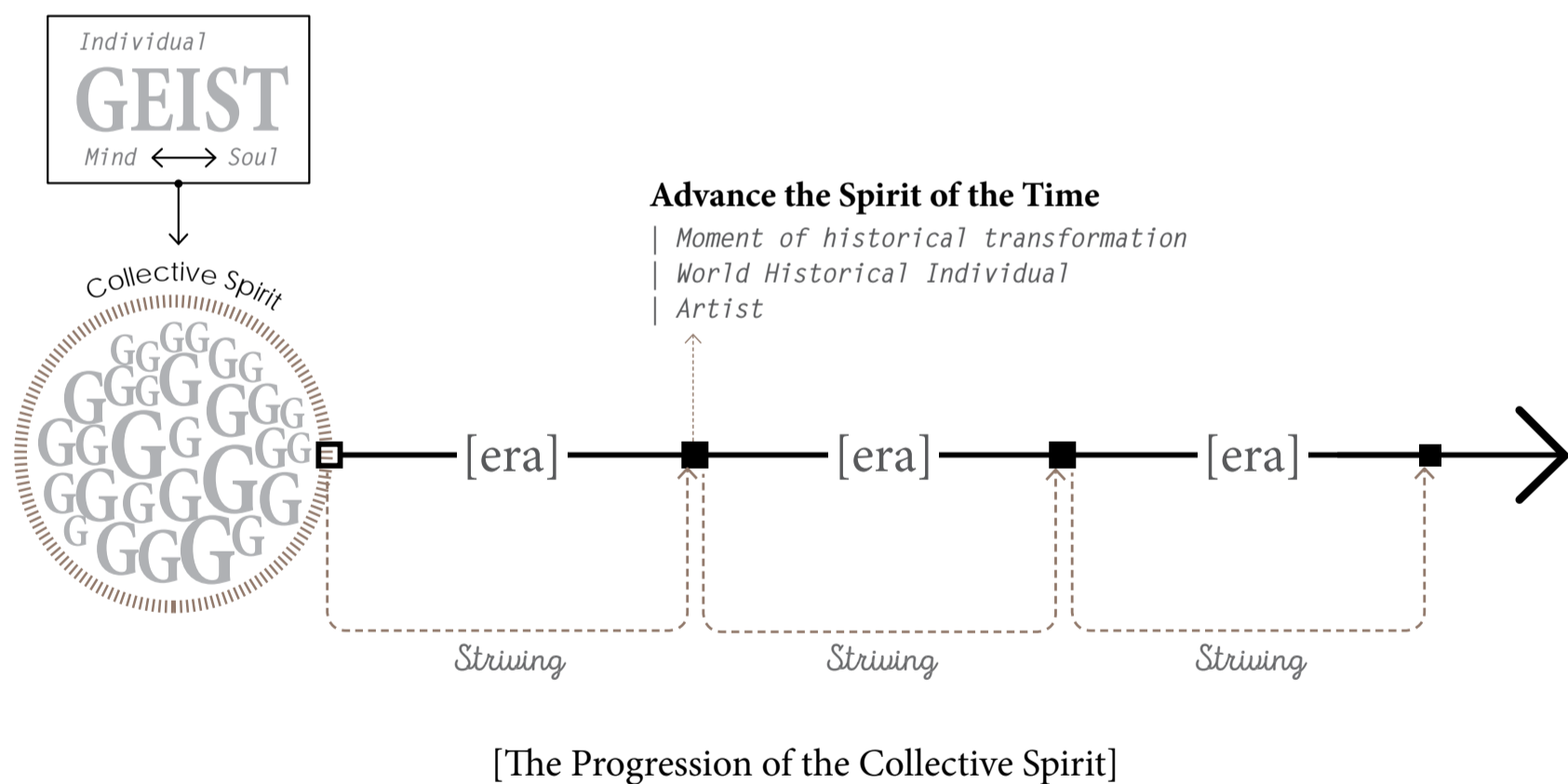
Figure 24: Summary of the Hegelian system.

---

8. *Zeitgeist* (translated literally as "time mind" or "time spirit"): The spirit or genius which marks the thought or feeling of a period or age (OED 2016).

The term *zeitgeist* is often attributed to Hegel; however it was a term he never used directly. According to Stone (2011:147), Hegel felt of history that in order to fully understand any part one must understand the whole. In the following quote expressing this opinion, one of many, the association between the two is evident;- " This, it might be said is the historicising of the Absolute: absolute knowing is process in time; it is the 'Development of Spirit in time' (Hegel [1827] 1991:65) (Stone 2011:14) "

2.4.   THE TIES THAT BIND

This Hegelian system, and the concept of the *zeitgeist* act as a broader framework that help to reinforce the application of Bhaba's theory to the creation of an alternative to the standard western approach to identity construction. This is evident in the following arguments;

Looking back to Bhaba, these instances of progression of the collective spirit are much the same as the 'moments of historical transformation' which are at the intersection of time and space that provide the opportunity to "elaborate strategies of selfhood – singular or communal – that initiate new signs of identity"

Similarly, the shared consciousness of a culture and a tradition, and the resulting deepening of understanding of people's cultural identity and common human nature that results from the journey towards a greater awareness of self as 'geist', has strong parallels to the concept of a *Collective National Identity* of a nation. A further link can be drawn to the above 'strategies of selfhood'.

Finally, Weston's implication of the artist in the progression of the collective spirit, the previous point, supports the selection of *i-jusi* (material form) as an appropriate expression of our *CNI* and the source from which to distil a new identity.

The network diagram in Figure 25, outlines the correlations and links between the theories informing this study.

i-jusi = material form of interest to this study.
[AIM - Exploring the visual manifestations of South African culture post 1994]

i-jusi
[REACTION FORCE]

DEMOCRACY
[APPLIED FORCE]

LIMINAL ZONE
1994 - PRESENT

[GATEKEEPERS]

World Historical Individual = Artist

ACT AS AGENTS OF CHANGE AND PROGRESS THE COMMUNAL SPIRIT

REALIZING THIS PURPOSE [CHANGE & PROGRESSION OF THE COMMUNAL SPIRIT] IN MATERIAL FORM

[Hegel]

Cultural Hybridity

H.K. BHABA 1994 - THE LOCATION OF CULTURE
Post-colonial theory of cultural *hybridity* - The *interstices* of minority culture = sites of complex cultural production and articulation of cultural differences
I.E. EXPRESSIONS OF MULTICULTURALISM

i-jusi = EXPRESSION OF CHANGE + CULTURAL HYBRIDITY [MULTICULTURALISM]

HYBRID EXPRESSES THE SPIRIT OF THE TIME & PEOPLE

[Hegel] — Spirit of the Time

ZIET GEIST
VOLKS

[My Term] — Spirit of the People

Relativist
Ontological Assumptions & Approach

Figure 25: Overview of theoretical framework.

2.5. ANALYTICAL METHOD

The following section will focus on three aspects of the design of the analytical method to be applied to the selected *cultural hybrid* in Chapter 2. Firstly, the requirements for the *analyst* will be determined and the *analyst's* suitability assessed. Secondly, the sample size and selection criteria will be outlined, and thirdly, the modes of analysis that will be used to determine the core values apparent in cultural markers and representations of the *hybrid* will be detailed.

2.5.1. The relationship between codes, users and analysts

Key in the shaping of information and communication are the conventional forms and codes applied, as they help to improve and ensure that the correct meaning is interpreted, (Kostelnick & Hassett 2003:12). Such forms and codes emerge from our perceptual experiences and create a frame of reference on which we can draw to help interpret new forms that we encounter. This underlying structure is what "makes design a coherent language and prevents it from dissolving into anarchy", (Kostelnick & Hassett 2003:12).

A visual language is comprised of both inclusive and exclusive elements. Elements that are more inclusive are accessible to a wider audience including the general public, multiple disciplines and both professionals and lay persons, (Figure 26). While other more "exclusive conventions serve as 'in-group' markers for members of the community(ies) that govern and disseminate them", according to Kostelnick and Hassett (2003:27).
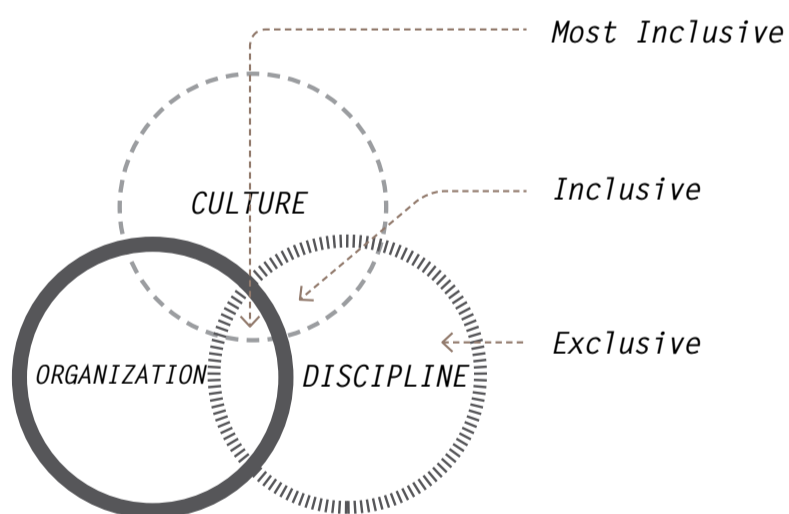
Figure 26: The accessibility of a visual language
(Kostelnick &Hassett 2003:27)

Additionally, within these communities and the wider audience the degree of competency with regards to the user's ability to encode and decode communication pieces varies. Figure 27, outlines the four broad groupings of users.

An understanding of Giddens' concept of the '*Double Hermeneutic*' is vital when undertaking any form of visual research. The concept stems from the uniquely visual phenomena, whereby visual data is already perceived and interpreted by others during the encoding stage. Thus what is perceived by the viewer has already been partially restricted, bounded and mediated, according to Spencer (2010:240).
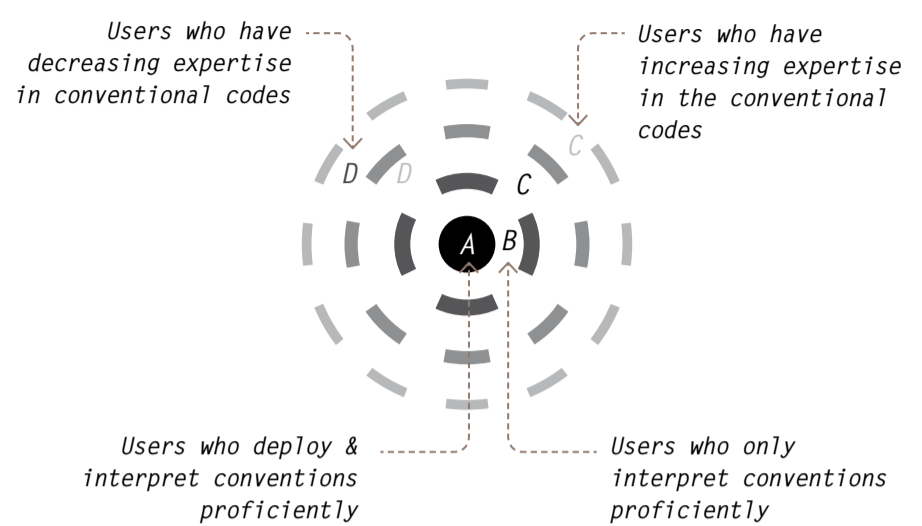
Figure 27: User groups
(Kostelnick & Hassett 2003:29)

By extension, this concept necessitates that "people will evaluate visual messages differently based on complex differences and commonalities between their experience of the world, their political, social and cultural values" (Spencer 2010:240). Consequently, when researchers study the visual records of people and communities, a collaborative *intersubjective* approach needs to be adopted. This is intended to aid the researcher to avoid 'outsider arrogance' and result in a more negotiated understanding rather than an imposed set of cultural and theoretical values, (Spencer 2010:240).

With regards to this study, applying Kostelnick and Hassett (2003:26-29) guidelines, the following profile and suitability of the *analyst* can be established. The *analyst* is a combination of users groups 'A' and 'B', with the ideal 'A' user being Garth Walker the founder, editor and contributor to the *i-jusi* magazine, and a South African, (Figure 28).

As a South African citizen who has resided in the country throughout the identified period of study, 1994-2016, the *analyst* by default adopts a *intersubjective* stance, thus reducing the risk of 'outsider arrogance'. Additionally, as an educated/trained graphic designer and illustrator the *analyst* also has access to exclusive codes as part of the discourse community allowing for the interpretation of 'exclusive' content present in the selected communication pieces.
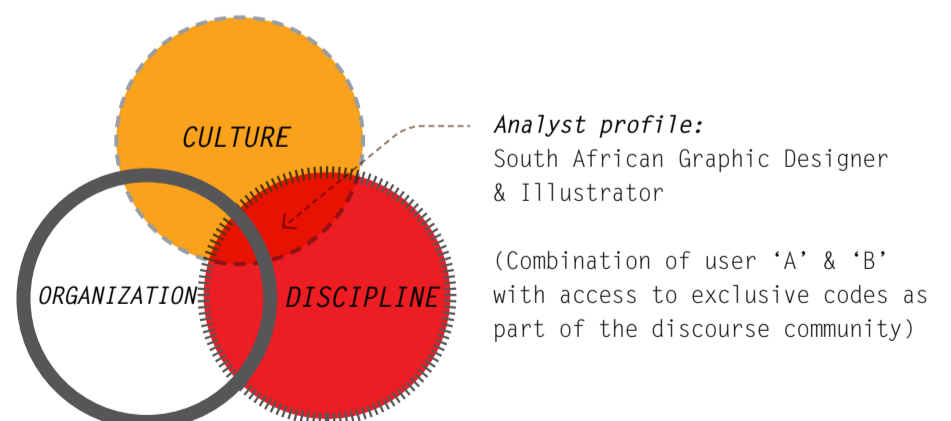
Figure 28: *Analyst* profile
(Adapted from Kostelnick & Hassett 2003:26-29)

2.5.2. Sample sizes and selection

The digital pages available online have been selected for the analysis as they all have the same predetermined bias of the publisher/editor, Garth Walker, (Figure 29 & 32).

Figure 29: Sample Size (I-jusi 2016)

2.5.3. Combining hermeneutical, social visual semiotic and lexical methods

The decoding of communications is the result of a process whereby the eventual meaning of an image is determined by the degree to which a continuous relationship between the various levels of meaning can be established, (Spencer 2010:134-136).

The levels can be broadly divided into macro and micro phenomena and their objective and subjective dimensions, with meaning being the outcome of the "dialectical interrelationship among these combinations", according to Spencer (2010:134). Figure 30: outlines the dynamics of this relationship.

Concepts such as 'society', 'law' and 'language' inform the *Macro-Objective quadrant*, while our 'perceptions' and 'beliefs' make up the opposite end of the spectrum, namely the *Micro-subjective quadrant*, (Spencer 2010:134).

Spencer (2010:136) further advises that the social systems, competing terms of reference, relationships of power and broader ways of thinking that produce the communication pieces under examination, should be assessed. As it is these discourses that will establish the actual lived conditions, versus the regimes of representation (paradigms).

The rationale behind this approach to interpretations is intended to allow the *analyst* to access the personal perceptual experiences and frames of reference created by them to decode communication, while referring back to a broader context made up of 'public issues', their history and the bigger social picture to reduce bias, (Spencer 2010:136).

Simply put, it is an iterative process. The lens of which oscillates between wider (marginal) and narrower (hegemonic), more national and more local, and an area of collective or of personal experience.
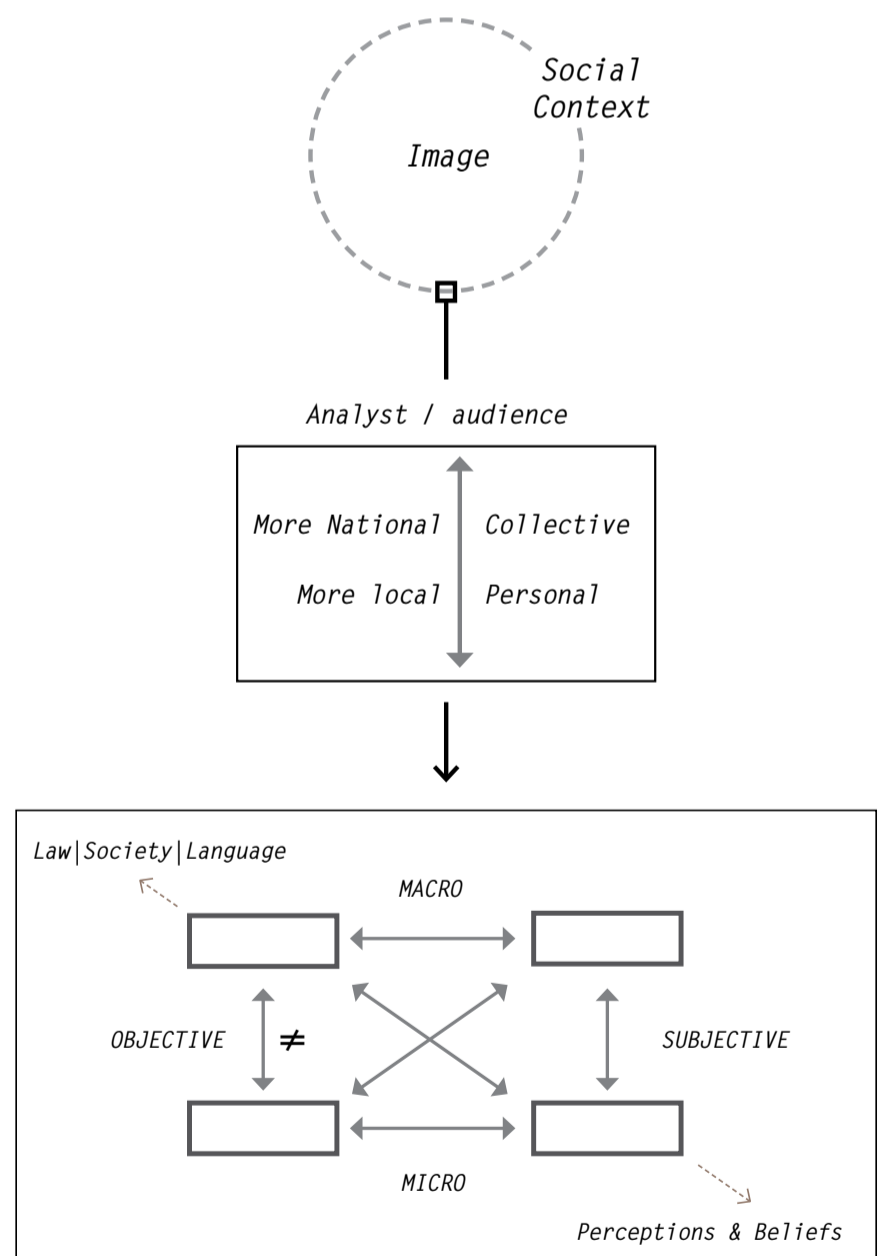
Figure 30: The major levels of analysis
(Adapted from Spencer 2010:135)

2.5.4. Modes of analysis

The *Hermeneutical*, *Social Visual Semiotic* and *Lexical* modes of analysis that will be used to examine the interrelationships between the various levels of meaning are detailed below.

The *Hermeneutical* and *Social Visual Semiotic* methods have been identified as relevant modes of analysis as they consider both the communication piece and the context that produce it, as part of their procedures. This consideration is vital as it is the state of the South African context as reflected through the communication pieces that this study is interested in. The intention of the analysis is to firstly, identify the significant cultural markers, and secondly to determine the core values that are apparent within these representations.

2.5.4.1. Hermeneutical analysis

The hermeneutic approach is characterised by the following key principals according to Kinsella (2006:online), it "(a) seeks understanding rather than explanation; (b) acknowledges the situated location of interpretation; (c) recognizes the role of language and historicity in interpretation; (d) views inquiry as conversation; and (e) is comfortable with ambiguity".

These features, which are themselves the response to the '*Double Hermeneutic*' phenomena, consequently necessitate an active role of the interpreter in critical hermeneutic interpretation. Gardiner (1999:63), echoing Spencer (2010:240), further explains this active role as follows;

> "The goal is not objective explanation or neutral description, but rather a sympathetic engagement with the author of a text, utterance or action and the wider socio-cultural context within which these phenomena occur"

The above objectives may be achieved, according to Spencer (2010:153-154), through the following procedure:

1. Identification and examination of the *Context*.

2. Followed by an examination of *Obvious Textual Features* by assessing what or who is being depicted. This is the level of *Denotation*: analogical to reality – no encoding.

3. At this point the reading of the scene will depend on the *analyst's* repertoire of *Inter-textual references*; including setting, elements within the image, and visual tropes which emotionally tone the meaning of the image.

4. *Anchorage of text and image*: what is the effect of the linguistic and visual elements together?

5. *Level of connotation*: what ideas/ values are expressed through what is represented and through the way in which it is represented?

6. *Level of myth:* addresses a higher order of signification. Characterised by very broad & diffused concepts which condense everything associated with the represented people/place/thing into a single entity. Such ideological meanings serve to legitimate the status quo and the interests of those whose power is invested in it.

7. *Punctum:* subversive focal point: the point that disrupts the easy apparent *(studium)* symbolism.

2.5.4.2. Social visual semiotic analysis

While the aim of the Paris school's structural semiotics is to uncover the 'deep structures' that would give rise to 'codes' which could be shared, and that would allow for a prescribed mutual understanding. *Social semiotics* is the study of images in "their social context", and as with the hermeneutical approach acknowledges the situated location of interpretation, according to van Leeuwen & Jewitt (2001:3).

This approach provides a detailed and explicit method for analysing the meanings established by the syntactic relations between the people, place and thing depicted in images. The resultant meanings may be either representational or also interactional (images do things to or for the viewer) in nature (van Leeuwen & Jewitt 2001:134). It is further concerned with the modality or perceived truth value of images and compositional influences (for example; positioning images and text in certain ways) (van Leeuwen & Jewitt 2001:135).

Kress & van Leeuwen in (van Leeuwen & Jewitt 2001:135-156) outline three semiotic procedures based on Halliday's (1978) three meta-functions; *Ideational, Inter-personal, Textual.*

1. Ideation → Representational

   Representational meaning is conveyed by (abstract/ concrete) participants: people, place, and thing; with both a visual semantic lexis and syntax (not present in the Paris school) of the images as sources of meaning. The syntax maybe time based as is the case with languages and music, where the sequential order is important, or space based as with images and architecture where spatial relations are important.

   The syntax may be divided further into two predominant patterns in terms of their function of relating visual participants to each other; either narrative (doing / happening /unfolding /actions) or conceptual (represents participants in terms of their more generalised/stable timeless essence).

   Conceptual structures can be further divided into various types;

   - Classification: Bringing different people/places/things together.

   - Symbolic structures: define meaning/identity of participants [iconography]

   - Props: confer symbolic meaning

   - Analytical structures: relate participants to each other in terms of a part-whole structure

   - Setting of the image : context/control

   - Visual appearance of social actors: hair, clothes, posture, facial expressions, appearance, age, height, ethnicity,

2. Inter-personal → Interactive:

   Relations between the viewer and the world inside the picture frame suggests the attitude the viewers should take towards what is being represented.

Three factors influence this relationship;

- Distance: close, far or at arm's length.

- Contact: does the image demand something of us or do we view it with detachment. Engagement is prompted by figures seen frontally, while figures in profile allow for detachment.

- Point of view: meanings potential, power relations and associations activated by the producer/viewer

    Low angle = power over the viewer

    Eye level = equality

    High Angle = power of the viewer

3.   Textual → Compositional:

- Information value (layout): placement of elements in the composition

- Framing: elements of a composition can either have separate identities [disconnect] or belong together [connect]

- Salience: some elements are made more eye catching than others

- Modality: the degree to which and image mimics objective reality. A photograph that is naturalistic has a higher modality than an image that appears super-real. A scientific graph that reads as revealing a 'deeper truth' also has a high modality.

2.5.4.3. Lexical analysis

A lexical semantic analysis is the study of the meaning of words, the relationship between different words and how they are structured to form a sentence. Such examinations seek to not only determine what the words denote but the figurative or connotative meanings conferred by rhetorical tropes, (Chandler 2007:124). As asserted by Chandler (2007:124) tropes offer a wide variety of *"ways of saying 'this is (or is like) that'"*.

There are four rhetorical tropes according to Chandler (2007:124):

- *Metaphor:* A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this (OED 2001).

- *Metonymy:* Rhetoric. (A figure of speech characterized by) the action of substituting for a word or phrase denoting an object, action, institution, etc., a word or phrase denoting a property or something associated with it; an instance of this(OED 2001).

- *Synecdoche:* A figure of speech in which a more inclusive term is used for a less inclusive one or vice versa, as a whole for a part or a part for a whole(OED 2014).

- *Irony:* As a mass noun. The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect (OED 2013).

The method was applied to the translation and interpretation of linguistic signs included in the i-jusi compositions, (Figure 31).

Hermeneutical, Social Visual Semiotic and Lexical Analysis

```
a) Context
b) Obvious Textual Features
   [Denotation/(Representational - Narrative + Conceptual)]
   [Lexis + 'syntax' if images as a source of meaning]
c) Inter-textual References + Visual Tropes which Emotionally
   Tone the Meaning of the Image                                    Obvious
d) Interactive Meaning [The relations between the viewer -          STUDIUM
   world inside the picture frame = Suggests the attitude           Symbolism
   the viewer should take towards what is being represented
   (Distance/contact/point of view)]
e) Anchorage of Text & Image / Compositional meaning [What is
   the effect of the linguistic and visual elements together?]
f) Levels of Connotation
g) Levels of Myth [Higher Order of Signification]
                                                                   Obtuse
h) Punctum [Subversive Focal Point] -----------------------> PUNCTUM
                                                                   Symbolism
```

Figure 31: Outline of Analysis

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2.6. CONCLUSION

This chapter established the alternative locations and forms that shared myths and memories (as the foundation for a nations *CNI*) may take. These new signs of identity are the result of the interstices of minority cultures which combine and influence each other to form new *hybrid cultures*. These new *hybridities* are at their essence often expressions of radical, unorthodox, unconventional and/ or avant-garde Zeitgeists.

It is these new ideas of being that form the basis for an alternative national identity that is no longer unitary and reductive (shared), but rather complex and multiplicitous.

The chapter concluded with an overview of the analytical framework and methods that are applied to the chosen South African hybridity in Chapter Three. The framework makes use of The *Hermeneutical*, *Social Visual Semiotic* and *Lexical* modes of analysis to distil core values evident in the chosen hybridity.
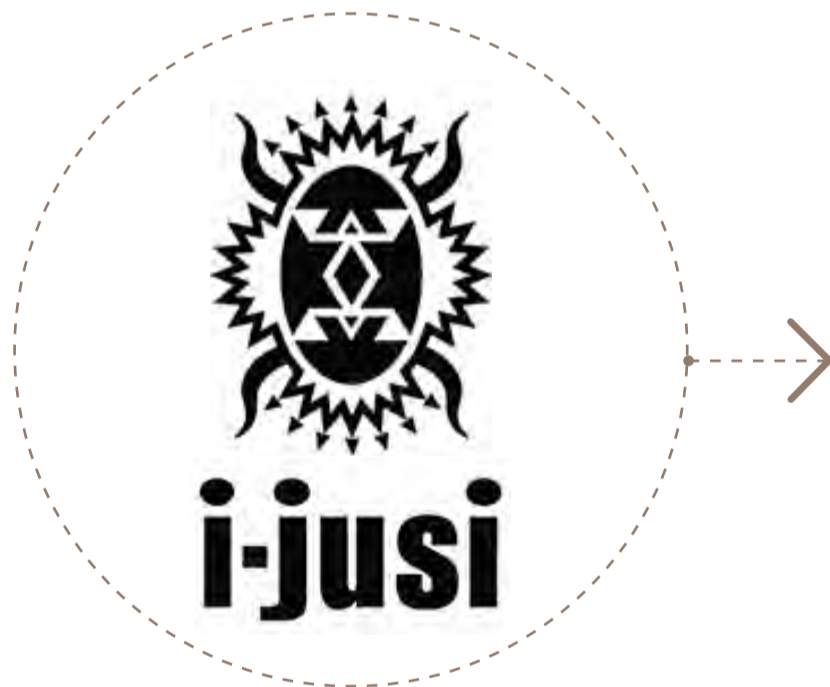
Figure 32: i-jusi covers

The previous chapter detailed the theoretical precepts informing the construction of an alternative identity for South Africa. It concluded with an outline and description of the analytical procedures to be applied in the examination of the selected *cultural hybridity*.

In this chapter, the procedures from Chapter 2 will be applied to the individual instances of the *hybrid culture*. The results of the analysis will then be compared and collated to identify repeating themes, concerns and ideas. The final outcomes of the distillation process should reveal the core values held by the nation.

3. THE DISTILLATION OF AN IDENTITY

To reiterate, the *hybridity* resulting from the intersection of minority identities, chosen to express our multicultural roots, is *i-jusi*. *I-jusi* is an experimental magazine first published in the early years following South Africa's first democratic elections circa 1994.

The identification of *i-jusi* was based on the criteria that, firstly, like the proposed study, it asks a similar question about our identity as South Africans and secondly, it has been continuously produced for the last twenty-two years since the beginning of the nation's new democracy.

3.1. THE ANALYSIS

The distillation process can be divided into three steps; namely

1. The collection of data and contextualising each issue.

2. Application of analytical methods: *Hermeneutical*, *Social Visual Semiotic and Lexical* modes of analysis.

3. Comparison of results and identification of core values.

3.1.1. I-jusi Issues

The digital pages available online (Figure 32) have been selected for the analysis as they all have the same predetermined bias of the publisher/editor, Garth Walker.

Below the issue numbers (#) and titles are given for all documents under examination. A brief description of each issue can be found at the beginning of each sample, see Appendix A.

Issue #1:Afrocentric Design Adventure _ 8 pages

Issue #2: Afrocentric Design Adventure_ 8 pages

Issue #3: Towards a New Visual Language _ 8 pages

Issue #4: Rave Issue _ 8 pages

Issue #5: Life Story _ 8 pages

Issue #6: V8 Power _ 8 pages

Issue #7: Human Rights _ 8 pages

Issue #8: The Black & White Issue _ 8 pages

Issue #9: Cape Ingredients _ 8 pages

Issue #10: Street Style Issue _ 8 pages

Issue #11: Afrika Typografika I _ 8 pages

Issue #12: The Death Issue _ 8 pages

Issue #13: I-Komix _ 8 pages

Issue #14: ijusi A-Z _ 8 pages

Issue #15: The Porn Issue _ 8 pages

Issue #16: Ijusi Guide to Religion_ 8 pages

Issue #17: Afrika Typografika II _ 10 pages

Issue #18: The Identity Issue _ 8 pages

Issue #19: The Foto Issue _ 8 pages

Issue #20: The Language Issue _ 8 pages

Issue #21: BitterIjusi_ 8 pages

Issue #22: South Africa Now: The Black & White Issue _ 9 pages

Issue #23: Unpublished Colour Photographs From SA _ 8 pages

Issue #24: South African Stories _ 9 pages

Issue #24: South African Stories _ 8 pages

Issue #25: The Ballpoint Pen Issue _ 8 pages

Issue #26: Afrika Typografika III _ 8 pages

Issue #27: The LP Album Cover Issue _ 8 pages

Issue #28: The Tattoo Issue _ 12 pages

Issue #29: The Madiba Issue _ 12 pages

Issue #30: Pencil on Pretoria _ 12 pages

3.1.2. Application of analytical methods

Hermeneutical, Social Visual Semiotic and Lexical Analysis

```
a) Context
b) Obvious Textual Features
   [Denotation/(Representational - Narrative + Conceptual)]
   [Lexis + 'syntax' if images as a source of meaning]
c) Inter-textual References + Visual Tropes which Emotionally
   Tone the Meaning of the Image
d) Interactive Meaning [The relations between the viewer -       Obvious
   world inside the picture frame = Suggests the attitude   ---> STUDIUM
   the viewer should take towards what is being represented       Symbolism
   (Distance/contact/point of view)]
e) Anchorage of Text & Image / Compositional meaning [What is
   the effect of the linguistic and visual elements together?]
f) Levels of Connotation
g) Levels of Myth [Higher Order of Signification]
                                                                  Obtuse
h) Punctum [Subversive Focal Point] ------------------------>     PUNCTUM
                                                                  Symbolism
```

The analytical method was applied as follows;

[1] Issue number and title where the first elements to be reviewed. They provided clues as to the intent behind the issue without being overly leading with regards to the *analyst's* interpretation.

[2] These intents where fleshed-out by the cover design, the combination of the two provided a broad conceptual **[3]** framework to which the *analyst* could refer to in the examination of the subsequent pages. Figure 33 is a detailed example of the application of the analytical protocol, the complete analysis is available for review in Appendix A.

Initially the analysis followed the proposed sequential order, however this procedure was adjusted after the analysis of **[4]** Issue#1. This alteration was made as it became evident that **[9]** the editor's comments in panel four could be potentially leading in the interpretation of subsequent panels.

Consequently from Issue#2 onwards the editor's notes were only reviewed once the analysis of all the remaining panels was complete. Thus, the editor's comments subsequently allowed the *analyst* to verify the interpretation and findings of each issue, as well as clarify contentious or uncertain points in the readings.

As for the analysis of the individual texts, each individual / group of elements was assigned a numerical code and examined separately and then in reference to surrounding elements and the page as a whole. The *lexical analysis* proved particularly helpful as there is a prolific use of vernacular and slang terms through out the publication. With the written content often functioning as the subtext for the graphic elements. This subtext either reinforced the studium reading or implied a punctive layer of meaning.

Dominant themes, or themes that were then repeated across multiple issues where highlighted in red as a means to further distil the essence of individual issues.
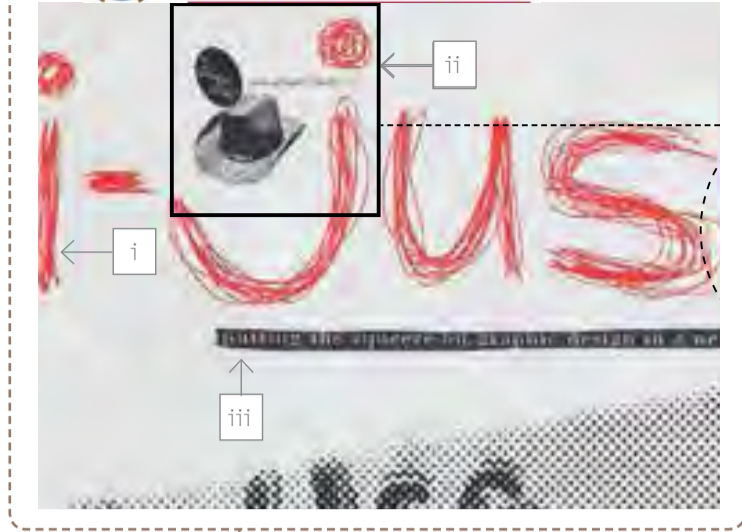
1

2

3

Issue #1:
Afrocentric Design Adventure

Published in 1995, this is the very first issue of Ijusi, which was also thought at the time to be the one and only issue. Celebrating South Africa's recent Democracy and the explosion of vernacular street art that followed the restrictive Apartheid era, Ijusi #1 would prove to become a major cultural purveyor. Being the first issue, the motivation to invite designers, writers, and artists to contribute to the magazine was not yet in place, hence Garth Walker and Siobhan Gunning being the only contributors to this issue.

CONTEXT

1995
Once off - passing intuitive response
'excitement was catching'
Celebrating Democracy
Explosion of vernacular street art - less restrictions
reintroduction of something familiar but foreign

Contributors: Garth Walker and Siobhan Gunning

i] Hand-written 'Font'
   Informal - vernacular intent expressed in the logo

ii] COWBOY HAT
   Howdy - How do you do? - Slang /vernacular
   'Howzit' - How do you do from Durban.

é·mi·gré
noun

a person who has left their own country in order to settle in another, usually for political reasons.

(With apologies to emigre)
...Thing are getting better, we side stepped the civil war but you've left (Sorry you're not here!?)...
Apology or Accusation?

iii] Putting the squeeze on graphic design in a new South Africa
   1) To put pressure on someone or something
   2) to try to influence a person or organization to make them act in the way you want

iv] Reference to screen printing
   Two tones = cheap & cheerful as opposed to expensive full colour printing... Reinforces the 'Only R2.50'= cheap & cheerful

v] ¼ Veg Bunny - Bunny Chow
   'Durban's contribution to the fast food industry...(and the surf rat's staple diet)
   People = cheap & cheerful, reference to a more relaxed life, less expensive less pretentious lifestyle in Durban.

i] Partial reference to ethnic Zulu patterns, in terms of form and colour

   Black
   POS: Marriage, regeneration
   NEG: Sorrow, despair, death

   Red
   POS: Physical Love, Strong emotion
   NEG: Anger, heartache, impatience

   White
   POS: Spiritual Love, purity, forgiveness, calm, good intentions, enlightenment, virginity
   NEG: -

ii] El Lissitzky | Lasllo Moholy Nagy

   Suprematist art, Bauhaus, Constructivist art movement - art as a practice directed towards social change.

Figure 33: Application of the analytical methods

© University of Pretoria

35

Issue #2
onwards

4 → 4
    9

5

6
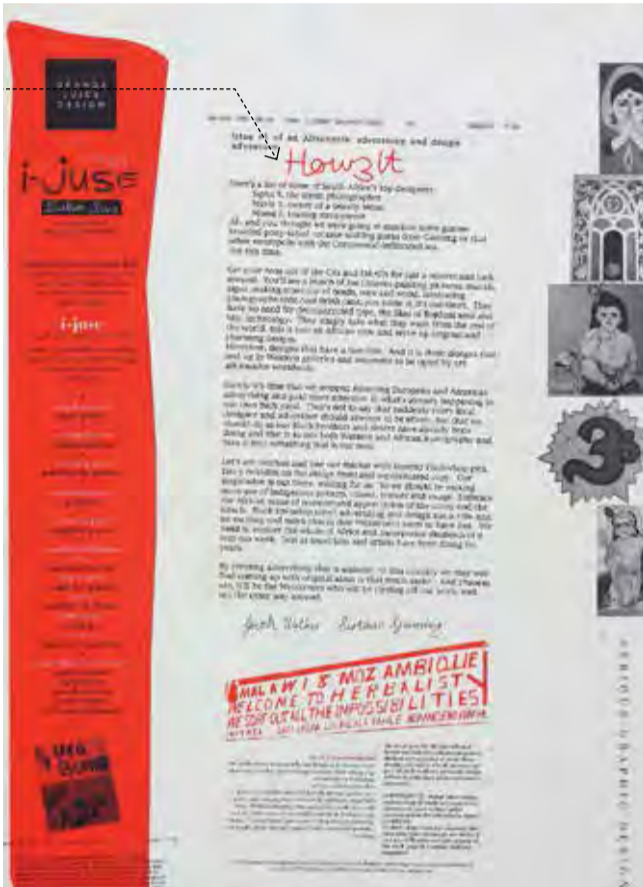
i] I-jusi manifesto

PROUDLY AFROCENTRIC - Best of both worlds

i] The bigger picture

1) The situation as a whole
2) the most important facts about a situation and the effects of that situation on other things

ii] The bigger picture - Inside and outside the box

1) think differently, unconventionally, or from a new perspective.

iii] 'Isn't it time we started creating something we can call our own - something that means something to us rather than imitating America'

i] Typography and layout
More formal grid - reads as a catalogue or exposé

ii] Native + Western (the rest of Africa)
Images are unashamedly lifted & transmuted into an original art form.

Synonyms: change, alter, adapt, transform, convert, metamorphose, morph, translate; humorous transmogrify

Figure 33: Application of the analytical methods (Continued)

7

8

9

i] Typography and layout
  Informal/hand crafted - relaxed grid

ii] Local signage
  There is a 'perceived honesty'/ functionalism -
  verbally and graphically explain a product and
  service

  Multiple modes of communication - non-English
  speaking / illiterate target market

  Non-verbal has primacy over the verbal in many
  cases
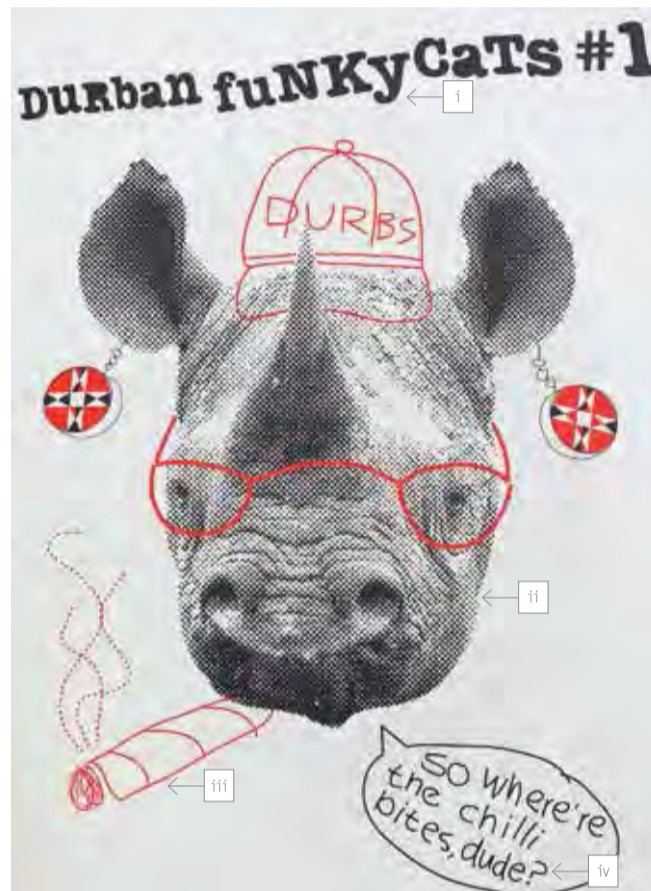
i] Durban funky cats #1
  'Cool cat' - Slang: a stylish and admirable
  person

ii] Rhino - big animal - personification/caricature
  of the 'Big Man' - pimped out and accessorised

  i+ii = trend setter/cultural influence
  ii+iii+iv = cap & cigar & 'dude' = masculine
  ii = earrings = feminine - androgynous or non-
  conformist

  Visual language = Bricolage = artist/creative/
  designer

  Creative's as: Influential, Non-conformist, Trend
  setters

iv] So where're the chilli bites, dude?
  1)Small spicy snack
  2)Spicing things up...add excitement or interest

i] Towards a new visual language
  Back Cover = Summary of intentions

ii] TUK TUK
  Transport, forward movement, momentum
  Alternative mode of transport not a typical car

  Hybrid vehicle, three-wheels (car cross a motor
  bike) = Hybrid culture ('Native' + Western)

iii] Framing = emblem /icon / logo (Logo for change)
  Triangles = sun/suns rays = enlightenment

Issue #2:
Afrocentric Design Adventure

Published in 1995, this issue was a continuation of the first issue celebrating South Africa's newly constructed Democracy, and the explosion of vernacular street art that flowed from this canonical event. Contributors: Being the first issue, the motivation to invite designers, writers, and artists to contribute to the magazine was not yet in place, hence Garth Walker and Siobhan Gunning being the only contributors to this issue.
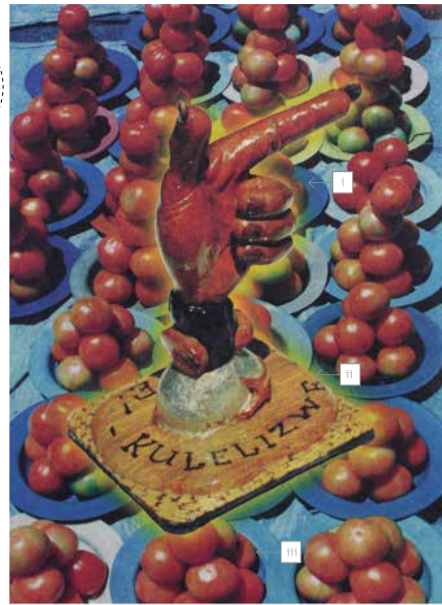
CONTEXT

1995
Continuation of 1st
'excitement was catching'
Celebrating Democracy
Explosion of vernacular street art - less restrictions
reintroduction of something familiar but foreign

Contributors: Garth Walker and Siobhan Gunning

i] Hand-written 'Font'
   Informal - vernacular intent expressed in the logo

ii] Superman - Another Durban issue
   Durban to the rescue' - of SA Graphic Design

iii] Putting the squeeze on graphic design in a new
     South Africa
     1) To put pressure on someone or something
     2) to try to influence a person or organization
       to make them act in the way you want

iv] Towards a new visual language (Manifesto)
     Conclusion issue #1 = Intro of issue #2

v] The Eye and the Sun

     1) All seeing eye - divine providence
     Synonyms: fate, destiny, nemesis, kismet, God's
     will, divine intervention, predestination,
     predetermination, the stars; foresight,
     forethought, farsightedness, judiciousness,
     shrewdness, circumspection, wisdom, sagacity,
     timely preparation for future eventualities.

vi] Zulu patterns & colours & Zulu war shield
     - hybrid of Western & Eastern icon

i] Hand signal - Durban city center
   Taxi hand signification developed into a useful
   language over time, out of a desperate need for
   transport amongst black, multicultural and multi-
   lingual people living in South Africa (S Woolf 2013)

ii] [ke] Kulelizwe - then the Country

iii] Tomatoes being sold loose on the street by
     street hawkers-
     The city, commerce, resilience, pride,
     salesmanship, choice (ripe-less ripe).

The complexity and sophistication of street culture
in Durban and South Africa

Its informal but it has panache :
   1) a stylish, original, and very confident way of
     doing things that makes people admire you

i] I-JUSE = I-JUSI - Afro-Anglo word
No Zulu equivalent of English juice
I-JUSI -phonetically more accurate

ii] Exploring the Vagaries of Durban design - African,
    English, Indian and all.
      1) Vagaries - an unexpected and inexplicable
       change in a situation or in someone's behavior.

3.1.3. Distilling the Hermeneutical, Social Visual Semiotic & Lexical Analysis

Once the analysis of the individual pages was complete, summaries of key ideas per issue were made and overlaid onto a summary sheet containing a thumbnail image of all the pages. Connections, oppositions and dominant themes were emphasised graphically, as they arose during the summations, Figures 34 - 36.

A detailed example of the summation process, as applied to Issue #2, is discussed below:

Issue summaries result from a process of making inferences and associations based on the 'life-world[9]' surrounding each idea identified via the analysis.

For example (Figure 34):

> Favouring a VERNACULAR APPROACH within an African context implies AN AFROCENTRIC WORLD VIEW. Yet within the South African context specifically, we have not tried to completely dispel colonial influences rather we have built upon and appropriate them into contemporary culture/society. Thus we can be described as being a *HYBRID* nation_ AFRO-ANGLO.

If we take this notion of being AFRO-ANGLO one step further and make a contextual study of it within the South African life-world, two dominant associations can be drawn.

PRIDE IN OUR ROOTS. Conversely, in light of recent xenophobic attacks and other social/political tensions, it is evident that there are aspects of this new *hybrid culture* that are still troubled by past injustices that still need to be resolved. Hence the need to TRANSMUTE OUR ROOTS.

The next question that then needs to be asked is; what is the nature of these ROOTS that can inspire such divided responses. These *HYBRID* VAGARIES that make up our culture (at least 11 official languages).

The connections and dominant themes were then grouped together by assigning numerical codes. The result of this process was the identification of seven dominant indicators that express the core ideas of the alternative South African identity.

---

9. *Lebenswelt* (translated literally as Life-world): the ongoing continuity of 'lived' experience or the world of direct, lived experience (OED 2016).

Connections between the ideas of a *Lebenswelt* and ideas surrounding the notion of a *Zeitgeist* (The spirit or genius which marks the thought or feeling of a period or age) must be highlighted as it is this interdependence that make the use of the concept of a life-world a relevant tool in the summation process.

i] The artists profile: Thinise Makhosini
Act of putting a name and a story to often unknown/faceless artists and craftsmen.

Does *Naming* raise a craft to an art -
'*Make a name for yourself*'

ii] Putting a *Face* to a name

iii] His portfolio

iv] He carries his talent around in a box.

The layout acts as a 2d representation of Thinise's box

Portable office, multi-functional furniture, resourcefulness, meager tools to earn a meager living.

v] What's in the box

The layout acts as a 2d representation of Thinise's box - Orange rectangles

The overlay of the portfolio on the plan view of the box documents what is in the box.

i] Mehndi Designs - Temporary Henna Tatoo
Vedic customs - symbolic representation of the Outer & the Inner Sun - Awakening the inner light
Mainly women, weddings and festivals.
Eastern cross-pollination

ii] Detail of 'tatooed' hands

iii] A pattern of lines that curve and cross and tell your life story

iv] Towards a new visual language
We are African.
We are not ONLY African

We express our love in coloued beads, record our histories on wood, tell our stories in henna lines, use our hands to go places

i] I-jusi identity
Expanding the Manifesto

ii] Calendar 1995 - Free in this issue.
Looking towards the future

iii] Towards a new visual langauge.
The rules: Right of admission reserved
Responsibility / Accountable for work produced -
[No under 18]
Do no harm -
[No firearms, No bodily harm, No Drugs]
Produce quality work (*Its informal but it has panache*) - [Smart casual]

i] Vus Nduku - Electrified Rod

ii] Extra Power - No.1
Increased male virility/Potency

iii] Strong muscles - Masculinity
Hearts and a naked couple -
Sexual intercourse implied
Want to have better sex, use Vus Nduku!

iv] Packaging, composition and dosage instructions

Written and visual information equally descriptive = hyperbole

Figure 34: Analysis of Issue #2 _ Afrocentric Design Adventure

in Search of the Essence

We are not shy, reserved people
BUT we have manners

AFROCENTRIC
(Best of Both worlds)

We are African
We are **NOT ONLY** African

CULTURAL
CROSS OVER

Embrace the subtle
cultural influences

**& NOT
ONLY**

HYBRID

TRANSMUTE
OUR ROOTS

Afro-Anglo

ROOTED

Take pride in our roots

(**VAGARIES** OF OUR CULTURE - Break from clear distinctions)

CHTHONIC ASPECTS

Something dark and earthy
about our soul

Jazz to Classical

Propulsive
Syncopated Rhythm
Polyphonic Ensembles
Improvisation
Deliberate Distortion
LOUD

Figure 35: Extract from summary compilation

Identifying the Core Values

Irregular, make-do, hand made
of the earth, resourceful, se

7
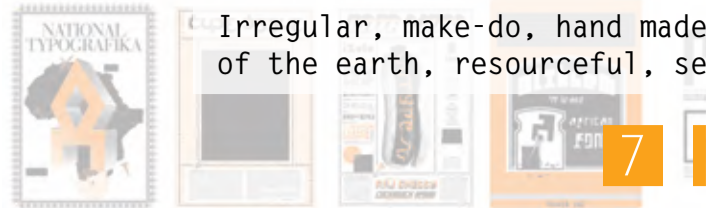
Our ancestors: Life's reinforcements

7 5

The
Histo

(LESS PRETENTIOUS)
Informal | Vernacular | Cheap and Cheerful

1

The **soft underbelly** of afrikannerdom &
by extension South African Culture

WEST

Diaspora
(Emigré)   6   7

RSA

We are not shy, reserved people
BUT we have manners

Vibrant
Violent
Noisy
Rough
Aggressive
Wild
Lawless
Ferocious
Powerful
Forceful
Hard
Sharp
Smart
Strong

2

*Sharp & Rich,
Piercing & Sumptuous*

1 7 6

6

Regeneration
Strong Emotions
Anger
Heartache
Impatience
Forgiveness
Calm
Hope
Good Intentions

7

AFROCENTRIC
(Best of Both worlds)

We are African
We are **NOT ONLY** African

CULTURAL
CROSS OVER

HYBRID

Afro-Anglo

TRANSMUTE
OUR ROOTS

ROOTED

Take pride in our roots

Embrace the subtle
cultural influences
**& NOT
ONLY**

6

Real & imagined terrors and anxiety

(**VAGARIES** OF OUR CULTURE - Break from clear distinctions)

CHTHONIC ASPECTS
Something dark and earthy
about our soul

4

Jazz to Classical

1

Propulsive
Syncopated Rhythm
Polyphonic Ensembles
Improvisation
Deliberate Distortion
LOUD

We are a **PASSIONATE** people - civi
spiritual religions

5

DUALITY
Raw / sophisticated
Complex / stylised
Mainstream / back ally
Civil religion / spiritual religions

2

6

5

Reiterating our diversity

Operate bo
rigid

5

Passionate

Stylised
Contrasting
Vivid
Vibrant
Intense
incongruent

7

1

Multitude of
Take pride in ou

1

2 4

Universal Declaration of Human Rights
= way forward

3

A They have little but they ar
happy, kind and proud people

4

Sins of our
Fathers

1% acting in the interests of 1% = Greed (Past & present)
Collective = Grounds us = Compassion
More NOT LESS

3

VS

Rethinking
our icons

4

7

Haunted by
our pasts,
can't and
should try
to out run
them

Black too strong (+ rich) // White too rich
What about the everyman - the ones who are
not rich and powerful
B

Pensive & generally nervous disposit
prone to unpredictable acts of sheer
malevolence

Social Mampoer

BREWED A
POTENT
ILLEGALLY
DISTILLED
SPIRIT

CATHARSIS 7

! What is
lost in
the fire

4

Predilection for sex & alcohol
Nightly fears and anxiety

7

Nostalgia
Apathy
Self Imposed Ignorance
Silence

Side street culture = Make Do innovation

1

South Africa as t

Love + Hate relationship
many of us have with RSA   6

d made, embellished (Over), ZEF/Common, salt
ul, self-debasing.

7 **1** **2** **6**

6

The Irish-Afrikaans Catholic Marxist-Leninist Zulu
Historian with a hexx or two (Status Unknown)

We struggle with the
blame game **4**

1

Biting sense of humour
and a love for slang

Repressed & liberal
Mystical & Naive **7**

nxiety haunt our collective Zeitgeist **4**

- civil religions equal as NB as our

ate both within and out off the
rigid market expectations **4**

cude of colourful identities
de in our roots - Humble beginnings

hey are
people

Mild Pedi
Tasteless Venda
Spicy Tsonga
Sweet Swati
Fruity Ndebele
Chilli Zulu
Mild Sotho
Hot Xhosa **6**
Pasty English
Bitter Afrikaans
Mild Tswane

sposition,
sheer

7 **4**

ca as two worlds in one

Stereotypes associated
with RSA/AFRICA **2**

Heart-break   Second Hand   Zealot

Don't judge a book
by it's cover

New Colonialism
(Rich exploiting
the poor) **3**

We are going no where

The Power   The Drive
(Blacks in the drivers seat) **DE MO CRA TI ZA TION** (Whites in the back seat)

Real & imagined terrors and anxiety haunt our collective Zeitgeist **4**

Loneliness | Yuppies | The return / | Sins of our | Science
consequences | Fathers | vs
of our past | | God

Generation of young men &
women who are plagued by
with anxiety and self-doubt.
They are successful but they
aren't sure they are happy

Trying to escape

4

PERPETUAL
OPTIMISM Life, the universe, and everything else fixed by MUTI

1 **5**

4

Looks different but   Amoral dystopia - where
nothings really changed   the lights are all out

Scopolamine = Drugged and powerless
(Someone else's puppets)

5 Proudly Zef
(common = mainstream)

4

Second Skins - Histories
indelibly written on us/land

4   Act/behave according to
our parts/ stereotypes

Corruption / greed /
sense of entitlement   **VS**   The Case for Education **3**

Tribute to Mandela

2

Democracy as a (loaded) numbers game **3**

New icons and standards **5**

Figure 36: Summary Compilation

3.1.4. Identification of core values

The key indicator identified will be discussed in detail in the following section, via Figure 37.

VERNACULAR - Panaché

What *JAZZ* is to classical:
Propulsive, Syncopated Rhythms & Timing, Polyphonic Ensembles
Improvisation, Deliberate Distortion LOUD

1 *Visually*
Vibrant, Vivid, Intense, Incongruent, Stylised, Raw, Sophisticated

AFRO - **Belonging & an approach to life** - (Sharp, Piercing, Rich, Sumptuous),
NOT a question of B&W

2 *CHTHONIC ASPECTS*
Something dark & earthy about our souls

3 *SMALL BUT SIGNIFICANT*
Allows for our diversity_ (The masses)
"They have little, but they are happy, kind and proud people"
Rich & Poor
Still in search of equality - "Black too Strong, White too Rich"

4 *OPENING FOR CHANGE* - **Transmute our roots**
"Still haunted by the Sins of our Fathers"

5 *AFRO - (Insert Descriptor)*
Allow for the *vagaries* of our culture _
Breaking from clear distinctions
"Foxy brown black white (Yuppie) Afro - funckster"
"An (sharp looking) Irish-Afrikaans catholic Marxist
Leninist Zulu historian with a hex or two"
Our civil Religions might out number our spiritual ones

6 **&** NOT ~~OR~~ - **More** rather than Less

7 *STRONG EMOTIONS*
**We are not shy, reserved people but
we have manners, pride & ancestors!**
"Soft underbelly and a biting sense of humour!"

[Hard, sharp, smart, strong, vibrant, violent, noisy,
rough, aggressive, wild, lawless, ferocious, powerful,
forceful, self-debasing, make-do]

7
Indicators

3 5 6
WE ARE **NOT ONLY** &
WE HAVE STRONG EMOTIONS
4 2 1 7

Figure 37: Seven Key indicators

Finally, these indicators were embodied through a series of tactile artifacts, as an initial attempt to explore how these intangible values could be expressed tangibly, (Figure 38).

These artifacts are an attempt to embody and give aesthetic expression to the core values of the nation, outlined by the seven indicators. They explore various combinations of forms, textures, materials and colours with the aim of translating what it means to be a –

"Foxy brown black white (Yuppie) Afro - funckster"
(Issue # 26 :)

or

"An (sharp looking) Irish-Afrikaans catholic Marxist Leninist Zulu historian with a hex or two" (Issue #10:6)

– into an interior specific spatial/material language which is rooted in the transformation of craft/craft techniques (part of our vernacular) into art/design.

3.2. CONCLUSION

While the application of the analytical method required some fine tuning to avoid the editors comments leading the results, the overall procedure was successful.

It allowed for the identification of dominant themes and their verification through a process making inferences and associations based on the life-world surrounding each idea. These themes were then further distilled by assessing the connections and oppositions between each theme to facilitate their eventual grouping into seven brand indications.

These indicators were then distilled one last time into the brand descriptor; We are not only & we have strong emotions.

In the chapter to follow, alternative strategies to embody the proposed alternative nation brand will be explored.

* Multiple Elements
(Old, New, Found)
Past - Present
History - Future
Negotiating this
coming together.

7 Rough, Raw

3 Warp & Weft

6 *

Summer Blue Skies
Dry winter veld

Figure 38: Making the intangible tangible

Part 03. Finding the Middle Ground

The analysis of the *i-jusi* magazines as an expression of a *hybrid culture* and the subsequent distillation of an alternative multi-cultural South African identity was the focus of Chapter 3. The proposed alternative identity is composed of seven key indicators which will inform the design of the South African pavilion.

Chapter Four (Figure 39), through a series of precedent studies, will concentrate on outlining and exploring existing

expressions of the nation's new emerging *collective national identity* as articulated by the architecture and interior design of civic buildings and monuments. The aim is to define the point(s) of intersection between traditional and modern elements of our South African culture, since these two aspects were positioned in opposition to each other at the *Expo 2010*. The consequences of which relegated the traditional and indigenous to a timeless existence in the past or as stereotypical cultural packaging.

1.

EXPO 2010

2011 Study

Ke Nako _ It's Time
The Rise of the Modern Economy
- Rainbow Nation = 6 colours of the flag = Brand wash
- Propaganda Message = Trade, Tourism & Investment

[Mining, Lions & Madiba]

1a.

Western Approach

Homogeneous Society & Common shared Culture

Western Approach

1b.

Critique

Modern vs. Traditional
- Rainbow Nation Myth = Hollow
- *CNI + Mass Public Culture = Disjointed narratives told from varying perspectives*
- *Homogeneous Mass of Everywhere = Invisible in the eyes of the world*
- *Perpetuation of Colonial myths = Relegating the traditional and indigenous to a timeless existence in the past or as stereotypical cultural packaging*

2.

Alternative Approach

A multicultural identity that is complex rather than reductive, while still conveying a single, strong, clear, believable idea about what a place really is and what it stands for.

3.

i-jusi

Cultural Hybridities

4.

Modern

X

Traditional

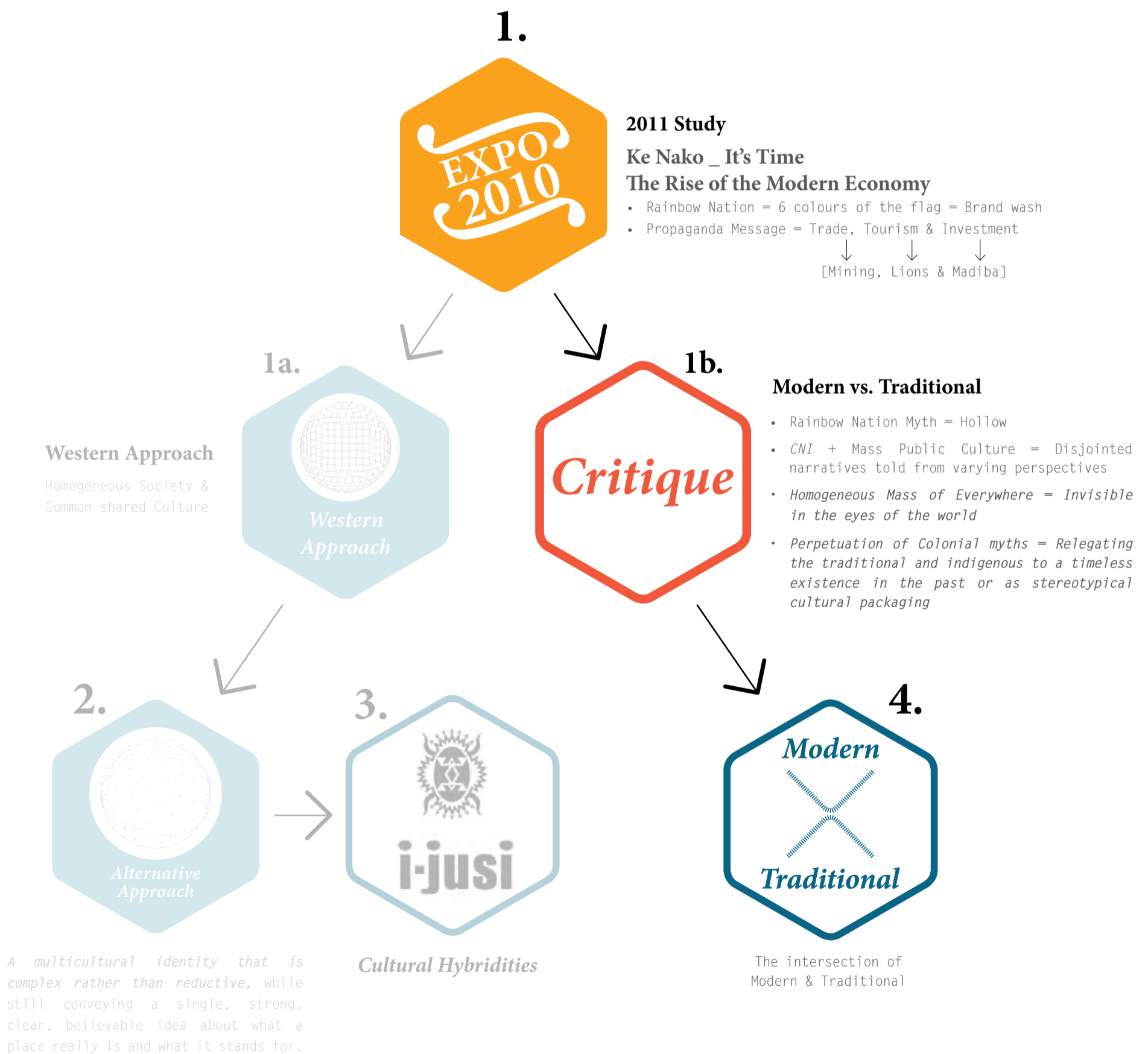The intersection of Modern & Traditional

Figure 39: Research & Design Map

4. PRECEDENT STUDIES

The intention behind identifying the point(s) of intersection between the traditional and modern is to establish a set of principles that will allow the architectural/interior design languages evident in the selected civic buildings and monuments to be distilled and applied in the spatial translation of the seven key indicators, identified in Chapter 3.

As was the case with the selection of *i-jusi* as the *cultural hybrid*, identified precedents needed to firstly contribute in some way to the debate about our emerging identity and have been designed, produced or built post 1994.

4.1. HANDIWORK, CRAFT AND ART

In order to allow the underlying principles evident in the precedents to be compared regardless of the discipline they belong to, the examples have been structured in a matrix according to which of the following criterion was most dominant in each case; *handiwork*, *craft* and *art*.

The views and opinions of the following authors have been synthesised to create an outline of the dominant characteristics and differences between 'handiwork', 'craft' and 'art': Chattopadhyay (1984), Crawford (1997), Heskett (2001), Scarse (2003), Gaylard (2004) and Margolin (2005).

See Table 1, for a detailed overview of the characteristics and differences between 'handiwork', 'craft' and 'art', and Figure 38, for the matrix synthesised from these points and the aims of the precedent study.

Table 1: A comparative outline of the fundamental properties of Handiwork, *Craft* and *Art*.

HANDIWORK	CRAFT	ART
FUNCTION / SERVICEABILITY *form / aesthetics*	*FUNCTION / SERVICEABILITY* + *FORM/AESTHETICS*	*FORM / AESTHETICS* *function / serviceability*
• *Design and execution simultaneous* • Simple manual dexterity. • Common visual language not style. • Reproduction of existing forms (Traditional forms, although fixed in general principals are highly adaptable to specific needs).	• *Design and execution separate* • *Craft* as skilled labour in materials not necessarily mere handiwork. • Cultivation of the mind. • High quality _ Rare _ Great artistic beauty. • Styles and trend - determined by external markets and influences namely; economic /social / political / consumer choices and opinions of aesthetics. • Environmental Impact (Use of waste/recycled materials & ensuring sustainable production or sourcing of natural fibers)	• *Hiatus between serviceability and aesthetics* • Original work of art - Artistic Genius.

CRAFT / INDUSTRIAL ARTS
(Decorative Arts)

Placement of Artifact in an
Interior

HANDIWORK Artifacts in
Traditional forms and Materials

Use of Natural Materials Raw /Pro-
cessed to Respond to, or Blend with
the Natural Landscape

HANDI / CRAFT Artifacts with
Modern or Found Materials

Adaptive Reuse of found or
recycled materials

FINE ART

Building with Art

FUNCTION / SERVICEABILITY

form / aesthetics

FUNCTION / SERVICEABILITY
+
FORM/AESTHETICS

FORM / AESTHETICS

function / serviceability

TRADITIONAL

MODERN

Artifacts & objects

Interior

Architecture &
Landscapes

Figure 40: Precedent study matrix

4.2. TRADITIONAL MEETS MODERN

4.3. WHY DO WE DESIGN

The proverbial golden thread running through the selected interiors and interior artifacts is the over-arching concept of 'Building with Art'. This approach within the South African context typically begins with the transformation of vernacular '*handiwork*' into either a form of '*craft*' or '*art*'.

Within the context of this study the designation of '*craft*' or '*art*' is not a value judgement but rather the approach to design and the purpose/role of the artifact in question.

The deciding factor as to which of the two it becomes is determined by which of the two essential functions of design the artifact fulfils. John Heskett's (2001:19) definition outlines the primary roles of design as follows;

Design is the... "generic human capacity to shape and make the objects, communications and systems that [a] serve utilitarian needs and [b] give symbolic meaning to life".

Traditional

Artifacts & objects

Design Afrika
Baskets, Bags and Beautiful Things
http://designafrika.co.za/

Khumbulani Craft + BarberOsgerby
- Stool made in KZN
http://www.designindaba.com/articles/creative-work/barberosgerby-stool-made-kzn

Editions in Craft + Siyazama Project
(a bead craft coll. & the Simunye Craft Coll._KZN)
The Colour Cup
http://www.designindaba.com/articles/creative-work/nifty-lighting

The Frugal Collection
(two Franco-Austrian designers and a group of South African craftsmen)
http://www.designindaba.com/articles/creative-work/when-north-meets-south

Heath Nash
Other peoples rubbish
http://www.heathnash.com/others.php

FUNCTION / SERVICEABILITY

form / aesthetics

FUNCTION / SERVICEABILITY

Paper | Wire work | Ceramics | Textiles | Beadwork | Recycled | Fibre (grass, felt) | Metal | Leather / Ostrich egg | Wood

- *Design and execution simultaneously*
- Simple manual dexterity
- Common visual language not style
- Reproduction of existing forms
  (Traditional forms, although fixed in general principals are highly adaptable to specific needs)

- Environmental Impact
  (Use of waste/recycled materials & ensuring sustainable production or sourcing of natural fibers)

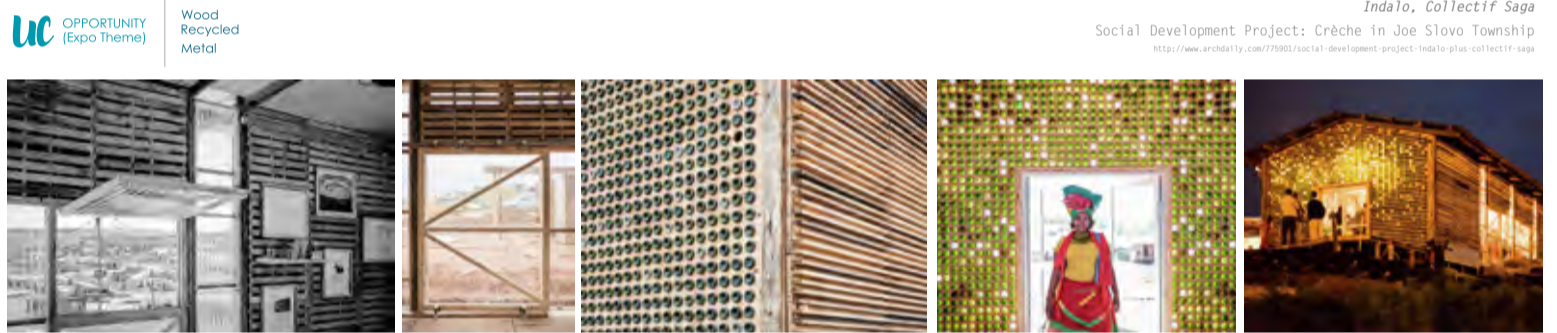*HANDIWORK Artifacts in Traditional forms and Materials*

TECTONIC

HANDI / CRAFT Artifacts with Modern or Found Materials

TECTONIC

Artifacts & objects
Interior

Adaptive Reuse of found or recycled materials

Indalo, Collectif Saga
Social Development Project: Crèche in Joe Slovo Township
http://www.archdaily.com/77001/social-development-project-indalo-plus-collectif-saga

UC OPPORTUNITY (Expo Theme)
Wood
Recycled
Metal

Wire work
Ceramics
Textiles
Recycled
Wood
Metal
Fibre (grass, felt)

Architecture & Landscapes

Use of Natural Materials Raw / Processed to Respond to, or Blend with the Natural Landscape

Wood
Fibre (grass, felt)
Zulu Hut
https://chestalesinlondon.wordpress.com/tag/zulu-hut/

Wood
Metal
Stone
Concrete
Nina Cohen, Hilton Judin
Nelson Mandela Museum in Mvezo
http://www.detail-online.com/inspiration/nelson-mandela-museum-in-mvezo-103851.html

Wood
Stone
Ceramics
Peter Rich Architects
Mapungubwe Interpretation Centre
http://www.archdaily.com/57336/mapungubwe-interpretation-centre-peter-rich-architects/

Wood
Metal
Concrete
Field Architecture
Ubuntu Centre
http://www.archdaily.com/135632/ubuntu-centre-field-architecture/

TECTONIC

Figure 41: Precedent study

Modern

Haldane Martin
Zulu Mama Chair | Songololo Sofa
|Riempie Chair
http://haldanemartin.co.za/

Vogel
Horns | Bloom Table | Nguni outdoor bench
(plastic solid diamond weave)
http://vogeldesign.co.za/

Dokter And Misses (DAM)
Sweat Lamp |
Kassena Sleep - Drinks cabinet
http://www.dokterandmisses.com/editions

Design Team
Original South African designer
and hand-printed textiles
http://www.designteamfabrics.co.za/index.html

Anton Kannemeyer
n is for nightmare
http://www.artprintsa.com/anton-kannemeyer.html

Willem Boshoff
LETTERS TO GOD
Splintered wood carved wooden letters steel frame
http://www.artprintsa.com/anton-kannemeyer.html

+ FORM/AESTHETICS ⟶

FORM / AESTHETICS
function / serviceability

Paper | Wire work | Ceramics | Textiles | Beadwork | Recycled | Fibre (grass, felt) | Metal | Leather / Ostrich egg | Wood

- *Design and execution separate*
- Craft as skilled labor in materials not necessarily mere handiwork
- Cultivation of the mind
- High quality _ Rare _ Great artistic beauty
- Styles and trend - determined by external markets and influences namely: economic / social / political / consumer choices and opinions of aesthetics

- *Hiatus between serviceability and aesthetics*
- ORIGINAL WORK OF ART - Artistic Genius

CRAFT / INDUSTRIAL ARTS (Decorative Arts)

FINE ART

TECTONIC

TECTONIC STEREOTOMIC

Placement of Artifact in an Interior

Tracy Lee Lynch + Albonico Sack Architects & Urban Designers | Mister Walker (Wayfinding)
Nando's Central Kitchen (Head Office)
www.vtsf.co.za/johannesburg-central-kitchen/?&cd=3&hl=en&ct=clnk | https://officesnapshots.com/2014/12/03/nandos-johannesburg-world-wide-headquarters/

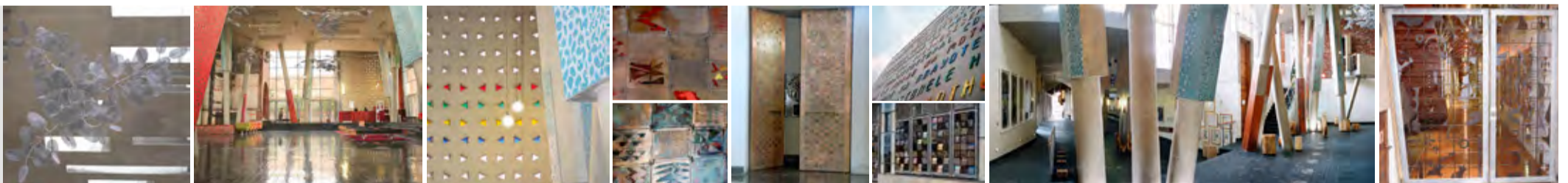*Building with Art*

The transformation of craft via the
functional/serviceability requirements
as defined by the built environment:

1.) to meet the physical needs
(the spatial relationship between rooms and the
needs of the people using them, for example)

and/or,

2.) performance requirements of a building.
(to be water-proof, acoustically sound,
visually accessible and so on)

(Law-Viljoen 2008:42)

OMM Design Workshop | Urban Solutions
Constitutional Court South Africa 2004
http://willempopclakrose.com/admin/assets/willempopclak-rose/Art&Justice_FewPages1_LR.pdf

Bricolage
Bead-work
Metal
Recycled
Wood
Ceramics
Fibre (grass, felt)
Textiles

Metal
Stone
Concrete

Mashabane Rose Associates
Hector Pieterson Museum
http://mashabanerose.co.za/hector-pieterson

Metal
Stone
Concrete

Mashabane Rose Associates
Apartheid Museum
http://mashabanerose.co.za/apartheid-museum

Wood
Metal
Stone
Concrete
Ceramics

Mashabane Rose Associates, Gapp Architects & Urban Designers & MMA Architects
Freedom Park
http://mashabanerose.co.za/freedom-park | www.vtsf.co.za/freedom-park/?&cd=2&hl=en&ct=clnk | Grahum Young

STEREOTOMIC

© University of Pretoria

4.4. PRECEDENT STUDY: DISCUSSION OF RESULTS.

Following from Heskett and in light of Table1, it is evident in the precedents that 'craft' responds to utilitarian needs and 'art' best expresses symbolic meanings.

Within the context the South African built environment two types of utilitarian needs are identifiable: physical (e.g. the spatial relationship between rooms and the needs of the people using them) and/or performance (to be water-proof, acoustically sound, visually accessible etc.) requirements of a building (Law-Viljoen 2008:42). These criteria will similarly apply to the design of the pavilion.

The symbolic content of the pavilion will function to embody the meaning and spirit behind the seven key indicators. Consequently, the narratives chosen need to express or capture one or more of the indicators.

In terms of the common thread that can be drawn from the architectural and landscape precedents, there is a general trend that aligns *handicraft* and *craft* expressions with tectonic design principals, whereas artistic expressions tend towards the use of stereotomic approaches.

4.4.1. The fall-out of the meeting between the modern and the traditional

Scarse (2003:459) highlights arguments for and against the translation of *handiwork*. The detractors argue that the point of intersection between the modern and the traditional results in an "artistic and *craft bricolage* whereby the artisanal, products become an assemblage of popular patterns and designs, which are often used out of context".

Alternatively, the contemporary artisan is viewed as having a '*hybrid identity*' with "some retaining traditionalism in their *craft*, while simultaneously producing for the global consumer and the local tourist market" (Scarse 2003:459). For advocates it is more important for the vestiges of the *craft* and skill to survive.

4.4.2. Identified design principles

The following design principles have been distilled from the precedent study. The two sets take into consideration that some elements of the design will have a predominantly symbolic function while others have a dominantly utilitarian function.

Symbolic Meaning

Utilitarian Need

FINE ART
- Building with Art
- Tectonic + Invisible Connections & Joints
- Originality / Artistic Genius - Avoid *Bricolage*

UC OPPORTUNITY
(Expo Theme)

is about unlocking the potential for people and communities to contribute to a better future.

Utilitarian Need

Symbolic Meaning

HANDI / CRAFT
- Natural Materials (Raw/Processed) or Found / Recycled Materials
- Tectonic Expressions + Visible Connections & Joints
- Design for Disassembly
- Arts & Crafts Movement Principals
  - Honesty of Design / Workmanship
  - Simplicity
  - Truth / Nature of the Materials
  - Sense of Moral and Cultural Responsibility

Now if one re-examines the *tactile artifacts* produced in c.f. 3.1.4, in light of the design principles identified above, a preliminary guide to materiality, joints and connections can be outlined. The guidelines proposed in Figure 42, take the following two additional prerequisites into consideration. Firstly, the desired visual and tactile aesthetic defined by the *artifacts; namely a strong contrast of textures, finishes and colours*, and secondly that all fixings need to be disassemblable. Disassembly is necessary as the pavilion has a maximum duration of six months at the *Expo 2020, Dubai UAE*.

4.5. CONCLUSION

In this Chapter the intersection between the Modern and the Traditional was examined, via a comparative precedent study. The meeting point of the two was found in the concept of building with art. From this, two distinct approaches to the spatial translation of the seven key indicators was identified.

These approaches involve the identification of the dominant need to be met by each element, and the application of the associated technical strategy. The two strategies that emerged from the precedent study are those of either *Handiwork/craft* or Fine Arts approach.

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Top labels (left to right):

Fabric / Tin / Seeds / Glass

Steel / Wood / Organic / Ceramic / 'Fabric'

Raffia/ / Cellulose / Steel / Glass / Fabric

Wire / Ceramic / Leather / Steel / Glass / 'Fabric'

Steel / Enamel / Fabric / Cardboard

Stone / Seeds / 'Fabric' / Ceramic / Vinyl

Bottom labels (left to right):

Leather / Steel / Glass / Wood

Steel / Fabric / Glass

Wood / Ceramic / Steel / Paper / Vinyl

Raffia/ / Cellulose / Steel / Glass / Ceramic

Wood / Steel / Aluminum / Fabric

Wire / Steel / Ceramic / Glass / Fabric

Balance of contrasting texture & finishes

Fabric	Wood / Plant based	Ceramic / Glass / Stone	Steel
Silk Screened Embroidered	Leather Seeds Cellulose Fibers / Plant based Materials	Leather Seeds Cellulose Fibers / Plant based Materials	Polished Rusted / CORTEN Painted

Disassemblable connections & joints

Interlocking / Overlapping joints

Molded / Shaped joints

Bolted Connections

Pinned Joints

Cable Anchorage
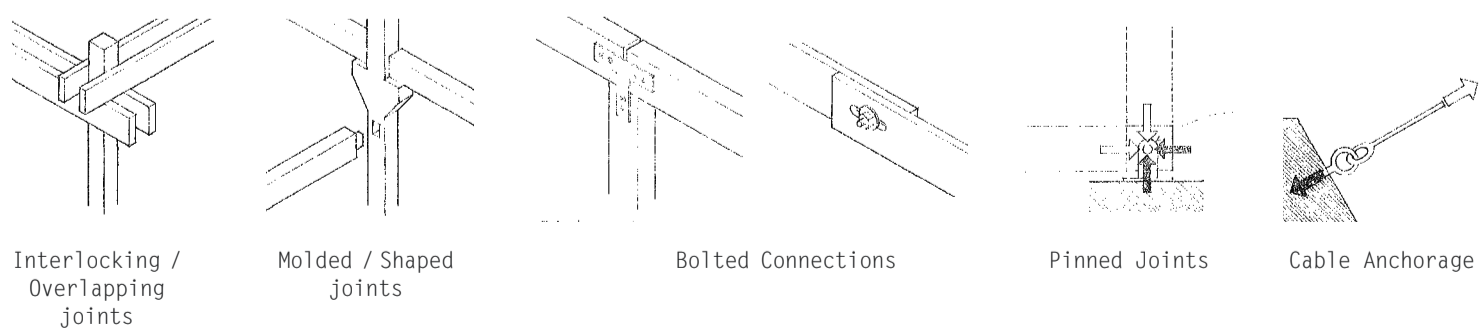
Figure 42: Materiality, Joints and Connections
(Adapted from Ching 2008:65)

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From the precedent study conducted in the previous chapter a set of design principles was distilled. The principles provide two separate approaches for the design and detailing of elements within the pavilion according to the primary function of each element. The first approach provides guidelines for elements whose function is predominantly utilitarian, while the second set provides for elements whose function is predominantly symbolic.

Chapter 5 provides a brief history of World Expositions as an introduction to *Expo 2020, Dubai UAE*, followed by a detailed description of the character, and masterplan of the *Expo 2020, Dubai UAE*. (Figure 43).

5. HISTORICAL OVERVIEW OF WORLD EXPOSITIONS

The following section gives a brief description and historical overview of the world exposition context; it includes summaries of pertinent sections of my 2011 study (King 2011: 35-38).

5.1. THE ORIGINS OF THE WORLD EXPOSITION

For almost two centuries, world expositions have been a platform for the exchange of ideas about the world around us. Since their inception in 1851, the character of the world expositions has evolved. Three eras can be distinguished when charting its history: the era of industrialisation [The era of industrialisation], the era of cultural exchange [Man-centric] and the era of globalisation and environmental concerns [Sustainability], (Figure 44).

3.

3a.

Informant
+
Evaluation Criteria
for Int. Design Concept

7 Indicators

4.

7.

Building with Art

Techne · UC OPPORTUNITY [Expo Theme]

4a. Utilitarian Needs

HANDI / CRAFT

- Natural Materials (Raw/Processed) or Found / Recycled Materials
- Tectonic Expressions
- Design for Disassembly
- Arts & Crafts Movement Principals

4b. Symbolic Meaning

FINE ART

- Building with Art
- Tectonic & Stereotomic Expressions
- Originality / Artistic Genius - Avoid Bricolage

6.

Interior Design Concept

Reaction to:
1. Ke Nako _ It's Time
1B. Hollow + Politically Correct Narrative of *CNI*

Concept

WE ARE

[in Full Colour]

Rich + Complex + Inter-woven

5.

Site & Context

Figure 43: Research & Design Map

Historical Exbibitions

No Governing Rules

LONDON – Great Britain

The United Kingdom who was leading the way in terms of industrial innovation, held the very first World's Fair.

the Crystal Palace

1851

1855

PARIS - France

Held 4 years after London 1851, Napoleon III insisted on the fact that France was the first country to have the idea of such an event.

LONDON – Great Britain

The site now occupied by the Natural History Museum in South Kensington, Hosted the London Expo 1862 on an area of 12.5 Hectares.

1862

1867

PARIS - France

The Paris exposition of 1867, held under Emperor Napoleon III, marked the peak of the Second Empire.

VIENNA - Austria

Less than three years after the Paris Fair of 1867, the Austro-Hungarian Empire declared its plans to organise a new exposition in 1873.

1873

1876

PHILADELPHIA – USA

To celebrate the centennial of the American Independence, the United States hosts its First World's Fair in Philadelphia, where the Declaration of Independence was signed.

PARIS - France

The Paris Fair of 1878 brought much life to a city that had suffered years of wars.

1878

1880

MELBOURNE - Australia

The Melbourne Expo 1880 aimed at promoting commerce and industry, along with art, science and education.

BARCELONA - Spain

The Barcelona Expo 1888 was the first World Exhibition held in Spain and it celebrated the Urbanisation of the city.

1888

1889

the Eiffel Tower

PARIS - France

This Expo of Paris 1889 left its mark in the city and spirits, particularly thanks to the Eiffel Tower.
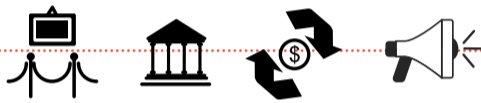
the Age of Progress

"the sites of the pilgrimage to the commodity fetish"

- Walter Benjamin

CHICAGO – USA

The city of Chicago was host to the Expo of 1933-1934 that attracted 39 million visitors.

1933

1929

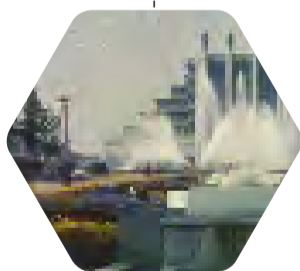**BARCELONA - Spain**

World Expo 1929 was the second World Expo held in Barcelona. It transformed the city by introducing the new architectural styles of the early XXth century.

PARIS - France

The last World Exhibition to take place in Paris opened under the shadow of the European Dictatorships.

1937

1935

BRUSSELS - Belgium

Brussels Expo 1935, was the first one to be organised after the BIE was established following the signing of the Paris Convention Relating to International Exhibitions in 1928.

PORT-AU-PRINCE – Haiti

In 1949, the Haiti exhibition celebrated the 200th anniversary of the founding of Port-au-Prince

1949

1939

NEW YORK – USA

"The World of Tomorrow"

SEATTLE – USA

Seattle Century 21 aimed at showcasing the American capacities in science and space technologies.

1962
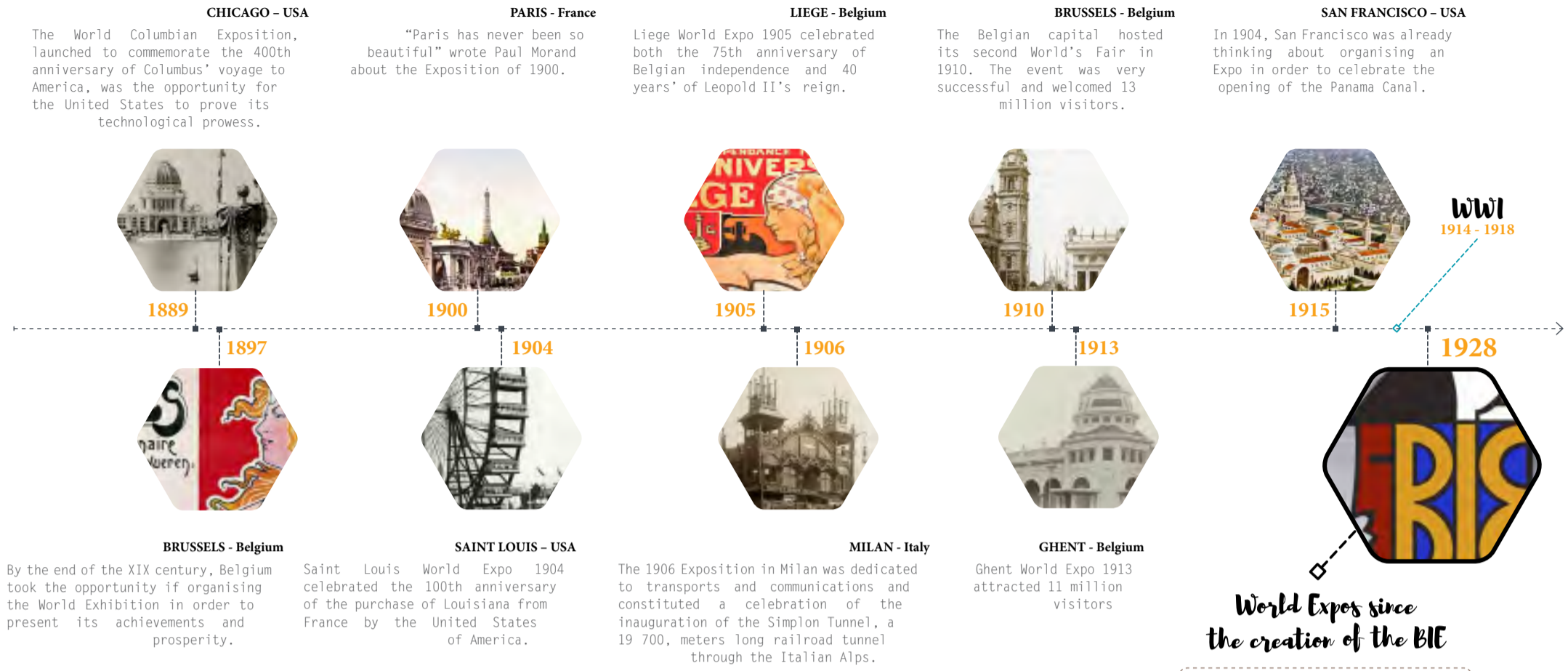
39TH MEMBER OF BIE **1958**

BRUSSELS – Belgium

Expo Brussels 1958 was held in an atmosphere of wonder, euphoria and optimism.

WW2
1939- 1945

Technology could be Destructive
& it should be placed under
Social + Political Responsibility

Figure 44: Evolution of World Expos (Adapted from BIE 2016)

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CHICAGO – USA

The World Columbian Exposition, launched to commemorate the 400th anniversary of Columbus' voyage to America, was the opportunity for the United States to prove its technological prowess.

PARIS - France

"Paris has never been so beautiful" wrote Paul Morand about the Exposition of 1900.

LIEGE - Belgium

Liege World Expo 1905 celebrated both the 75th anniversary of Belgian independence and 40 years' of Leopold II's reign.

BRUSSELS - Belgium

The Belgian capital hosted its second World's Fair in 1910. The event was very successful and welcomed 13 million visitors.

SAN FRANCISCO – USA

In 1904, San Francisco was already thinking about organising an Expo in order to celebrate the opening of the Panama Canal.

WWI
1914 - 1918

1889 1900 1905 1910 1915

1897 1904 1906 1913 1928

BRUSSELS - Belgium

By the end of the XIX century, Belgium took the opportunity if organising the World Exhibition in order to present its achievements and prosperity.

SAINT LOUIS – USA

Saint Louis World Expo 1904 celebrated the 100th anniversary of the purchase of Louisiana from France by the United States of America.

MILAN - Italy

The 1906 Exposition in Milan was dedicated to transports and communications and constituted a celebration of the inauguration of the Simplon Tunnel, a 19 700, meters long railroad tunnel through the Italian Alps.

GHENT - Belgium

Ghent World Expo 1913 attracted 11 million visitors

World Expos since the creation of the BIE

6 internationally registered exhibitions MONTHS
EVERY 5 YEARS

EDUCATION of the public
UNIVERSAL CONCERN FOR ALL HUMANITY

Creation of BIE

The BIE was created in 1928. Its mission is to guarantee the quality if the expos and protect the rights of their organisers and participants.

Industrial Revolution

Material Progress Based on Technological Innovation

Colonial Ambition of the Time

Showcase The Exoticism of their Colonies and the Ethnographic Characteristics of the So-Called "Primitive People" were Great Entertainment Attractions of Expos.

OSAKA – Japan

Expo Osaka 1970 demonstrated the high level of Japanese industry.

HANNOVER – Germany

Expo Hannover 2000 was very well-run and it made significant contribution to the German economy and World Expos. The expo welcomed 18 million visitors.

MILAN – Italy

With the theme "Feeding the Planet, energy for life"

1972 - 'Platform for Education & Development'

1994 - 'Must address crucial problems of our time & tackle challenges to the environment'

Showcase of Cultural Diversity based on Equality and Respect for all Cultures

Sustainable Human Development

Environment | Energy
Health | Education

Sustainable Development

Sustainable Urban Development

1970 78TH MEMBER OF BIE 2000 155TH MEMBER OF BIE 2015

62ND MEMBER OF BIE **1967** 109TH MEMBER OF BIE **1992** 193RD MEMBER OF BIE **2010** **2020**
[39-193]

DUBAI – UAE

Increasingly Global[isation]

MONTREAL – Canada

Expo Montreal 1967 was held in celebration of the 100th anniversary of the Canadian Confederation.

SEVILLE – Spain

With over 40 million visitors and 108 participating countries, the World Expo of Seville, AKA "EXPO 92", is known for its success and its very international character.

SHANGHAI – China

Located on the Huangpu River, Expo Shanghai 2010 was the first World Expo hosted by an emerging country and it was the most titanic ever organised.

Man Centric

Sustainability

Human Progress & International Dialogue

Technology was still at the centre of Expos, but not as an end in itself, as a means for human development.

Global Dialogue and Fostering Cooperation

Progress of Decolonialisation

Allowed the creation of new countries that became new players of Expos

5.2. THE CURRENT WORLD EXPOSITION

Today's world expositions embrace elements of all three eras. They present new inventions, facilitate cultural exchange by offering states, experts and civil society a unique dialogue platform to exchange experiences and best practices based on a theme which responds to pressing global issues (BIE 2010), and are used for city, region and nation branding (Walvis 2004:2).

The overall nature and content of an exposition is governed by an overarching theme. As each exposition mirrors its time in history and may not be a copy of past expositions, each organiser has to reinvent the exposition (Phillipson in BIE 2010).

For visitors, national pavilions are undoubtedly the highlight of any exposition. They are representations of each participating country, meant to capture the essence of its culture, society and people and the message it wants to project to the world (BIE 2010). Individual nations' pavilions are constructed in the hope of reinforcing the friendship between the host country and the participating country, while welcoming all visitors who enter to see, feel, smell and taste a piece of what that country has to offer, through the creation of a 'moment', (Figure 45). An example of the creation of a 'Moment' is briefly discussed in section 5.2.1.

However, the content of a world exposition is not limited to the individual nations' pavilions. Rather, it extends to a host of associated events that surround the exposition. These events explore its theme and allow visitors to gain a better understanding and better knowledge relating to the theme of the exposition (Zhou 2006:223).

5.2.1. The creation of a UK Moment

UK Pavilion_Shanghai *Expo 2010*
(Thomas Heatherwick Studio)

Green City, Open City, Living City

(Adapted from Architects description_Archidaily 2010)

The pavilions exhibition focused on the relationship between nature and British cities past, present and future, (Figure 46).

Instead of creating a building covering the entire football pitch-sized site, a park in which people could relax was created, in one of the world's busiest urban spaces.

The Seed Cathedral's surrounding landscape was conceived to act as a continuation of the building's texture. To achieve this a special artificial grass surface was developed to act as a welcoming and restful public space for Expo visitors.

Beneath the Seed Cathedral and the landscaped surface area was a canopied and naturally ventilated entrance and exit sequence for the Seed Cathedral. This circulation zone, running along three edges of the site, contains a narrative of three innovative environmental installations designed by London-based design studio, Troika. They are: Green City, Open City, and Living City.

Visitors first came to the 'Green City' where the green spaces of 4 UK cities was mapped in astroturf against the roof = 40% green.

The second section celebrates the relationship between the city and the sky, which can always be easily seen in UK cities. 'Open City' featured transparent models of UK building typologies, suspended upside down from the canopy. Additionally, this section featured animated raindrops of light projected down onto the walkway below.

The final section was the 'Living City', where a crack in the canopy was filled with plants that could have medical uses in the city. (Warmann 2010)

Creating A "Moment"

Expression of one aspect that makes that country unique.

Austria _ Breath

The Austrian pavilion was designed to highlight the importance of oxygen and cooling air to the environment, as well as to promote the country's approach to managing sustainable forests (Figure 43).

Austria Pavilion Milan Expo 2015
Klaus K Loenhart & Team Breathe

Brazil _ Garden & Playground

Visitors are invited to clamber up over the expansive temporary landscape, which gently flexes under the weight of footsteps. As they ascend, they are able to look down through the gaps onto an assortment of South American plant varieties (Figure 42).

Brazil Pavilion Milan Expo 2015
Studio Arthur Casas + Atelier Marko Brajovic

UK _ Green City, Open City, Living City

The pavilions exhibition focused on the relationship between nature and British cities past, present and future (Figure 41).

UK Pavilion Shanghai Expo 2010
Thomas Heatherwick Studio

Figure 45: The Essence of a Moment

**Creating
A "Moment"**

Expression of one aspect
that makes that country
unique.

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YUNIBESITHI YA PRETORIA

ELEVATION

SECTION AA

SECTION B-B

5.2.2. The creation of a Brazilian Moment

Brazil Pavilion_Milan *Expo 2015*
(Studio Arthur Casas + Atelier Marko Brajovic)

'Feeding the world with solutions'
(Adapted from Architects description_Archidaily 2015a)

The aim was to create an experience that would "transmit Brazilian values and the aspirations of its agriculture and livestock farming according to the theme 'Feeding the world with solutions'", according to the architects Studio Arthur Casas and Atelier Marko Brajovic (Archidaily 2015). The temporary pavilion includes various sensorally immersive aspects "including leisure, high technology information, interaction and learning exhibits".

The metaphor of a flexible, smooth decentralised network was use throughout the pavilion to embody the county's pluralism. The porous / mesh-like nature of the pavilion and the earthy patina of the metal was symbolic of "Brazilianess" and in particular the permeability and openness of Brazilian culture.

The pavilion was conceived of as a pause space within the expo park, an idea it shares with the UK 2010 pavilion. The public space that the pavilion created was meant to engender curiosity and a sense of leisure and rest. Consequently, a series of interactive tables and exhibits were located along the exhibition route through the pavilion, the net was used to create a sense of flowing interconnectivity betweens these sub-themes.

These clusters "are organized according to ideas such as nutrition, family agriculture, forestry and integration between farming and livestock", (Archidaily 2015a). The interplay of the organic route through the pavilion and the Cartian grid which organises the content speaks of the interaction between the hand of man and the forces of nature.

According to the architects (Archidaily 2015a), the pavilion follows the Brazilian modernist tradition for pavilions of using large runways to reinforce the connection between the various clusters distributed along the ground floor of the pavilion.

Exhibition spaces, an auditorium, a pop-up store, a café, a lounge, a restaurant and office facilities, all passively lit by a large atrium, are located at the rear of pavilion. These spaces were used to host the interactive installations of Brazilian artist and designers that responded to and explored the technical revolution occurring within Brazilian food industry currently.

The intention behind the pavilion was to add a new additional layer to the traditional perception of the country. Showcasing the nations strides forward in changing the interactions between the natural world, particularly the use of its resources, and it's people. It should demonstrate that it is possible to transform into reality utopian ideas and to inspire solutions that follow the Expo theme: Feeding the planet, energy for life.

Brazil Pavilion
Milan Expo 2015

Studio Arthur Casas +
Atelier Marko Brajovic

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Creating
A "Moment"

Expression of one aspect
that makes that country
unique.

Figure 5
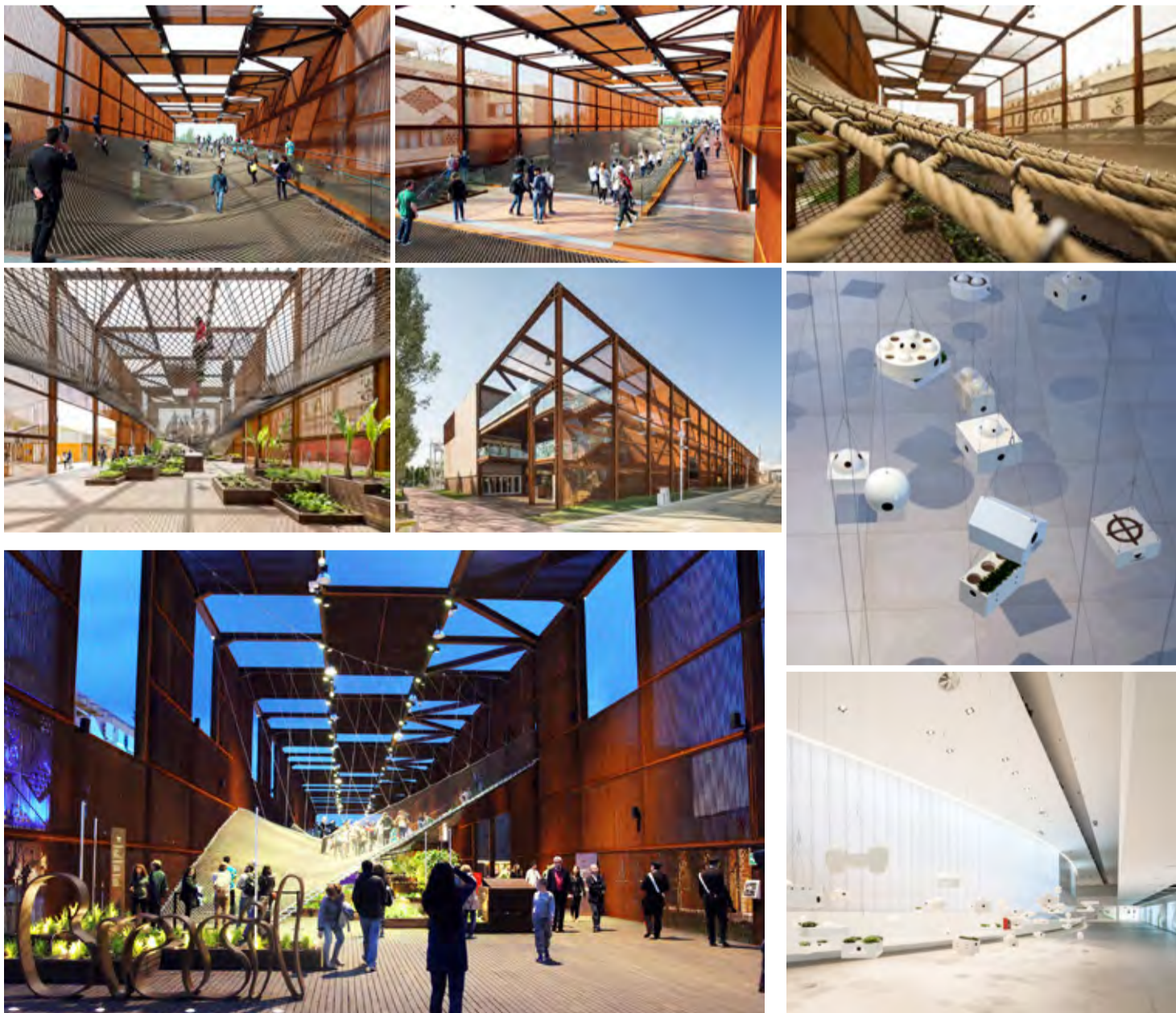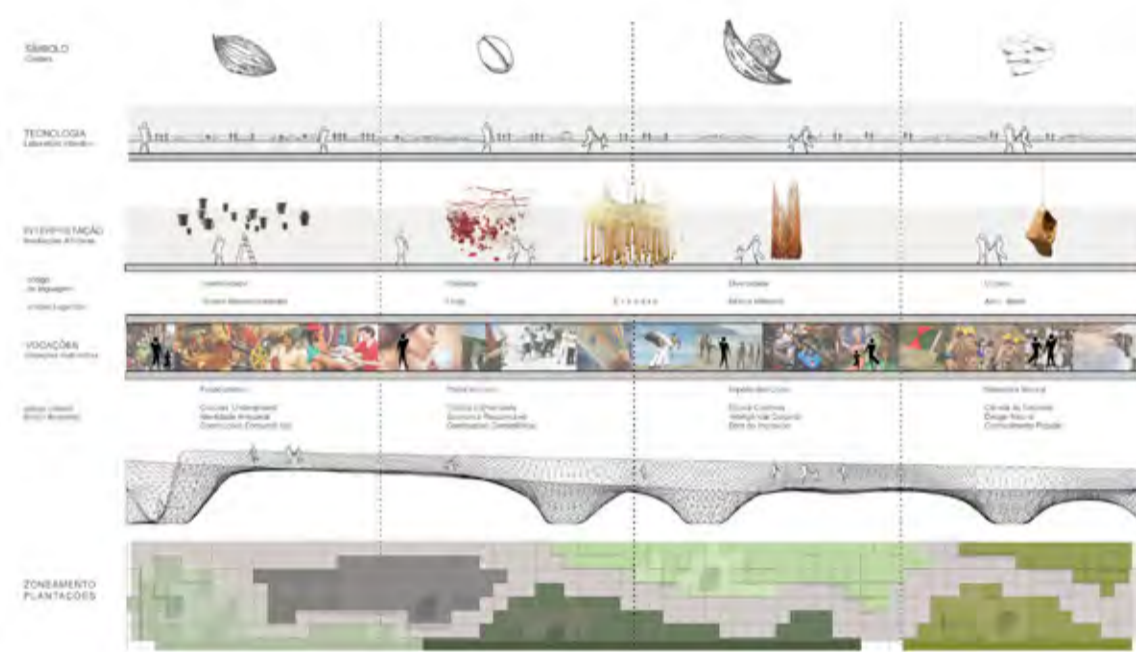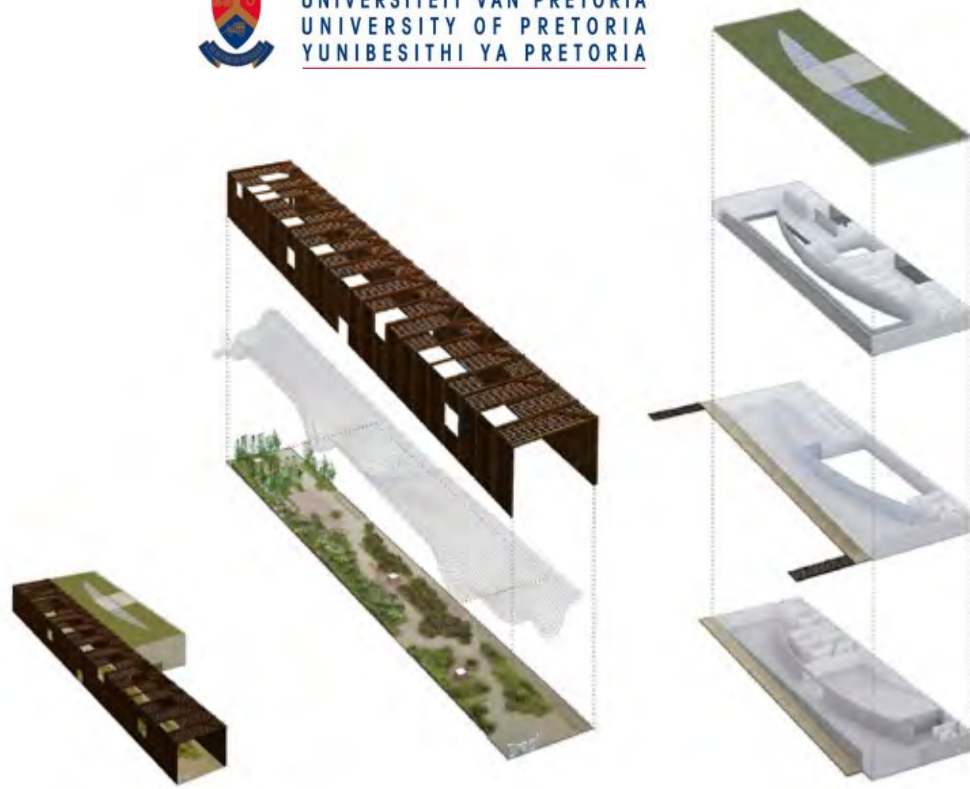
5.2.3. The creation of an Austrian Moment

Austrian Pavilion_Milan *Expo 2015*

(Klaus K Loenhart & Team Breathe)

Breathe Austria

(Adapted from Architects description_Archidaily 2015b)

Air as food and a catalyst for urban practices

In response to the theme of this year's Milan EXPO, "Feeding the Planet, Energy for Life", the Austrian contribution Breathe.Austria, according to the architects (Archidaily 2015b);

> Draws our attention to an essential nutrient and one of our
> most precious resources: air. As fundamental components
> of the biosphere, air, climate and the atmosphere unite all
> living creatures on our planet. As such, air is both a source
> of sustenance and a natural asset.

The Breathe.Austria pavilion was approached as a single large 'prototype' exhibition of the interactions between the natural environment and urban strategies. It was an interactive demonstration of the potential of hybrid systems to integrate nature and technology, (Archidaily 2015b). A slice of dense Austrian forest was used as the canvas to showcase the technical elements that create a oxygen- and carbon-producing, breathing micro-climate core.

The core was made up of 12 Austrian forest ecotypes, ranging from mosses and shrubs to towering, 12-metre trees. Together they allowed the pavilion to simulate the natural phenomenon of evapotranspiration, which is the process where by water evaporates from flora and fauna as well as from the soil and water surface. By technically augmenting this evaporative cooling process with thermodynamic high- pressure misting nozzles the designers were able to activate the total evaporation surface of the pavilions' vegetation, amounting to around 43,000 m^2.

The micro climate created was so effective that the Breathe.Austria pavilion was the "only building on the entire EXPO site to withstand the hot Milanese summer without conventional air conditioning" (Archidaily 2015b). This pleasantly cool (5-7° C) and fresh (62.5 kg/h of oxygen – enough for 1,800 visitors) atmosphere invited guests to linger and thoroughly explore the technology and thinking behind the pavilion.

The intention behind the prototype was to instigate a paradigm shift in the future, by providing a model for future urban practices. The pavilion was a living example of how hybrid systems that combine nature and technology can lead to ecological success.

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Creating
A "Moment"

Expression of one aspect
that makes that country
unique!

O_2

CO_2

+31 °C

+25 °C

HYBRIDE

O_2
1800 visitors /h

DSC-solar sculpture
(Grätzel-cell)
1,6 kWp

PV modules
41 kWp

wooden
shelf

48 fog nozzles

12 fog stelae

27 ventilators

TECHNOLOGY

+

H_2O O_2

CO_2

42.300 m2
leaf surface

12.600 plants

56 trees

258 m3 soil

10.6 to microorganism

NATURAL
PERFORMANCE

RELOADED

AIR IS FOOD

3_Austria 2015

61
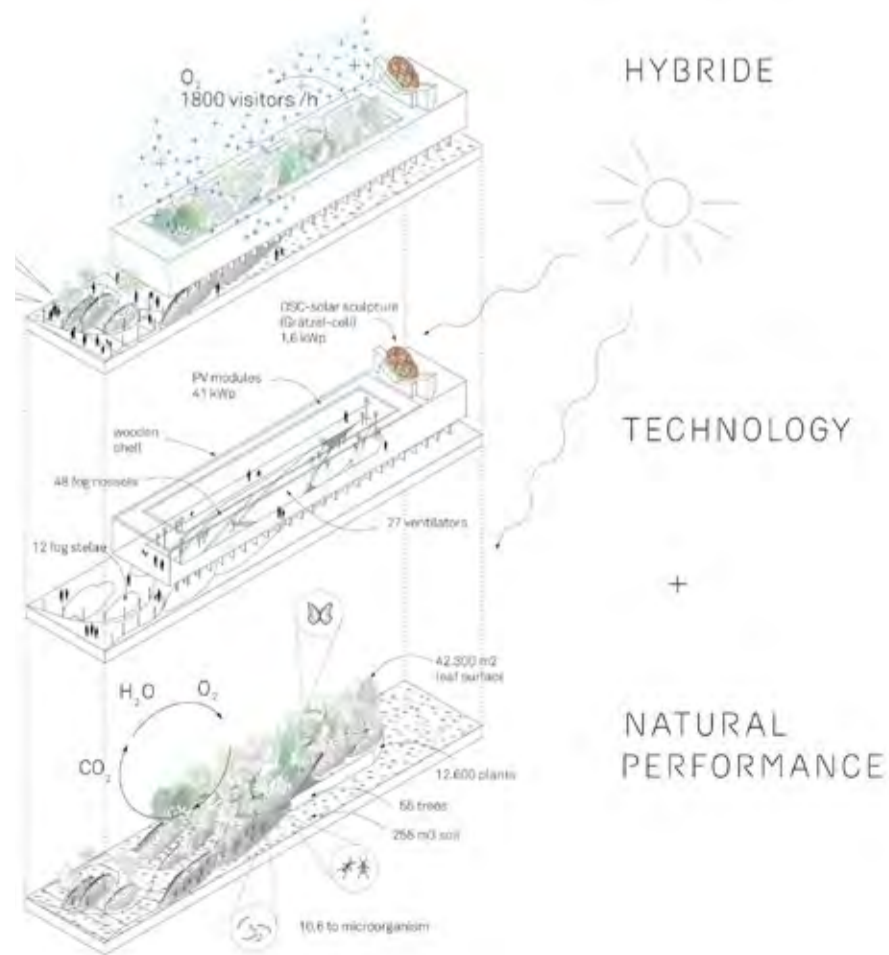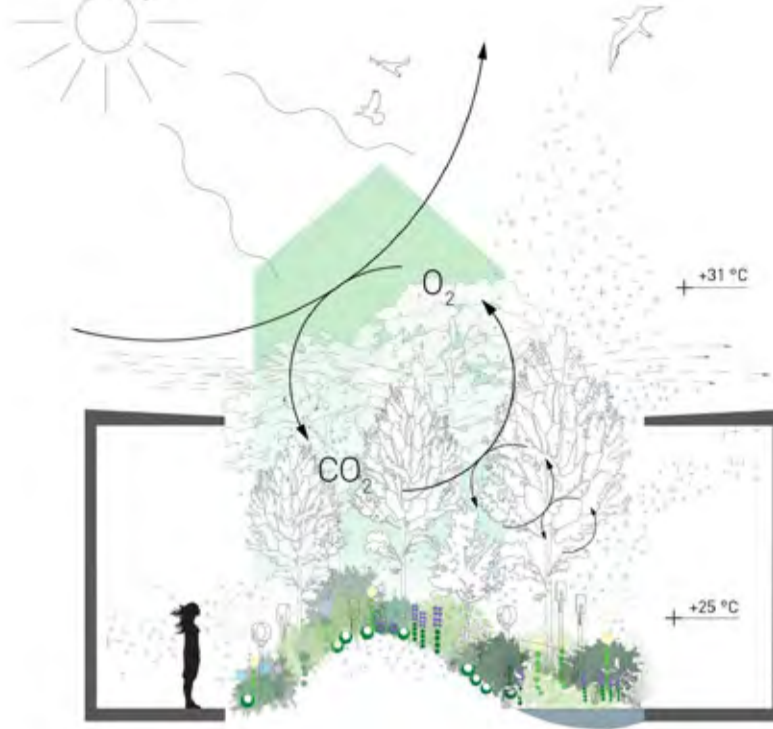
5.3. EXPO 2020, DUBAI, UAE

The 2020 World Exposition will be hosted by the United Arab Emirates in the city of Dubai, and will run from October 2020 to April 2021.

5.3.1. A gift from the past

The *Expo 2020, Dubai, UAE* logo is inspired by 4,000-year-old ring found at the *Saroug Al Hadeed* archaeological site in the desert, which was discovered in 2002.

The ring - logo provides a tangible connection between the past and the present. Much like the modern Dubai functions as a global link, the historical site was a place of connection, where objects and people met after travelling long distances (Expo2020Dubai 2016).

This is the essence of modern Dubai, and of *Expo 2020's* theme: *Connecting Minds, Creating the Future.*

5.3.2. Universal concerns: themes and sub-themes

The ring is symbolic of the following guiding principals that became the foundation expo's main theme (Figure 49);

- The Energy Of Human Connections
- The Celebration Of Ingenuity
- The Spur Of Progress

These ideas came together as – Connecting Minds, Creating the Future. This theme recognises "that generating sustainable solutions to global problems demands collaboration across cultures, nations and regions", and is the "universal concern for all of humanity" that *Expo 2020* will explore (Expo2020Dubai 2016).

5.3.3. Opportunity, mobility and sustainability

The main theme, Connecting Minds, Creating the Future, is further expressed by three sub-themes, (Expo2020Dubai 2016):

OPPORTUNITY - is about unlocking the potential for people and communities to contribute to a better future.

MOBILITY - examines the creation of smarter and more productive connections, physically and virtually.

SUSTAINABILITY - looks at ways that we can pursue progress without compromising the fundamental needs of future generations.

The Energy Of Human Connections

Each part of the ring touches and is touched by another, representing the power of connections that endure over time and distance.

The Celebration Of Ingenuity

An exquisite ring found in the desert continues to inspire us. Fashioned with meticulous care by the skilled craftsmen of our past, this ring is a celebration and reminder of Expo's role as a global point of convergence today.

The Spur Of Progress

A timeless effort for continuous improvement and advancement, the ring reminds us that ingenuity and innovation remain one of the most enduring characteristics shared by humanity.

Figure 49: The inspiration behind the Expo 2020 logo
(Expo2020Dubai 2016).
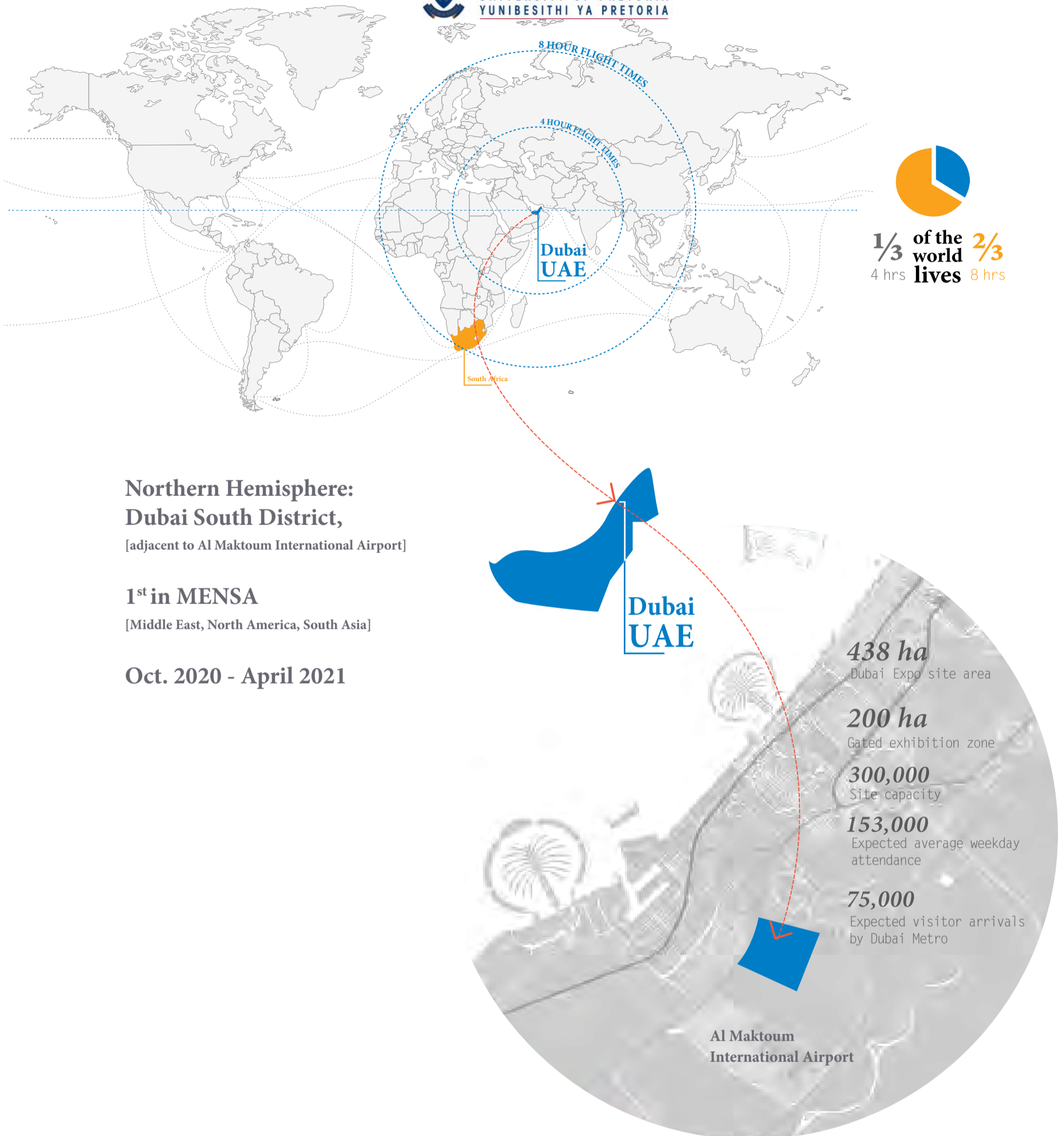
Figure 50: Location of host nation and site details

5.3.4. The UAE: host nation for *Expo 2020*

Dubai the host for *Expo 2020*, is expecting an international audience of 25 million visitors between October 2020 and April 2021. According to Expo2020 (2016), "70% of those visitors are expected to come from outside the UAE - the largest proportion of international visitors in Expo history".

Expo 2020, the first World Expo to take place in the MEASA (Middle East, Africa and South Asia) region, will bring together more than 200 participants that include nations, multilateral organisations, corporates and educational institutions (Expo2020Dubai 2016).

The Expo site covers a total of 4.38 square kilometres, including a 200 hectare gated area. It is located within the Dubai South District, adjacent to Al Maktoum International Airport and in close proximity to Jebel Ali Port, Figure 50.

The gated zone is made up of three thematic pavilions - the Welcome Pavilion, the Innovation Pavilion and the UAE Pavilion - symbolizing "opportunity, sustainability, and mobility." These three zones will be centred around a central plaza dubbed "Al Wasl" - a historic Arabic name for Dubai meaning "the connection" (Expo2020Dubai 2016).

5.3.5. The master plan

The *Expo 2020* master plan was developed by HOK, who teamed with Populous and Arup (HOK 2016).

The design looks to the future while drawing on traditional Emirati community planning concepts, where by the three themed zones mimic traditional 'Souq' (Marketplace). The perimeter of each *souq* will be formed by the larger pavilions, with clusters smaller exhibit spaces toward the centre of the zone (HOK 2016), (Figure 51). This is believed to encourage interaction amongst visitors, while optimizing pedestrian circulation.

In addition to the themed pavilions; opportunity, sustainability and mobility, each *souq* will also feature an "innovation pod" and "best practice area".

Connecting Minds, Creating the Future

i Opportunity Souq

is about unlocking the potential for people and communities to contribute to a better future.

Souq = Market in Arabic

ii Sustainability Souq

looks at ways that we can pursue progress without compromising the fundamental needs of future generations.

iii Mobility Souq

examines the creation of smarter and more productive connections, physically and virtually.

€150 million in aid

[1 Country , 1 Pavilion = Level Playing Field]
to eligible developing and low-income nations to foster inclusive, high-quality participation from across the globe.

Every ray of Sunshine

Solar panels will be installed around the venue to support the canopy structure in the production of green energy. This will meet the electricity demand of the facilities, services and different events.

Underground Services

This innovative Underground Pipeline Distribution System is powered using energy generated by the canopy. The pavilions will be serviced without impacting pedestrian movement on-site during daytime.

Up to
24,000

people could be transported around the side every hour by a Gondola (cable car) system powered by energy generated on-site.

Figure 51: *Expo 2020* Master Plan (Expo2020Dubai 2016).

5.3.5.1. Pavilion types

Self-built pavilions: Pavilions designed and built by an official participant on the plot of land allocated by the exposition organisers.

Rented Pavilions: module of pavilion built by the exposition organisers and rented to an official participant for customisation.

Unlike previous expo's Dubai is adopting a one pavilion one country policy which means there will be no joint pavilions. To this end the Emeriti government is providing €150 million in aid to eligible developing and low-income nations to foster inclusive, high-quality participation from across the globe

5.3.5.2. A sustainable expo

As part of the aim to create a sustainable benchmark for events in the Middle East, several energy and resource efficient strategies have been implemented. These include (Figure 52); photovoltaic fabric structures covering the main walkways, that act as solar-powered sun shade. Which combined with the photovoltaic panels on the façades of building "should capture enough sunlight to generate at least half of the Expo's energy requirements on-site", (Expo2020Dubai 2016).

Additionally, the site will recycle wastewater. "The UAE's desert climate makes any reduction of water use a key priority. Buildings on the Expo site will use 25 per cent less water than the regulatory requirement, and all water used for irrigation and cooling will be recycled" (Expo2020Dubai 2016).

Also, the vast majority of the material used in permanent construction on the site (90% of the total) will be reused or re-purposed in the legacy state of the buildings and infrastructure.

Lastly, the expo will hold itself accountable by monitoring its carbon footprint.

5.3.5.3. A lasting legacy

According expo organisers (Expo2020Dubai 2016), the physical legacy of the site will be the "iconic structures and its infrastructure which will lie at the heart of the development of Dubai South". This new precinct will include a state of the art exhibition centre, academic and research institutions and a technology cluster.

In urban settlements, the architecture was adapted to capture airflow inside the buildings to cool it down. This creates cool environments in a natural way even in the hottest months. A good example of this are the wind towers.

Based on biomimicry principles - the Expo's canopy will be constructed to create a carefully controlled micro-climate capable to manage the hot and cool airflows without the need for artificial chilling systems. All these elements are made in a iconic modern structure that emulates the wings of a falcon.

The canopy is formed by panels made of *photovoltaic materials,* which harness the sun's energy providing sustainable power to all areas of the expo.

For millennia traditional Bedouin tents have been uniquely flexible, modular structures. *Easily assembled, dismantled, the design is highly energy efficient - managing light and shade to create cooling airflows.*

The hot airflows go up and outside across the canopy structure

Meanwhile, cool airflows will circulate in the pedestrian areas

50%

Of the energy needed to create the Expo site *will be generated from renewable sources.*

but when night falls

All the materials used on the roof structure are standardized components, making them easy to store, transport and re-use around the Expo, the UAE, and the world as a symbol of global sustainability.

The canopy structure will be based on a cable net structure with steel framework. The substructure will be made of recycled materials.

The roof structure will become a canvas for spectacular digital projections with different themes

**Figure 52: Design for sustainability
(Expo2020Dubai 2016).**

5.4. CONCLUSION

This chapter explored *World Expo's* as the context of the study. It provided a description and historical overview for both historical and modern *World Expos.* A development that has emerged in more recent years is the creation of a '*Moment*' by the participating countries through/in their pavilion. This 'moment' is meant to capture the essence of that countries culture, society and people, while expressing a particular message they want to project to the world.

The chapter concludes with a contextual discussion of the up-coming *World Expo 2020, Dubai, UAE.* Details of the expo's masterplan and theme, which addresses a particular universal concern, are provided. Importantly, this theme must be addressed or responded to in some manner via the pavilion. This is in addition to the individual messages a country might want to express.

Part 04. Site

Chapter 6 will outline the *World Expo* typology, as a follow-up to the introduction to *World Expos* and the overview of *Expo 2020, Dubai UAE*, provided in Chapter 5.

This chapter will also discuss the factors influencing the base criteria of the pavilion.

6. EXHIBIT, EXHIBITION, WORLD EXPOSITION

To exhibit is to choose to; expose, show, hold out, demonstrate, inform, offer, display, to present a sample, or an example, according to Derne (2006:10) & Beck (in Steeds 2014:27).

When formalised as an exhibition in either an enclosed or open space, exhibits can be separated into either artistic or non-artistic. The latter includes; trade fairs/shows, commercial advertising, corporate and government exhibitions (political), visitor centres, brand experiences, launch events, consumer pavilions, biennales and museums of all kinds, Derne (2006:10) & Beck (in Steeds 2014:27).

The primary objective of such pieces of mass communication is to impart information that may be of a dialectic, commercial or representational nature, to man as a consumer of products and ideas. In short an exhibit is meant to teach, advertise and or represent, so as to influence a person, according to Beck (in Steeds 2014:27).

With a room being defined as a single thematic display or cellular space for the viewing of art / [collections]. Each room needs to function both as an individual autonomous world and simultaneously as a piece linked to a larger set of rooms in a wing, which is in turn nested within the museum as a whole (Scelsas 2014:5).

6.1. CONTENT, FUNCTION, TYPOLOGY AND FORM

In the case of world expositions, they may be understood as a unique type of exhibit, which in terms of content and function is a combination of all the above exhibitions to varying degrees, (see Figure 53). Such diverse engagement is made possible by the numerous platforms and events hosted by the national pavilions and expo as a whole through-out the six month period.

Artistic

Gallery
Art

Museum
Art
History
Science

Serpentine Pavilion
Architecture

Biennial
Human Development

Academic Conference
Research
Networking

Commercial Advertising
Visitor centers,
Brand experiences,
Launch events,
Consumer pavilions

Trade Fairs
Sales
Technological
Development
Networking

Government
Political

Non-Artistic

Exhibit
; expose, show, hold out,
demonstrate, inform,
offer, display

Exhibition

World Exposition

In terms of content and function world expositions are a combination of all the above to varying degrees

Monument

Figure 53: The relationship between exhibits, exhibitions and world expositions

1   19th century museum _ Exhibitary complex

Arrangement of rooms at the domestic scale
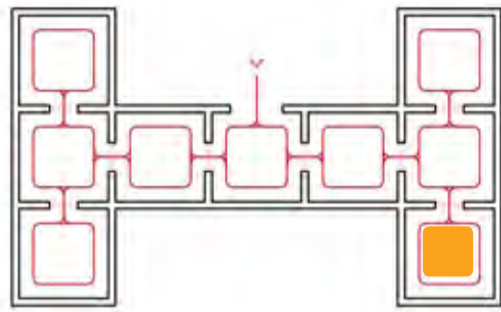
ENFILADE

2
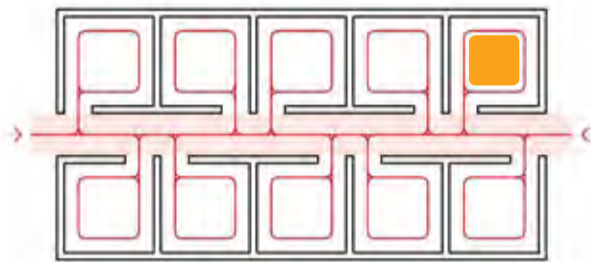
INTER-MEZZO

3   20th century museum _ Exhibitary complex

Plan modelled more closely on an urban grid

STREET GRID

Room = Single Thematic Display

Avg. time spent per room = Avg. time spent per pavilion

Cellular spaces for the viewing of art / [collections]. Each room [pavilion] needs to function both as an individual autonomous world and simultaneously as a piece linked to a larger set of rooms [Thematic Zone] in a wing, which is in turn nested within the museum [expo park] as a whole.

4

OMA - NAMOC

NOUVEL - LOUVRE ABU DHABI

REX - MUNCH MUSEUM

SANAA - 21ST CENTURY MUSEUM

4   21th century museum _ Exhibitary complex

Field of both dedicated circulation corridors and spaces of program activity more similar to that of an urban conglomerate.
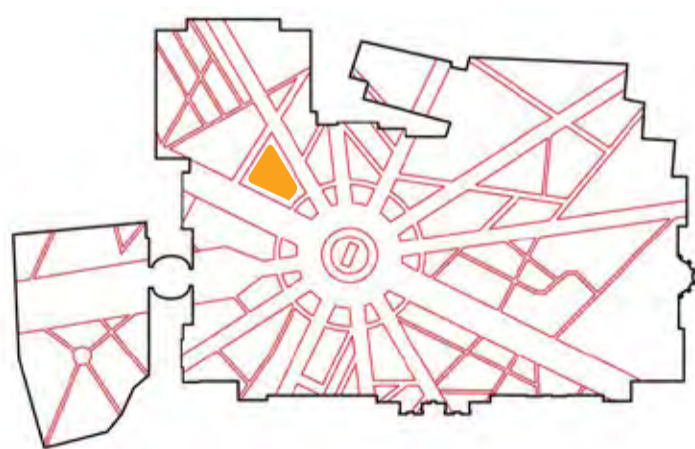
A WORLD EXPO PARK
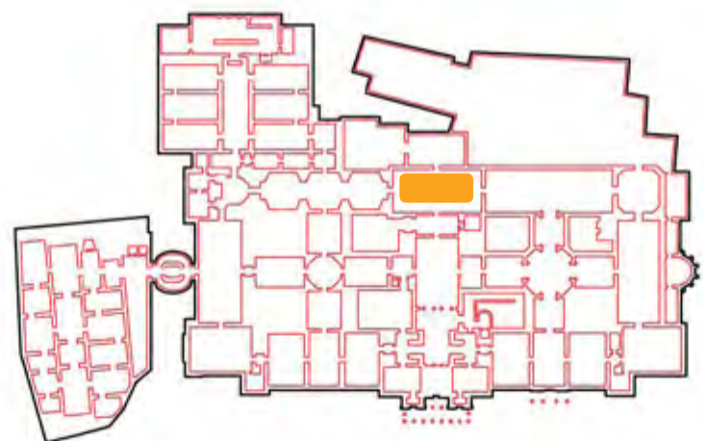
NATIONAL GALLERY, LONDON

*Room = *National Pavilion*

Corridor = Street

Expo Park (City) = Museum _ Exhibitary complex

Figure 54: A comparative explanation of the world expo typology
(Adapted from Scelsa 2014: 6-10)

© University of Pretoria

However, its typology is most closely related to the 21st century museum. In Scelsa's (2014:10) view, today's museums are being conceived more and more as interior cities within cities, their architecture, for example, is informed and driven by urban grids (Figure 54).

> The injection of the urban grid into the museum allows each of the individual rooms to function as their own autonomous world with pure circulation space for repose all underneath the curatorial umbrella of the larger exhibitionary complex

Consequently, by way of comparison a;

- Room = *National Pavilion
- Corridor = Street
- Expo Park (City) = Museum _Exhibitory complex

Thus the earlier description can be adapted, wherein a pavilion can be defined as a single thematic display or cellular space for experiencing the best of what a country has to offer. Each pavilion needs to function both as an individual autonomous world and simultaneously as a piece linked to a larger thematic zone, which is in turn nested within a greater expo park (adaptation of Scelsas 2014:5).

The question that must now be asked is: what determines the form of the South African 'Room / pavilion' at the *Expo 2020*? From the initial research, four sets of parameters can be identified as contributing to the potential form of the pavilion, (Figure 55);

Pavilion Possibilities:
- ♦ Self-built,
- ♦ Rented,
- ♦ Joint – [Eliminated by one pavilion one county concept]

Pavilion typology:
1. Form-Content
2. Sculptural
3. Box

Nature of the experience:
a. Explorative – Unlimited time
b. Guided – Limited/set time

The Universal Concern / Expo subtheme addressed
I. Mobility
II. Sustainability
III. Opportunity
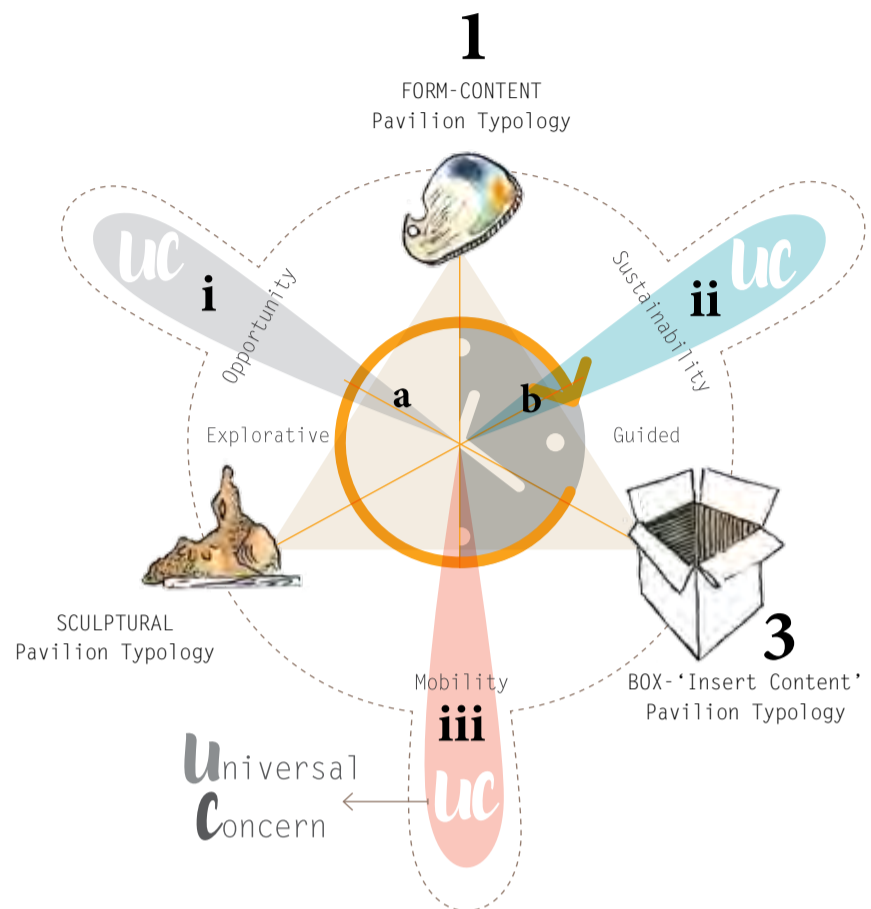
Figure 55: Pavilion form parameters

The Rented – Box typology was selected based on South Africa's choice of pavilion at *Expo 2010* (Rented-Box). The 2010 choice was made based on a limited budget and time constraints. While time is not a factor in the 2020 decision a similar budget must be assumed based on South Africa's comparable economic position.

The Explorative experience was chosen as it offers a greater potential to create interactive - narrative content in the pavilion. According to Derne (2006:10) overly guided presentations "risk engaging a passive visitor" by failing to "create a rich experience or memory of the brand immersion or museum installation".

The Universal Concern chosen was that of Opportunity, as it is the issue to which we as a nation could make the greatest contribution, based on lived and historic experiences with the topic.

OPPORTUNITY - is about unlocking the potential for people and communities to contribute to a better future (Expo2020Dubai 2016).

Based on the above discussion the final pavilion will be as follows;

- Rented
- Box
- Explorative – Unlimited time
- Opportunity

6.2. PAVILION SITE

The location of the South African 2020 pavilion was determined by the following factors; firstly, the overall location of the Opportunity souq, in the eastern section of the expo park. Secondly, the position of the smaller exhibit spaces, which would include the rented pavilions, at the centre of the Souq. Thirdly, based on the positioning of the Opportunity Souq, the UAE Nation Pavilion and the Al Wasi Plaza in the master plan, it is unlikely that the RSA pavilion (based on our national status and performance in previous expo) will be located centrally in a prime position directly adjacent both the plaza and the UAE pavilion, (Figure 56).

Lastly, the final pavilion site was chosen in an attempt to a.) ensure maximum visibility, b.) benefit from public social spaces and c.) have easy access to primary movement routes through the expo park.

See Figure 56, for location of final pavilion site.

6.3. CONCLUSION

The most important aspect to understand from this chapter is that expo's are typologically similar to contemporary museums, in that they function as 'interior' cities within cities.

Consequently, by way of comparison a;

- Room = *National Pavilion

- Corridor = Street

- Expo Park (City) = Museum _ Exhibitory complex

The South African 'room' at the *Expo 2020*, is a rented 'box' in the opportunity souq, with a self guided explorative exhibit format, (Figure 57).

Pavilion Footprint

Opportunity Pavilion [1]

Large Pavilion

Shaded-Solar Walk Way [2]

Children's Park [3]

UAE National Pavilion [4]

Al Wasi Plaza [5]

[6] Look & Feel of a Souq (Version 2 of 3)

Figure 56: RSA Pavilion Location

Injection of the urban grid museum_Exhibitory complex

The injection of the urban grid into the museum allows each of the individual rooms to function as their own autonomous world with pure circulation space for repose all underneath the curatorial umbrella of the larger exhibitionary complex. (Scelsas 2014:5)

A WORLD EXPO PARK

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

% ≡ 25 Mi
Global Vi

BOX "Insert
Pavilion T

Explorative

uc
i

Opportunity

a

3

OPPORTUNITY
is about unlocking the potential for people and communities to contribute to a better future.

Selected Pavilion:
• *Rented Pavilion*

Typology

■ *Room = Single Thematic Display*
Avg. time spent per room = Avg. time spent per pavilion

Cellular spaces for the viewing of art / [collections]. Each room [pavilion]needs to function both as an individual autonomous world and simultaneously as a piece linked to a larger set of rooms [Thematic Zone] in a wing, which is in turn nested within the museum [expo park] as a whole.

Form

Pavilion Possibilities:
• *Self-built,*
• *Rented,*
• *Joint*

uc
ii
Sustainability

Guided

b
a

1

FORM-CONTENT
Pavilion Typology

BOX "Insert Content"
Pavilion Typology

3

uc
iii
Mobility

uc
i
Opportunity
Explorative

SCULPTURAL
Pavilion Typology

Universal
Concern

WE ARE
[in Full Colour]

An expression of South Africa's diversity in all it's richness and complexity as opposed to a hollow rainbow

*Creating
A "Moment"*
Expression of one aspect that make that country unique!

2020
DUBAI - UAE
Showcase of Cultural Diversity based on Equality and Respect for all Cultures
Sustainable Human Development
Environment | Energy Health | Education

World Exposition
In terms of content and function world expositions are a combination of all the above to varying degrees

Monument

*Content &
Function*

Showcase of Cultural Diversity based on Equality and Respect for all Cultures
Sustainable Human Development
Environment | Energy Health | Education

EXPO 2020
DUBAI UNITED ARAB EMIRATES

Artistic

Gallery
Art

Museum
Art
History
Science

SER PENTINE
GALLERIES

Serpentine Pavilion
Architecture

Biennial
Human Development

Academic Conference
Research
Networking

Commercial Advertising
Visitor centers.
Brand experiences.
Launch events.
Consumer pavilions

Trade Fairs
Sales
Technological
Development
Networking

Government
Political

Non-Artistic

Exhibition

Figure 57: Summary of RSA Pavilion

Exhibit
: expose, show, hold out, demonstrate, inform, offer, display

WE ARE

[in Full Colour]

Part 05. A Celebration of Diversity

Together, Chapters 5 and 6 provided an understanding of the contextual framework within which the South African pavilion will need to function, at *Expo 2020*.

The section to follow will explore the concept behind the design proposal for South African pavilion and its connections to the proposed alternative nation brand, which was distilled from the examination of the *hybrid culture i-jusi* in Chapter 3. Chapter 7 will conclude with a discussion of the initial design development.

7. WE ARE _ IN FULL COLOUR

The design concept for the South African, *Expo 2020* pavilion arose from two influences.

The first being the critique of the South African pavilion at *Expo 2010*. The most significant conclusion stemming from the 2011 study (c.f. 1.12 and 1.1.3) was that the decision, as dictated by governmental mandate, to focus on the promotion of *Tourism, Trade and Investment* resulted in a pavilion that was only able to express a very limited 2-dimensional and stereotypical impression of the South African nation. Ultimately, the 2010 pavilion failed to truly differentiate our nation from the rest of the world or to improve the perceptions of the country abroad.

Consequently, the conceptualisation and design of the proposed pavilion will focus on the promotion of South Africa's *People, Culture and Policies* (Figure 58). The strategic aim behind this approach is to weave the richness, texture and complexity innately present in our peoples and their cultures into the proposed pavilion, as a remedy the short comings of the 2010 pavilion.
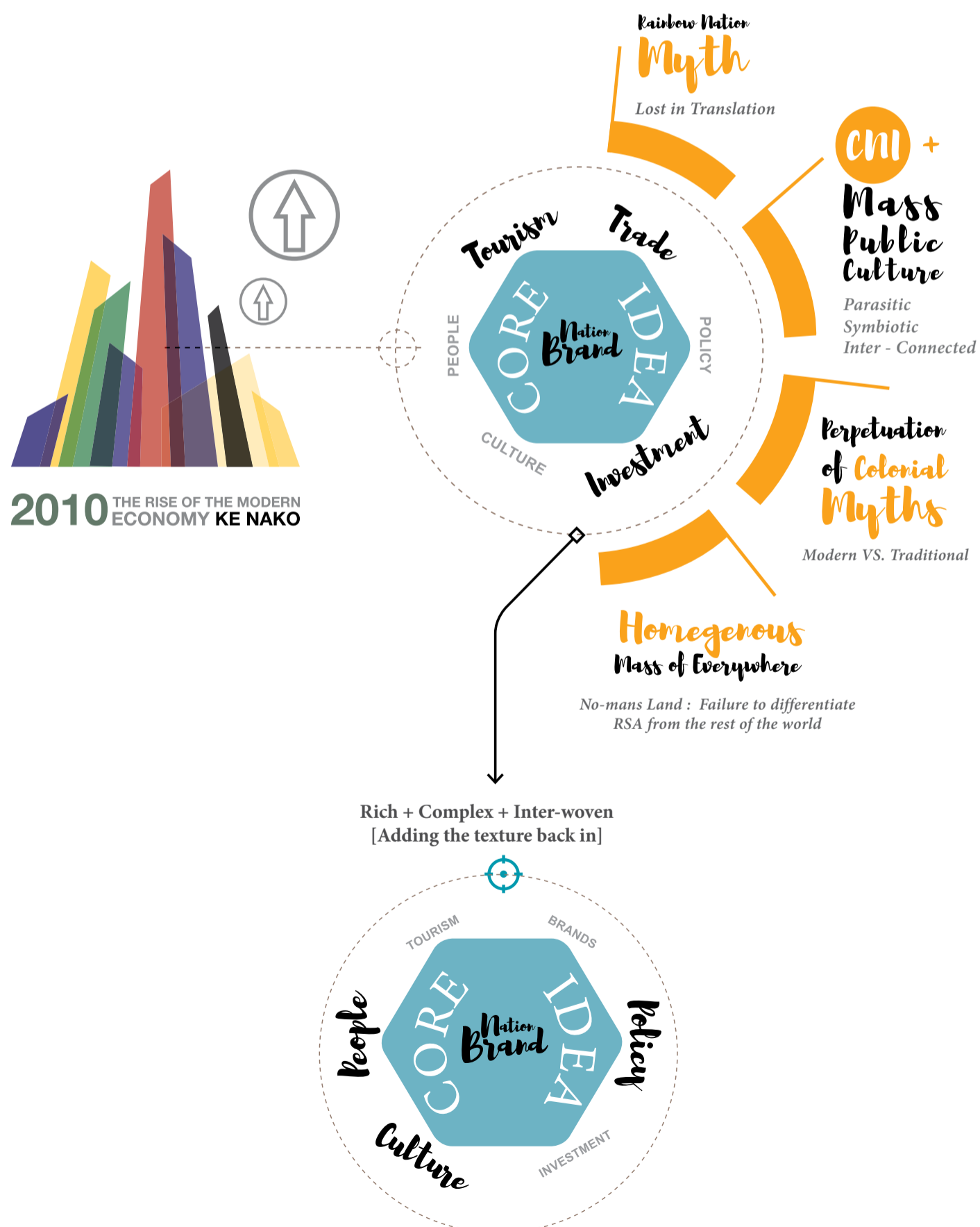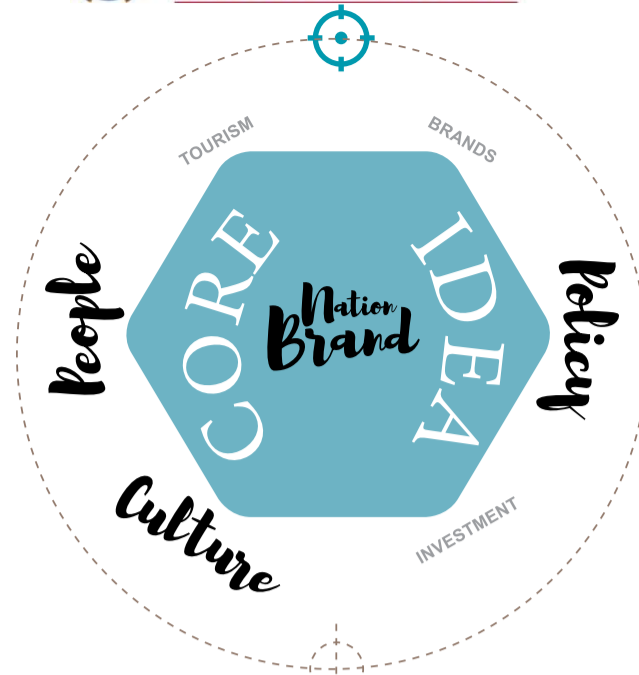
Rich + Complex + Inter-woven
[Adding the texture back in]

WE ARE **NOT ONLY** &
WE HAVE STRONG EMOTIONS

WE ARE
[in Full Colour]

An expression of South Africa's diversity in
all it's richness and complexity as opposed
to a hollow rainbow

Figure 59: Shifting focus

The second informant is the seven indicators of the alternative nation brand proposed in Chapter 3.

The essence of, and intent behind, the alternate identity was distilled into the descriptor:

'We are Not Only, & We have Strong Emotions'

This, combined with the aim to bring our unique richness, complexity and texture back into our national pavilion as a means to differentiate ourselves from the rest of the world resulted in the concept:

'We are [in Full Colour]'

See Figure 59.

The '*Moment*' the concept intends to create for every visitor is the experience of themselves, as they would appear if they were a South African. As if they too were more complex and layered in character as a result of growing-up and living in a country as diverse as ours.

That they might also come to understand that, 'ja-well-no-fine', does not mean that one concedes the point, but rather that it is an agreement to compromise based on the recognition of each other's humanity.

Creating A "Moment"

Expression of one aspect that make that country unique!

Invites visitors to immerse themselves in the South African experience:

To walk a mile in our shoes,
To feel with our hearts,
To listen with our ears &
See through our eyes.
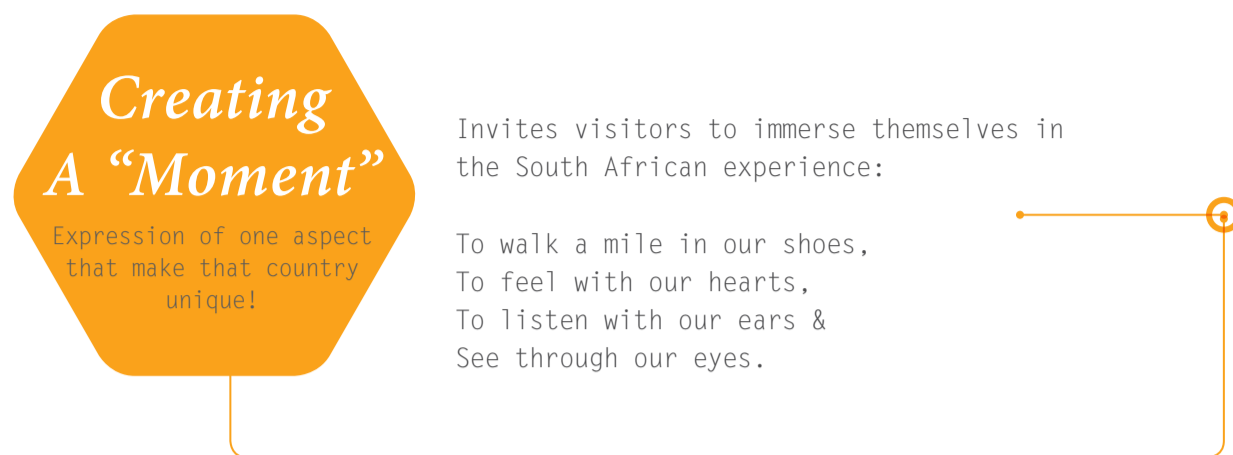
Figure 60: Translating the distillation

7.1. DESIGN DEVELOPMENT

The descriptor was used alone in the development of the design concept to ensure that a "*single, strong, clear believable idea about what our country really is & what it stands for...*" *(Anholt 2009:207)* was established and translated into said concept, our *'Moment' (c.f. 5.2.1. for clarification regarding the need for the creation of a moment)*, (Figure 60).

However, the expression of the ideas and sentiments which constitute each individual indicator were carefully considered throughout the design development process, so as not be reductive through the application of the descriptor alone, when translating the concept into the design of the pavilion.

7.1.1. A box is a box

Based on the South African 2010 pavilion, the initial design proposals responded to open box with the internal dimensions of 45 x 36 x 9 m, (Figure 61).

Four initial proposals were developed, each seeking to immerse the viewer in the South African experience.
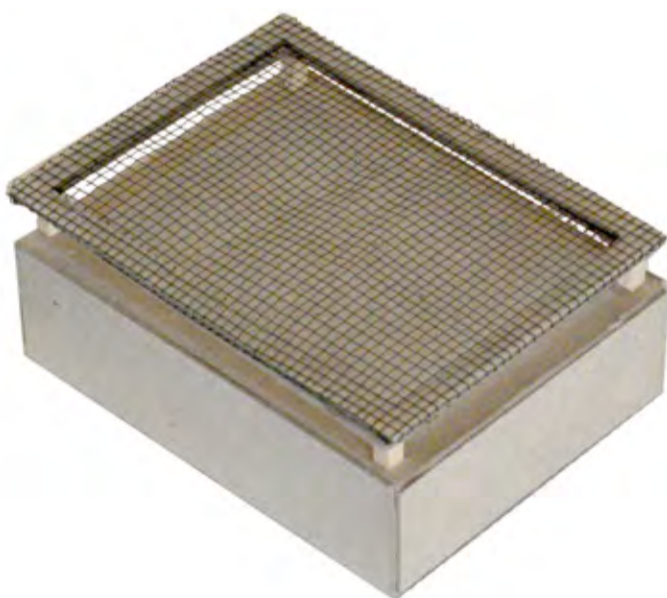
Figure 61: Box pavilion based on early masterplan renders

7.1.2. Initial concepts

Concept 1 developed from the idea of transforming a physical and very tactile expression of our South African culture, such as a relief carving or a wood-block print, into something more metaphysical and transcendental, such as a painting made up of light. The transformation of the tangible into the intangible is intended to be symbolic of the transformations experienced within the country since 1994 and the brighter future we are working together towards (Figure 62).

Concept 2 focused on creating an experiential journey that directly deals with the renegotiation of our national identity and the coming together of our separate pasts. The spatial translation of the printing processes and techniques; Ben Dey Dots, colour separations (CMYK) and half-tones, serves to metaphorically embody this journey (Figure 63).

Concept 3 offered an alternative spatial approach to Concept 2. Visitors enter a scenic maze and become active participants in the scene, which is constructed of overlapping layers that build up to form a single complex rich image when viewed from the front and/or back (Figure 64).

Concept 4 creates an abstract interior landscape filled with larger-than-life figures. The positive forms and space function as celebrations of our nation's modernity and future prospects, while the negative spaces and voids created in and around the characters celebrate our past and traditions as a counter balance to the modern. The intention behind the interior park space was to create a relaxed informal place in which visitors could comfortably sit down and take a break for the busy expo park while subconsciously absorbing a bit of South African culture and hospitality (Figure 65).

7.2. SELECTION AND FURTHER DEVELOPMENT

Concept 2 was selected for further development as it presented the most opportunities to create a rich spatial experience. Figure 66, documents the development of the pavilion through a series of quick explorative sketches:

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

I OF MANY → NOT ONLY

& NOT OR

COLOUR + SHADOW
TILES LINING WALL

INSERT
TILE SELECTION HERE

EARTHY
(TEXTURE)

TILE
RETURN

TRANSFORMED

— (MORE IMPRESSIVE)

— MORE VIBRANT / INTENSE
VIVID

— RAW & SOPHISTICATED AT ONCE

(OUR)
UPS & DOWNS

FOCUS ON THE
EXPERIENCE OF
BEING BATHED IN
LIGHT

"SEEING YOU
THROUGH OUR
EYES"

HIGHLY REFLECTIVE
SURFACE
↓
"RECONTEXTUALISING CRAFT"

CRAFT → ART
(TRADITIONAL)   (MODERN)

Figure 62: Initial Concept 1

COMING TOGETHER OF OUR
SEPARATE PASTS → NEW UNITED FUTURE
(TRANSMUTING OUR ROOTS)

TRANSLUCENT
(VAGARIES OF OUR CULTURE)

BOBBLE
HEAD
↓
RSA + OTHER
↑
VISITOR
(HYBRID)

BACKGROUND
HEADS

BEN-DAY DOTS
(CMY)

CMYK
(HYBRID)

HALF TONES
(BLACK (K))

ONLY SEE THE
FULL PICTURE
FROM THE INSIDE

'THE DASH'
* WOVEN
SCREEN PRINTED
EMBROIDERED
BEADED

APPROACH

1
SINGLE
FLAT IMAGE

EACH LAYER =
% OF TRANSPARANCY

∴ VISITORS ENTER THE
MAZE = BECOME ACTIVE
PARTICIPANTS IN THE
SCENE → EXPLORATION
OF OUR COMPLEXITY.

OVERLAY
THE REFLECTION +
COLOURS

"PAINTING YOU WITH OUR
BRUSH → "ADDING"
COLOUR & COMPLEXITY

WHAT YOU WOULD LOOK
LIKE AS A SOUTH AFRICAN.

ENTRANCE DISGUISE BY THE
LAYER BEHIND IT

Figure 64: Initial Concept 3

→ PARTS = WHOLE
- MIRRORED SURFACE

OUT — [LOOKING BACK] IN REFLECTION

ALL LOOK THE SAME SIZE
= EQUALITY
(WORK IN PROGRESS)

VIBRANT, VIVID, INCONGRUENT
(INFILL → RECYCLED MATERIALS)
→ MOSAIC
→ DIRT → SAND

CONTRAST

STEEL (REFLECTIVE)
CORTAN - STEEL
CONCRETE
WOOD   (EARTHY)

PAST
(SINS OF OUR FATHERS)
(TRANSMUTE OUR ROOTS)

PRESENT /
FUTURE

SURFACE
FOR ARTWORK
& NOT OR

BIG — SMALL
(EXAGGERATED PERSPECTIVE)

IN

Figure 66: Quick explorative sketches

7.2.1. Contextual factors

With the release of the finalised masterplan for the *Expo 2020 Dubai, UAE*, on the 10 May 2016, the final site selection could be determined (Figures 50 & 51). Consequently, the floor plan for the pavilion was revised to an L-shaped layout.

The revised site and footprint offer the following opportunities (Figure 67):

- Two high visibility façades located on the Northern and Eastern elevations. Due to their location, these façades are also 'fresh' façades, having a lower heat gain potential.

- Both the South Eastern and Southern façades look out onto courtyard spaces. As the South Eastern facade is just off one of one of the main circulation routes it is the best suited for the location of the pavilions entrance. Still in a highly visible location but with a courtyard space out of the main flow of pedestrian traffic to facilitate queuing on peak attendance days.

- While both the entrance and the exit are shaded from the late afternoon onwards, they both receive maximum sun exposure throughout the morning and the day. Glazing with direct exposure is to be limited on these façades and shading strategies need to be developed.

- While the 2010 pavilion was a portal framed structure with a light-weight pitched roof, it has been assumed that 2020 pavilion will have a flat, light weight, insulated roof.

- The cooler temperatures combined with the intended digital light shows and projections onto pavilion façades, planned by the expo's organisers, supports the use of the space for evening functions.

- The inclusion of skylights will not only provide the pavilion with increased natural daylighting but allow for views back out of the sky, which will help to reinforce the link to the circadian rhythms.

Figure 67: Site Analysis

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UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Traditional   Modern   Hybrid
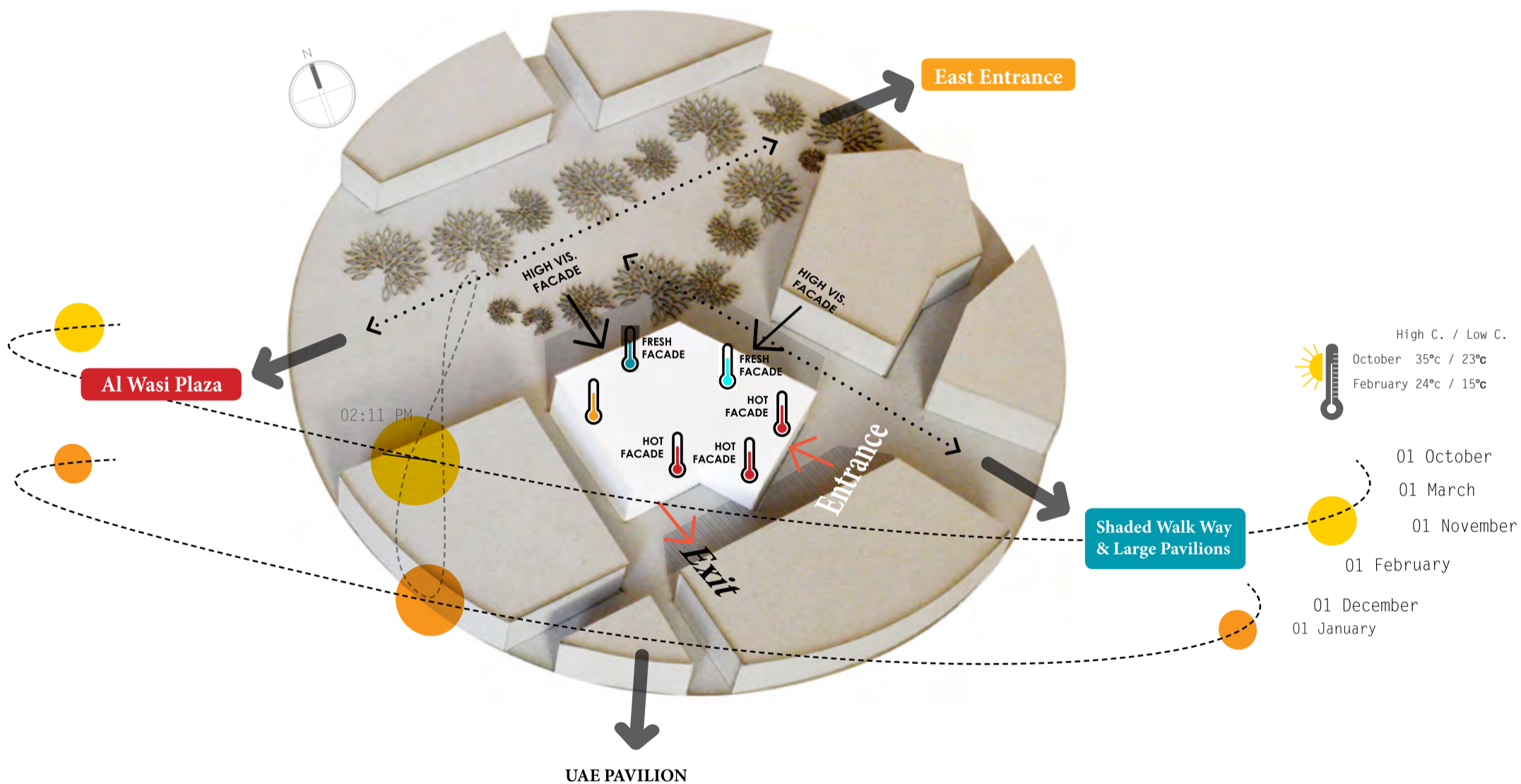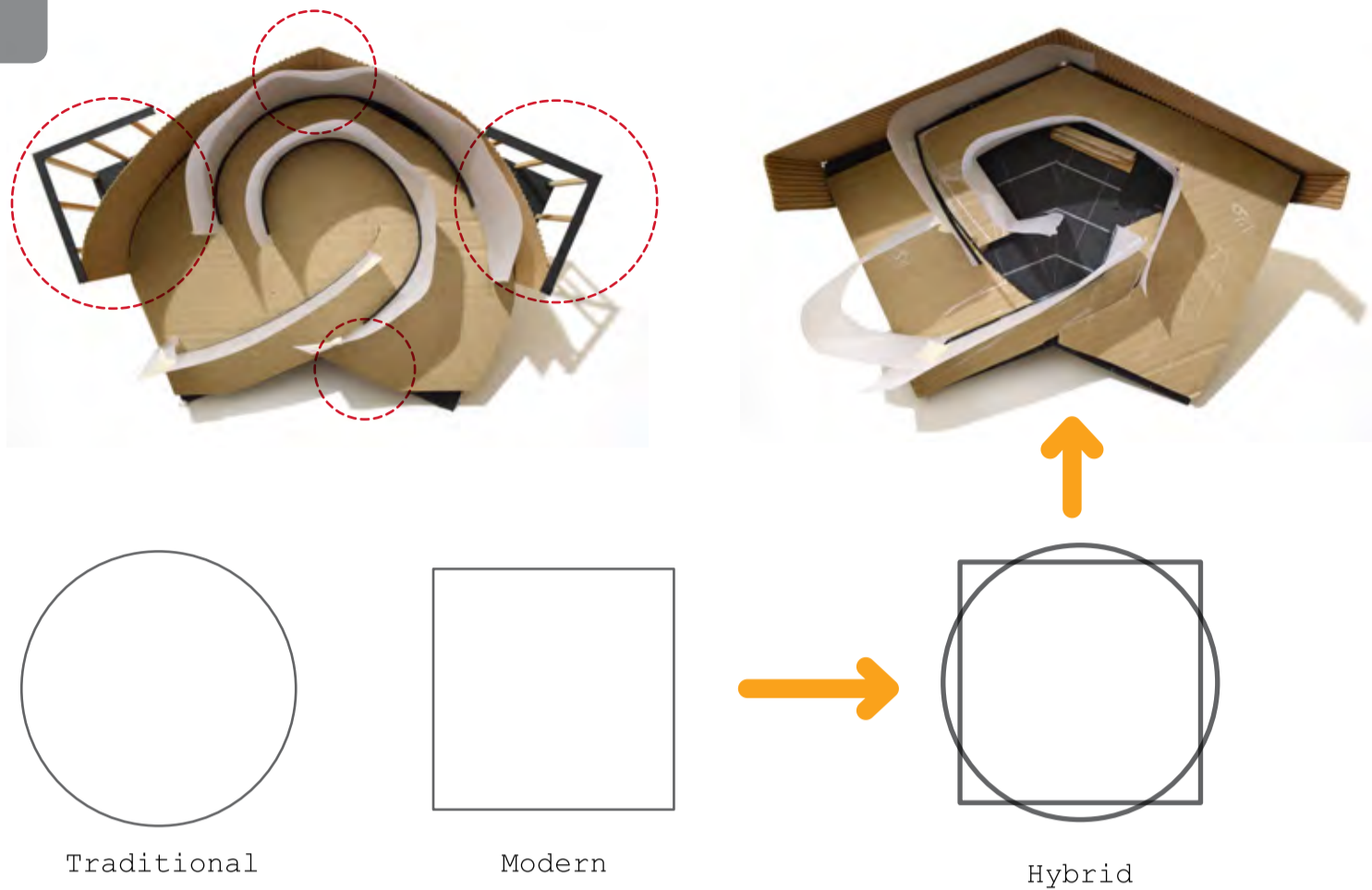
Figure 68: Transposing the initial concept

7.2.2. Changes in form

When the initial conceptual plan was transposed into the revised footprint, the corner spaces that resulted proved problematic. Additionally, it was decided that the purely organic, circular form needed to be altered so as to soften the dominant conceptual links to traditional vernacular building typologies, particularly those of the hut and the kraal, as they have become stereotypical (particularly in the contexts of marketing and branding). Hence, it was adjusted to respond more closely to the new floor plan. The more angular outcome speaks of a *hybrid* between the traditional (circle) and the modern (square), (Figure 68-69).

The programme of the pavilion was also altered to include two additional exhibitions spaces to the right and left of the central walk way, (Figure 69).

The bobble heads featured at the centre of the pavilion in the initial concept were moved to the western side [3] (Figure 68), while an interactive theatre was added to the south-eastern side, just behind the entrance façade[2], (Figure 69).

As the concept developed a reflection pool was added to the centre of the walk-way spiral (Figure 69) [1]. It serves as both a physical and symbolic climax to the journey narrative (in light blue). The return path along the outer edge of the spiral (in red) acts as a corridor space would in a traditional museum, with a lower level of intensity and interaction to allow visitors to return to a more accustomed equilibrium before entering into the next high intensity zone (the 4D Bobble Heads), so as to prevent the visitors from becoming over stimulated.

Figure 69: Revised layout

7.2.3. June Crit

While the revisions to the interior form created a more optimised layout, the curved walls included to subtly guide visitor around the pavilion and prevent dead-end spaces, perpetuated the problem of the awkward corners. This problem in conjunction with the programmatic duplication occurring between the experiences created by the digital theatre and the bobble heads, was solved by re-allocating the theatre zone to administrative and ancillary functions as well as accommodating a series of meeting and diplomatic facilities.

Additional comments and changes to the layout have been graphically indicated on Figure 70.

Concept 2.2
2016|06|24

K = People in B&W regardless of race

CMY = The landscape

REVISE

REVISE

REVISE

REVISE

Semi-public waiting spaces outside the exit

Relocate exit to Western facade - shaded by adjacent pavilion

Exit shading strategy

Entrance shading strategy
Shaded 11h00 on, while till creating an inviting entrance portal
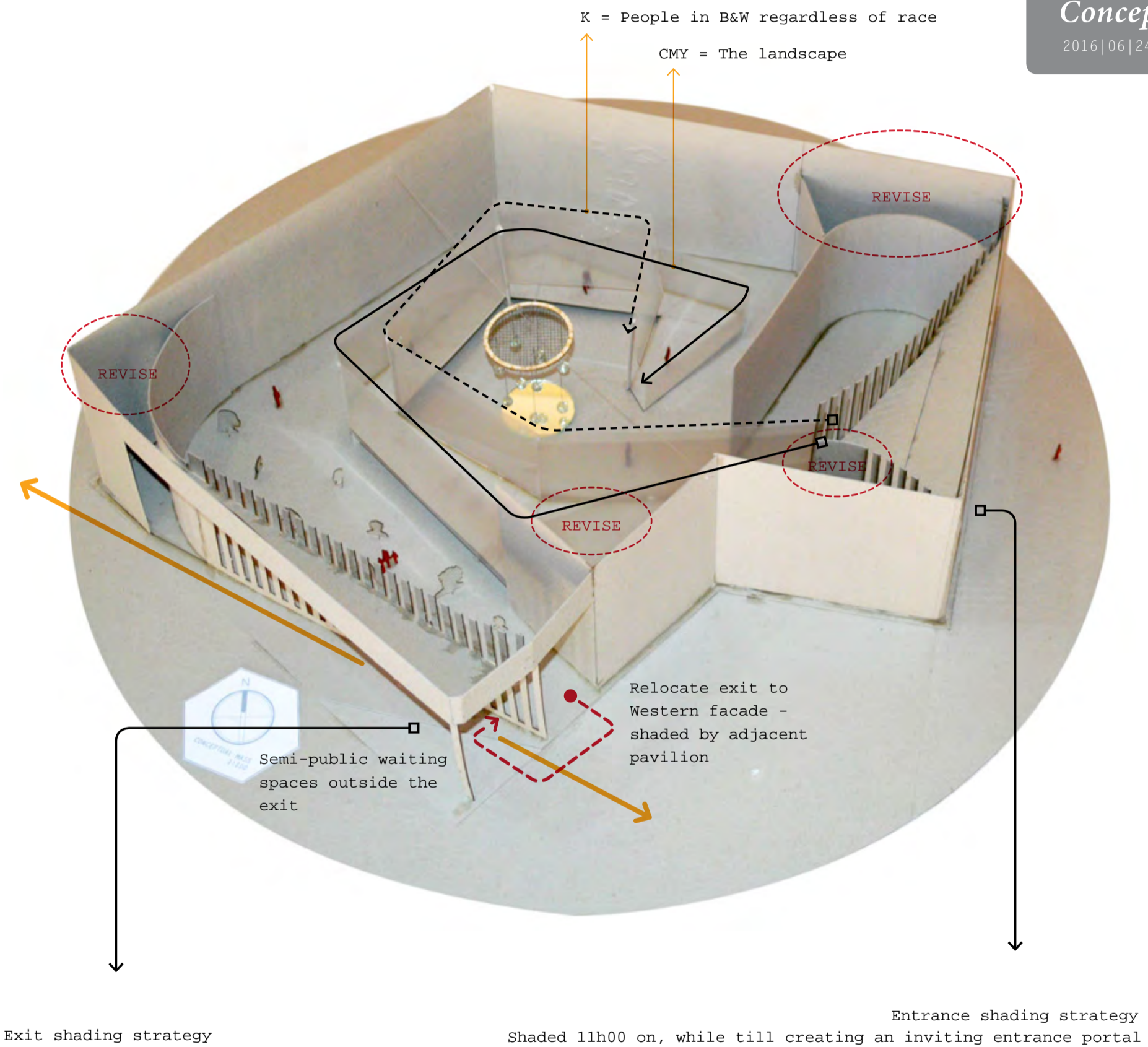
Figure 70: Changes arising from June crit

7.2.4. Working 3-Dimensionally

The initial intention behind the design of the pavilion's interior was for it to function as single unit wherein the individual experiential/ programmatic zones would multiple upon each other to create a complex three dimensional space, achieved through the use of transparent and translucent vertical display surfaces. The outcomes of the design explorations of this intent in the June crit were less effective. Instead of creating a multi-layered spatial experience that immersed visitors into and allowed them to become part of the pavilions narratives, it read as an extrusion of the plan in a very 2-dimensional manner.

Upon reflection, this result was caused by the vast floor plan of the pavilion and the exaggerated scale and proportions of the elements in the different zones. The large distances between elements greatly reduced the effectiveness of the overlapping layers. Additionally, visitors were dwarfed to such an extent that they were too small to become active participants in the narrative landscape and the layering process.

Concerns were also raised about whether this approach might give away the experience of the narrative route too early.

Consequently, Concept 2.3 and 2.4 of the design took a slightly different approach to previous attempts. Rather than trying to create one single complex spatial experience, they broke the narrative into four distinct zones and focused on making the experience in each zone more immersive, (Figure 71).

As a result of this shift in design approach the metaphorical application of the print separations (CMYK) and half tones falls away for the most part. Instead, the rural narrative is divided between the mural which partially forms the raised walk-way (the 'land') and the reflection well (the 'sky' and the people). The intent is to create an experience and an appreciation for the land (more familiar to international audiences) and then enrich that experience by adding the voices and stories of the people that live in those landscapes to that experience. In this way the original intent of the pavilion is not completely lost.

The physical connection and access to the urban narrative as a progression of the rural narrative rather than a separate experience is explored on plan in Concept 2.4. By re-routing the flow of circulation under the highest point of the walkway the overall path is shorter, (Figure 72). This improves the sense of connection between the rural and the urban, as well as increasing the overall amount of time spent with the pavilion's content which would have been wasted on moving between the two zones.

7.3. TOWARDS TECHNIFICATION

In preparation for the technification of the final design a summary of the concept, the dominant design need and the correlating technical approach for each of the four zones was compiled. Additionally, the physical, accessibility and conceptual requirements for each of the four zones have been made. These are detailed on the section of Concept 2.4 (Figure 73-75).
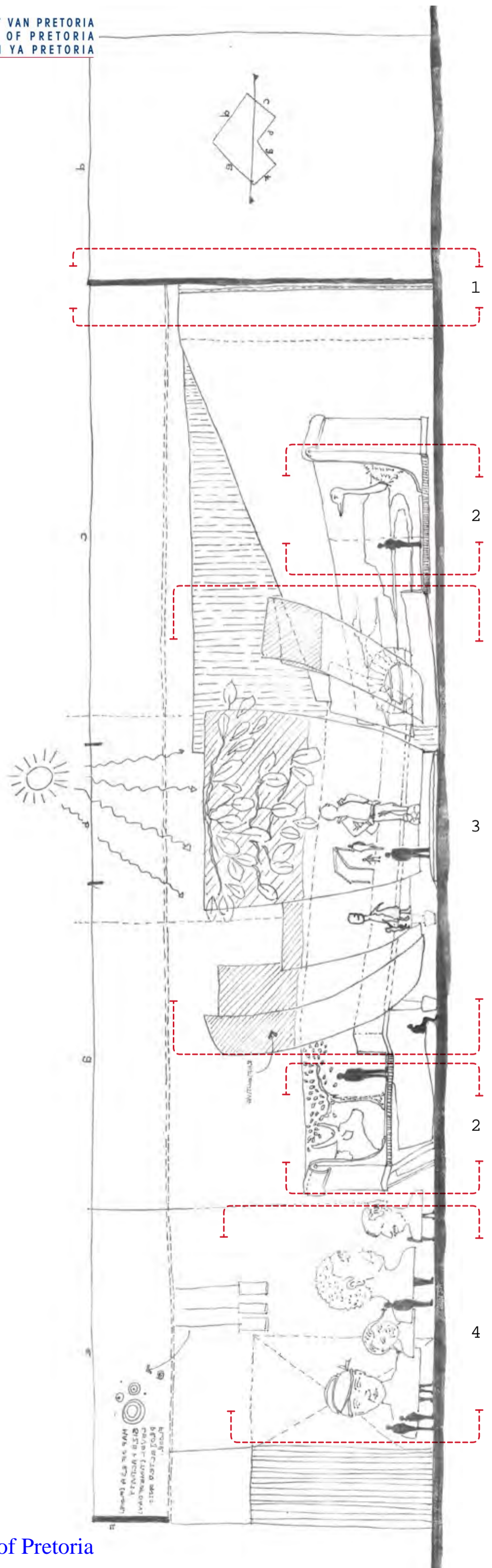
Figure 71: A shift in approach

Key

■---→ Original circulation

○----→ New circulation

DEVIATION POINT

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA
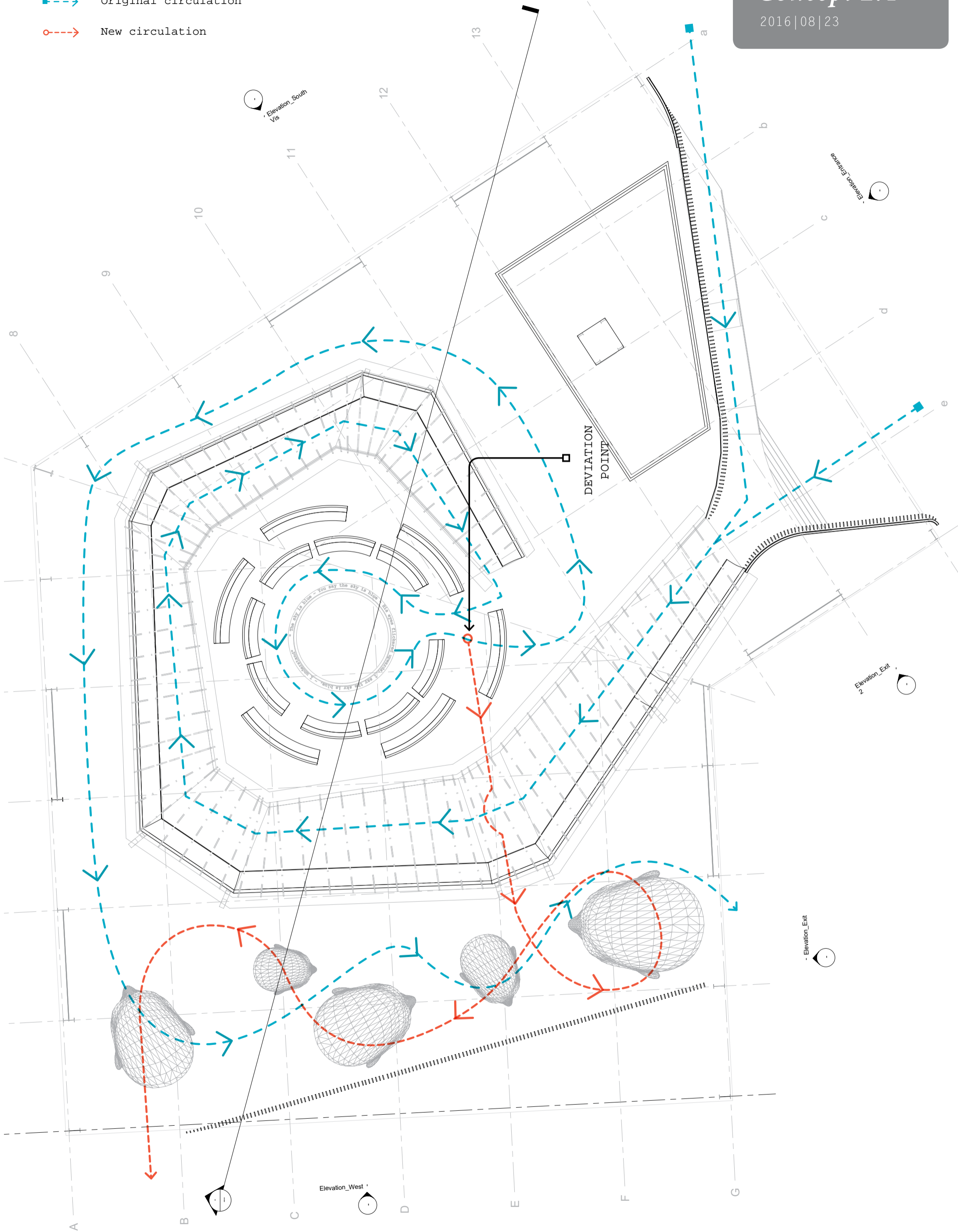
Figure 72: Revising the flow of the narrative route
© University of Pretoria

Symbolic Meaning

Utilitarian Need

FORM / AESTHETICS
function / serviceability

FINE ART
- Building with Art
- Tectonic + Invisible Connections & Joints
- Originality / Artistic Genius - Avoid Bricolage
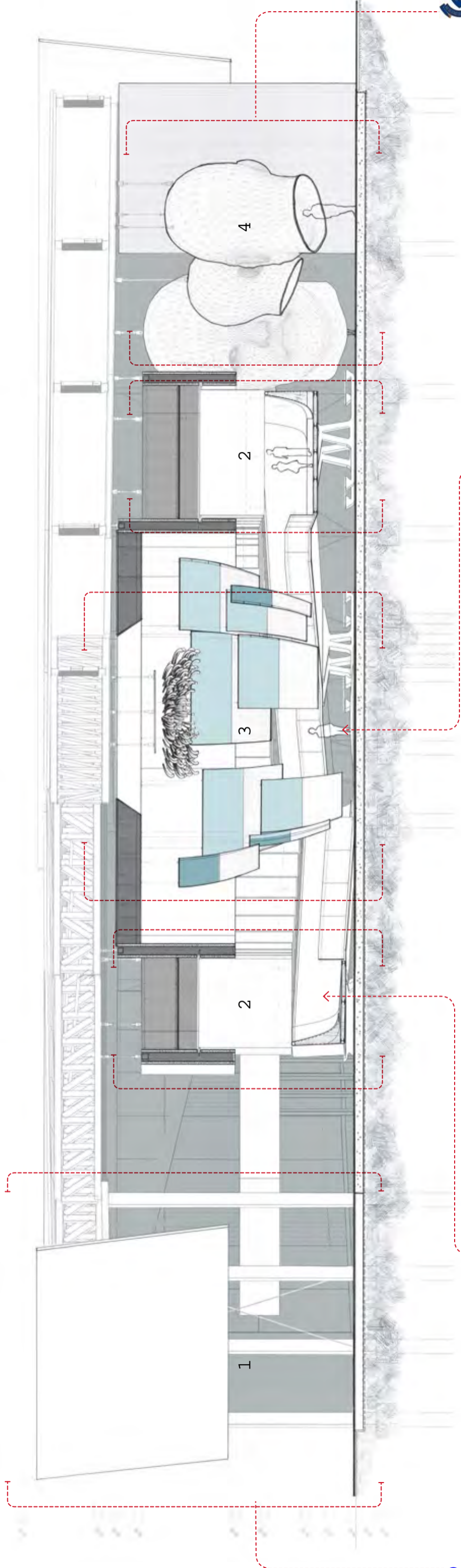
See through our eyes   SKY

To walk a mile in our shoes   LAND

To feel with our hearts   People - Rural Life

To listen with our ears   People - Urban Life

Tectonic Expressions + Invisible Connections & Jo

Tectonic Expressions + Visible Connections & Joints

The transformation of craft via the functional/serviceability requirements as defined by the built environment:

1.) to meet the physical needs
(the spatial relationship between rooms and the needs of the people using them, for example)

and/or,

2.) performance requirements of a building.
(to be water-proof, acoustically sound, visually accessible and so on)

(Law VII, Joen 2008:42)

Figure 73: Towards Technification

Utilitarian Need

Symbolic Meaning

FUNCTION / SERVICEABILITY
form / aesthetics

UC OPPORTUNITY (Expo Theme)

is about unlocking the potential for people and communities to contribute to a better future.

HANDI / CRAFT
- Natural Materials (Raw/Processed) or Found / Recycled Materials
- Tectonic Expressions + Visible Connections & Joints
- Design for Disassembly
- Arts & Crafts Movement Principals
  - Honesty of Design / Workmanship
  - Simplicity
  - Truth / Nature of the Materials
  - Sense of Moral and Cultural Responsibility

7.3.1. See through our eyes

Utilitarian Need

Symbolic Meaning

HANDI / CRAFT

Tectonic Expressions + Visible
Connections & Joints
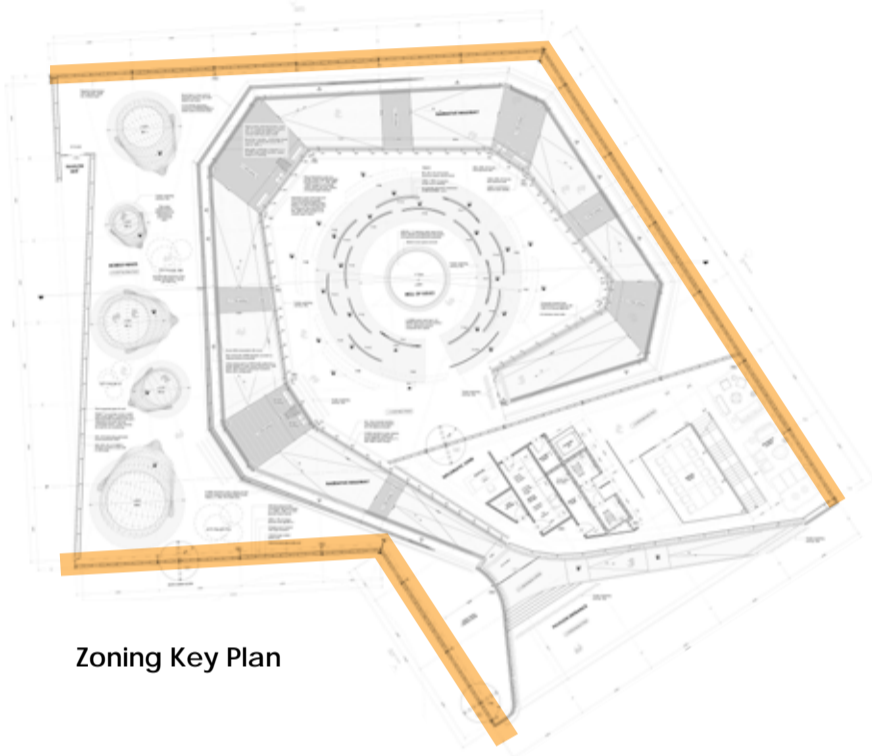
Zoning Key Plan

Physical / Performance

- Enclosure:
  Climate & Access Control
- Access
- Passive Ventilation
- Lighting

Accessibility

- Vertical Planes + Openings: High Contrast (Visually impaired / Blind)
- Signage (Hard of hearing / deaf + visually impaired) + Add tactile map.
- Entrance Stairs:
  Tread & Rise - Low + Wide
  Nosing strips - Contrast with tread & riser
  Handrails (Both sides + Middle) (900mm High)
- Ramp:
  Handrail (Both sides + Continuous) (900mm high + extends 300mm beyond start or end)
  Min width & slope - Gradient 1:15 -1:20 (Optimal)
  Landings
- Lighting along walkway / gathering spaces = Deaf (Signing / lip-reading)

Conceptual

- Curb Appeal
- Appearance of Transparency - *Ties the pavilion to the circadian rhythms, in the same way we as a country & nation are tied to the circadian rhythms.*

Tactic : Openings + Plane

- Openings in vertical plane - Lighting + Activity Inside

  Blur the boundaries between private and public
  a] Inclusion - 'Justice under a tree'
  b] Embody our civil religions - Private passions into public celebrations

- Elevated base plane - Enhance the anticipation of the unexpected.

  The simulated horizon blocks direct views into the pavilion while still offering a sneak peak to waiting & passing visitors

- The forced perspective of the entrance - Hints at the journey visitors are about to begin.

Prototype: *Half Tones : Portraits of Light*

Half Tones
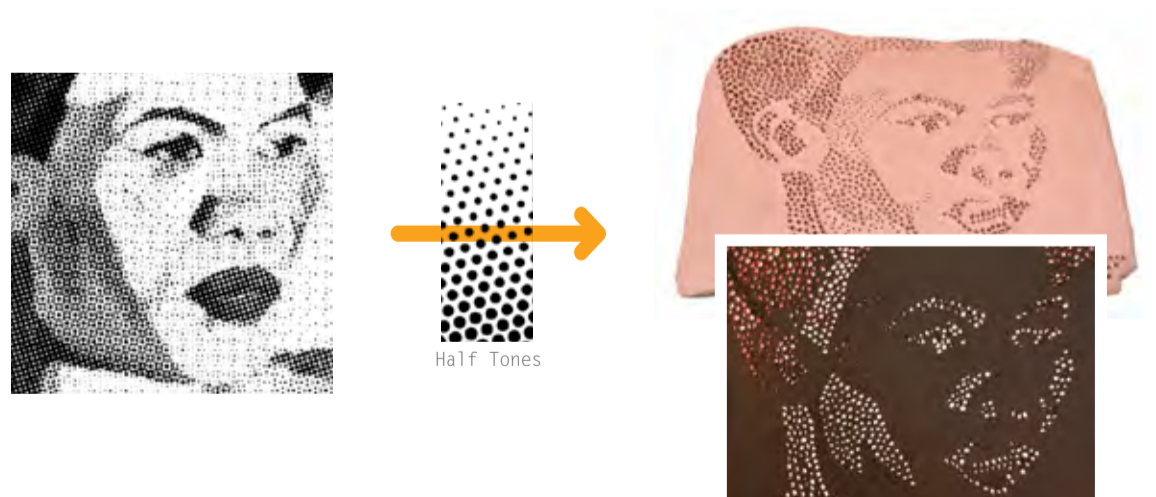
Figure 74: Building envelope prototypes

7.3.2. To walk a mile in our shoes

Utilitarian Need

Symbolic Meaning

HANDI / CRAFT

Tectonic Expressions + Visible
Connections & Joints
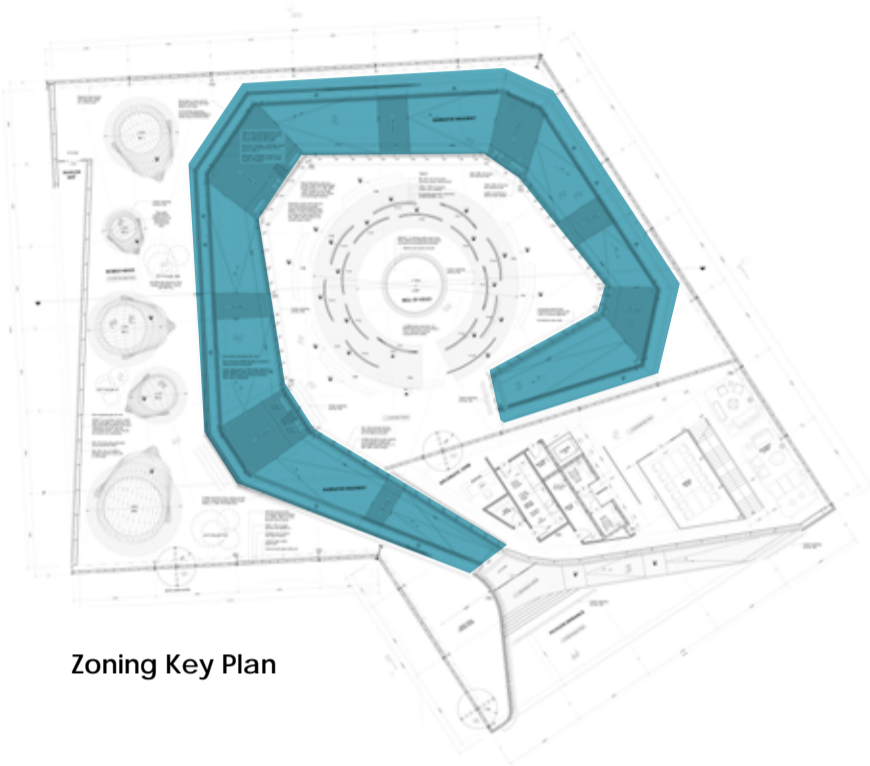
Zoning Key Plan

Physical / Performance

- Raised walkway: Allow visitors to safely and easily traverse.
- Support & Display mural
- Ceiling: acoustic absorber - Stillness & tranquility of nature

Accessibility

- Ramp:
  Min width & slope - Gradient 1:15 -1:20 (Optimal)
  Handrail (One side + Continuous) (900mm high + extends 300mm beyond start or end)
  Banister
  Landings
- Good colour contrast between vertical and horizontal surfaces
- Glare, pools of light and shadows
- Highlight potential hazards - Horizontally projecting elements
- Lighting along walkway / gathering spaces = Deaf (Signing / lip-reading)
- Auditory description of panels/petals/murals = via cellphone

Conceptual

- Journey through the land & historical transformation.

  Aside from the first peoples (Khoi-khoi & San) our ancestors all immigrated to this land at one stage or another, thus by traversing the walkway visitors symbolically follow in our ancestors footsteps and thus consequently become honorary South Africans.

- The narrative is split between the land [Full colour] and it's people [Black and white regardless of ethnicity - means to neutralize race]

- The concluding quote from Alan Paton's novel, "Cry the Beloved Country" (1948), narrates this journey: Warning not to repeat the trespasses of our past

Tactic : Movement

- Building as circulation route

- Route width is modulated + shifting axis to increase the anticipation of the unexpected. (What is around the bend - Sense of journey & discovery)

- Movement and light - drama & narrative progression
  ! Glare, pools of light and shadows: Difficult for the visually impaired.
  Additional/alternative visual assists and way-finding.

  Additionally, deaf and hard of hearing, who either sign or lip read, are also affected by lack of light, as they walk and talk to each other.

Prototype: *Colour Separation & Ben Dey Dots : Past & Future Legacies*

C = Cyan
M = Magenta
Y = Yellow
K = Black
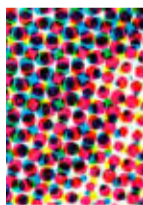
Colour Separations

Ben Dey Dots
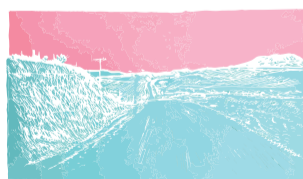
OUTER LAYER
C = Cyan
M = Magenta
Y = Yellow

INNER LAYER
K = Key / Black

Static image is animated by
the viewers path of travel

Figure 75: Mural screen prototypes

7.3.3. To feel with our hearts

People - Rural Life

Symbolic Meaning

Utilitarian Need
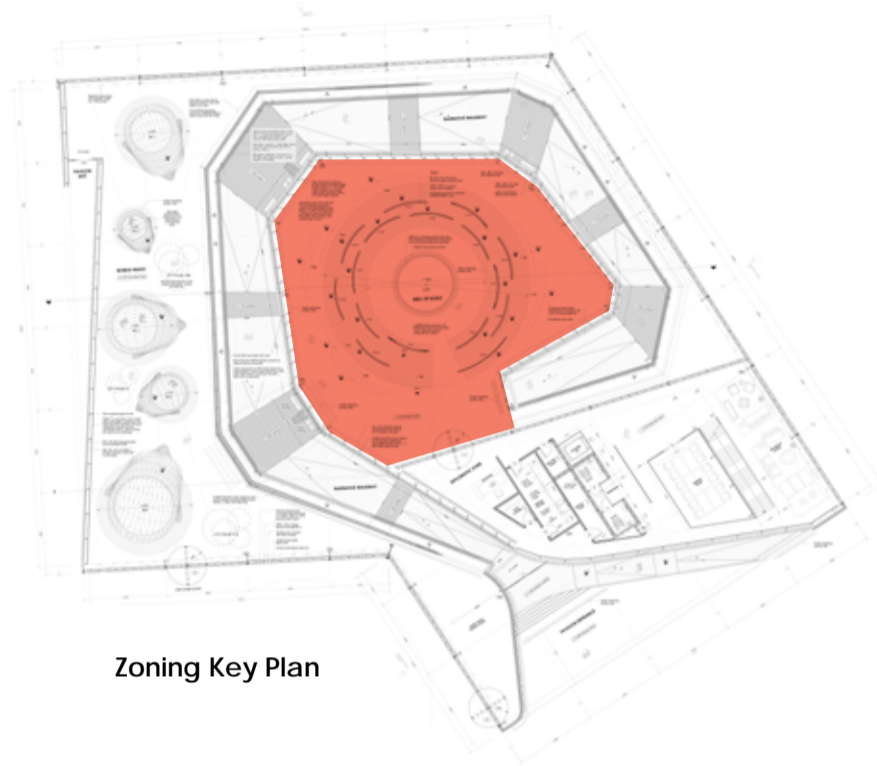
Part A: The reflection pool
Conceptual

- Reflection Pool: Recognition of each others humanity.

  " The sky is blue - you say the sky is blue, his eyes flicker upwards - I say the sky is blue - I understand." _ Alan Paton (1948:).

- Chandelier: Embodiment of the notion of 'UBUNTU' and the interconnectedness of our collective family trees.

Physical / Performance

- Illuminated & back-lit by skylight above _ Skylight needs to track sun's path (Reiteration of the link to the circadian rhythms).

- 'Leaves' light source at night.

Accessibility

- Threshold articulation - avoid trip hazard (Tactile + Colour contrast)
- Contrast and shadows
- Benches for rest - allow space along side for wheelchair / pram
- Lighting along walkway / gathering spaces = Deaf (Signing / lip-reading

Part B: Fins - Well of Sounds/Souls
Conceptual

- Top section: Embodiment of an Afrocentric world view - The 360° reflective surface surrounding the chandelier creates the illusion of an infinitively interconnected family tree.

- Bottom section: Populates the walkway's landscape by overlaying the identities and stories of the people who live there. An audio recording of each person's story in their own voice and tongue will be played on a loop, with an accompanying written translation, as a celebration of the oral traditions of storytelling.

  Sonic equivalent of the tree above.

Physical / Performance

- Top: Visually + acoustically reflective surface
  Support & framework for fabric section below + Audio housing.

- Bottom: Translucent (scrim) + acoustically diffusive.

Accessibility

- Threshold articulation - avoid trip hazard (Tactile + Colour contrast)
- Contrast and shadows
- Benches for rest - allow space along side for wheelchair / pram
- Lighting along walkway / gathering spaces = Deaf (Signing / lip-reading)

Tactic : Opening, plane & object

- Opening - access to natural light + sun path.

- Plane - Fins act as vertical space defining elements, physically separating the walkway narrative from the reflection pool, thus allowing for two separate experiences.

- Object - The refection pool = Node of activity anchoring and separating the second interactive experience from the walkway narrative. Additionally acts as a reference point from which observers can orientate themselves.

FINE ART

Tectonic Expressions + Invisible
Connections & Joints

Zoning Key Plan

Prototype: *Iconic or everyday / Black & White or colour:* *Scrim portraits - Jurgen Schadeberg, Cedric Nunn & Gideon Mendel*

Figure 76: Scim Portrait prototypes

7.3.4.   To listen with our ears

People - Urban Life

Conceptual

- Counter-balance to the walkway and reflection pool, telling urban stories of everyday life. Stories that span the divides between rich and poor, formal and informal economies, young and the old. The 'Talking Heads' provide a means of negotiating the legacies of our past and celebrating the vibrancy of our contemporary culture.

- *Whereas the rural narratives celebrate oral traditions of storytelling, the urban stories will be told through non-verbal communications: sights | sounds | smells of the world surrounding each 'character'.*

  Where the walkway is about the 'Journey', the Talking Heads are about the moment, an experience, the now of South Africa.

Physical / Performance

- Acoustically isolated
- Access
- Audio/visual capabilities

Accessibility

- Adjusted / accommodate a range of visitors - Height / volume
- Ramp/stair access to the depressed base plane
- 1 accessible head in which you can display various stories.

Tactic : Object, Movement

- Exaggeration of scale
- The dispersion of the stories across multiple heads encourages visitor movement and active engagement with the exhibit. Consequently, limiting the 'watching TV in public' effect, as visitor only remain static for short periods of time during each sequence. Between the sequences there is a process of discovery and exploration of each new head along with 'selfie' opportunities created by the bobble head effect of the exaggerated scale.

Symbolic Meaning

Utilitarian Need

FINE ART

Tectonic Expressions + Invisible Connections & Joints
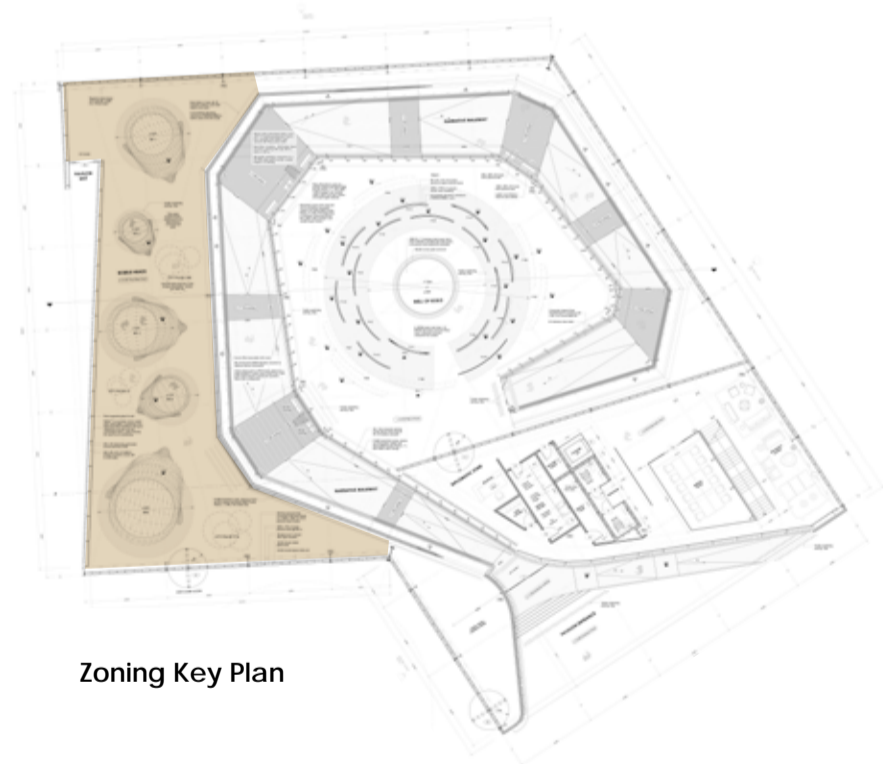
Zoning Key Plan

7.4. CONCLUSION

Chapter 7, established the reasoning behind the strategic approach taken by the proposed pavilion to focus on the promotion of the nation's *People, Culture* and *Policies.* These factors, combined with the seven indicators informed the pavilion concept - 'We are [in Full Colour]'

Significantly, during the developmental process it emerged that it was necessary to shift way from viewing the pavilion as a single multi-layered exhibit. Instead the approach applied during the final design resolution was to handle each of the four experiential zones separately.

The chapter concluded by providing a detailed summary of the various requirements that need to be met by each of the four zones in preparation for the technification of the design.

■ 3   Reflections Pool
Light Well

■ 2   Raised Walkway
Overhead Frame

■ 2   Raised Walkway
Bulkhead
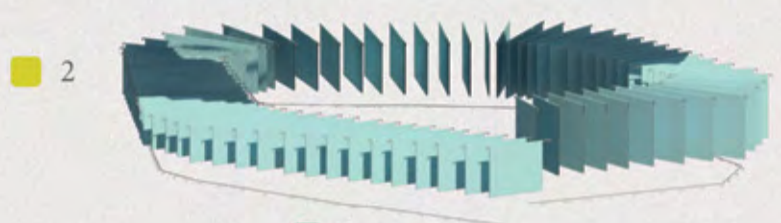
■ 2   Raised Walkway
Acoustic Baffles
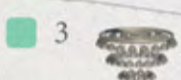
■ 3   Reflection Pool
Chandelier

■ 3   Reflection Pool - Well of Souls
Display Petals & Scrim Screens
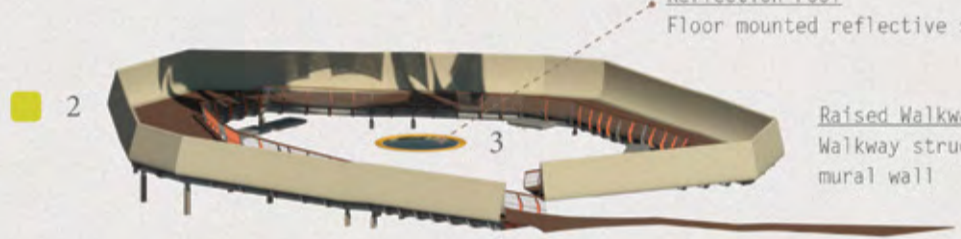
Reflection Pool
Floor mounted reflective surface

■ 2   3   Raised Walkway
Walkway structure &
mural wall

Bobble Heads

4   4   4   4   4
■   ■   ■   ■   ■

■ 1

■ 5
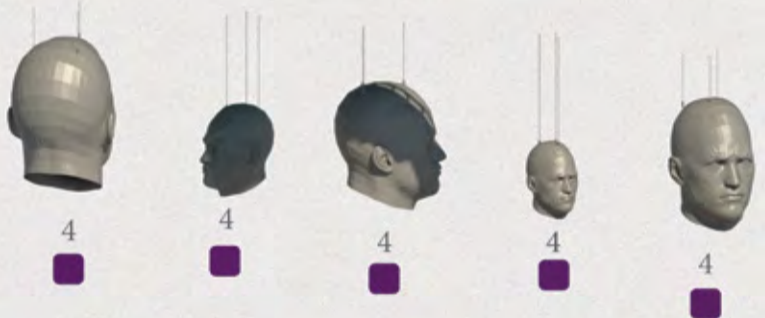
Pavilion Walls
Curb Appeal

Diplomatic Zone
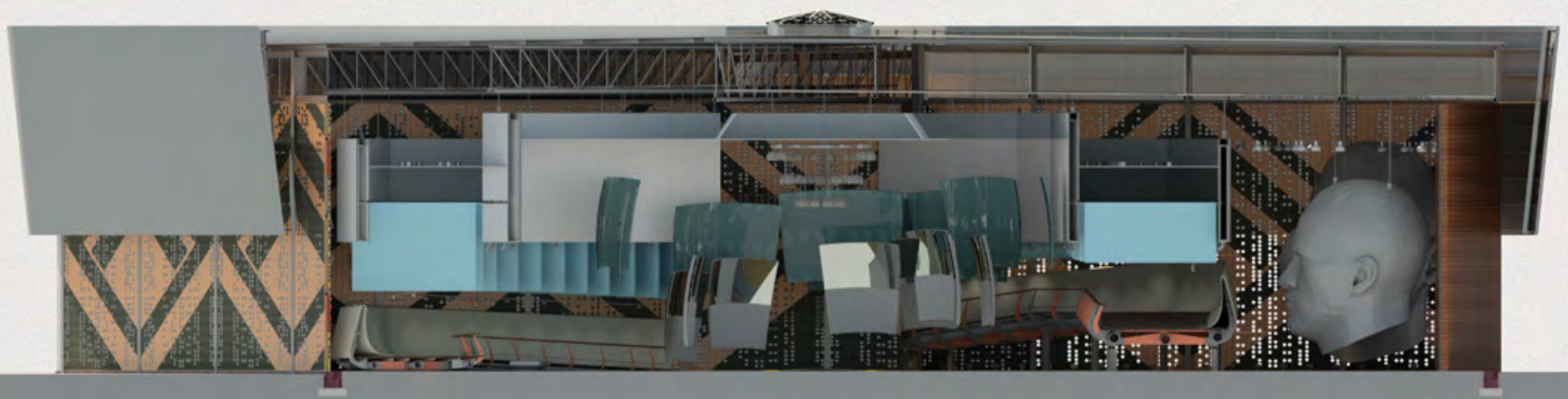
Part 05. A Celebration of Diversity

Chapter 7's discussion of the conceptual and design development form the pretext for Chapter 8's Design Discourse. The most significant development to emerge from this process was the shift away from viewing the pavilion as a single multi-layered exhibit. Instead the approach applied during the final technical resolution was to handle each of the four experiential zones separately, (Figure 77). Focus was placed on embodying the multiplicitous character of our nation, as detailed by the seven design indicators of the alternative nation brand, in each of the four zones. Consequently, the connections between and progressions from one zone to the next became vital to ensuring the continuity and fluidity of the conceptual narrative linking the experiential zones.

The resulting overall design will be discussed through an examination of the floor plans, elevations, sections and perspectives, (Figures 79 - 121).

To provide context to the design discussion an overview of the pavilion site is provided by Figure 78.

8. DESIGN DISCOURSE

Both the development of the conceptual narrative as well as the form of the pavilion's interior needed to symbolically and actually engage in, or facilitate the renegotiation of our national identity and the coming together of our separate pasts.

The conceptual narrative is structured around our nation's history and *Collective National Identity*. The pavilion's narrative broadly moves from a narrative of the land; *Walkway*, to the people who live and work in the land; *Reflection Well,* and lastly a narrative of South African urbanity; *Bobble Heads*. The pavilions *Wall Panels* symbolically tell a greater meta-narrative of our collective diversity.

The sequence of narratives is detailed in Figure 79, in addition to the circulation of the pavilion.
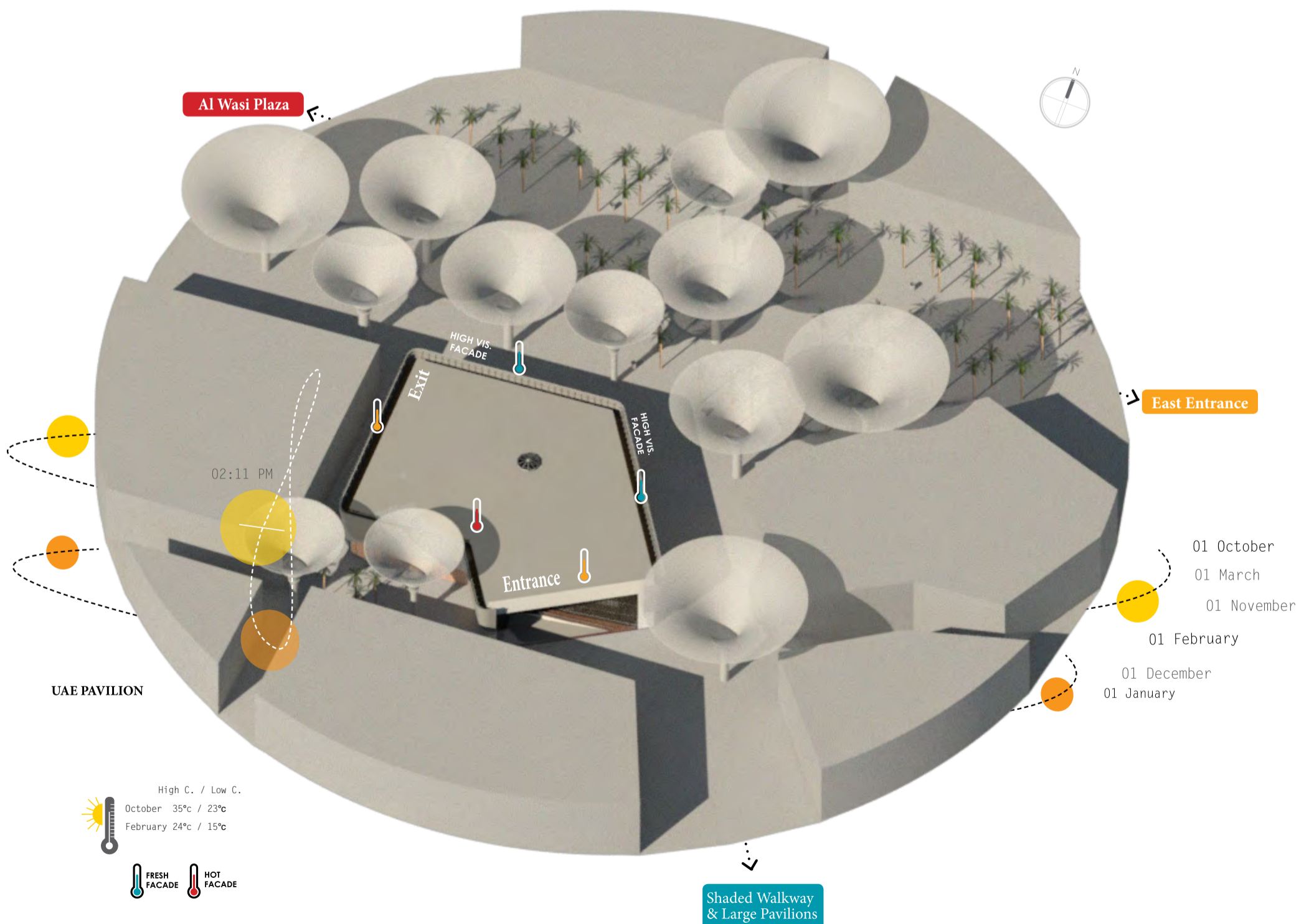
Figure 78: Site Overview

8.1. NARRATIVE ROUTES & GENERAL CIRCULATION

Circulation Key:

Zone 1 - See through our eyes [Wall Panels]

Zone 2 - Walk a mile in our shoes [Walkway]

Zone 3 - Feel with our heart [Reflection Well]

Zone 3 - Listen with our ears [Bobble Heads]

o - - - > Guests to the pavilion

|·········> Pavilion Staff
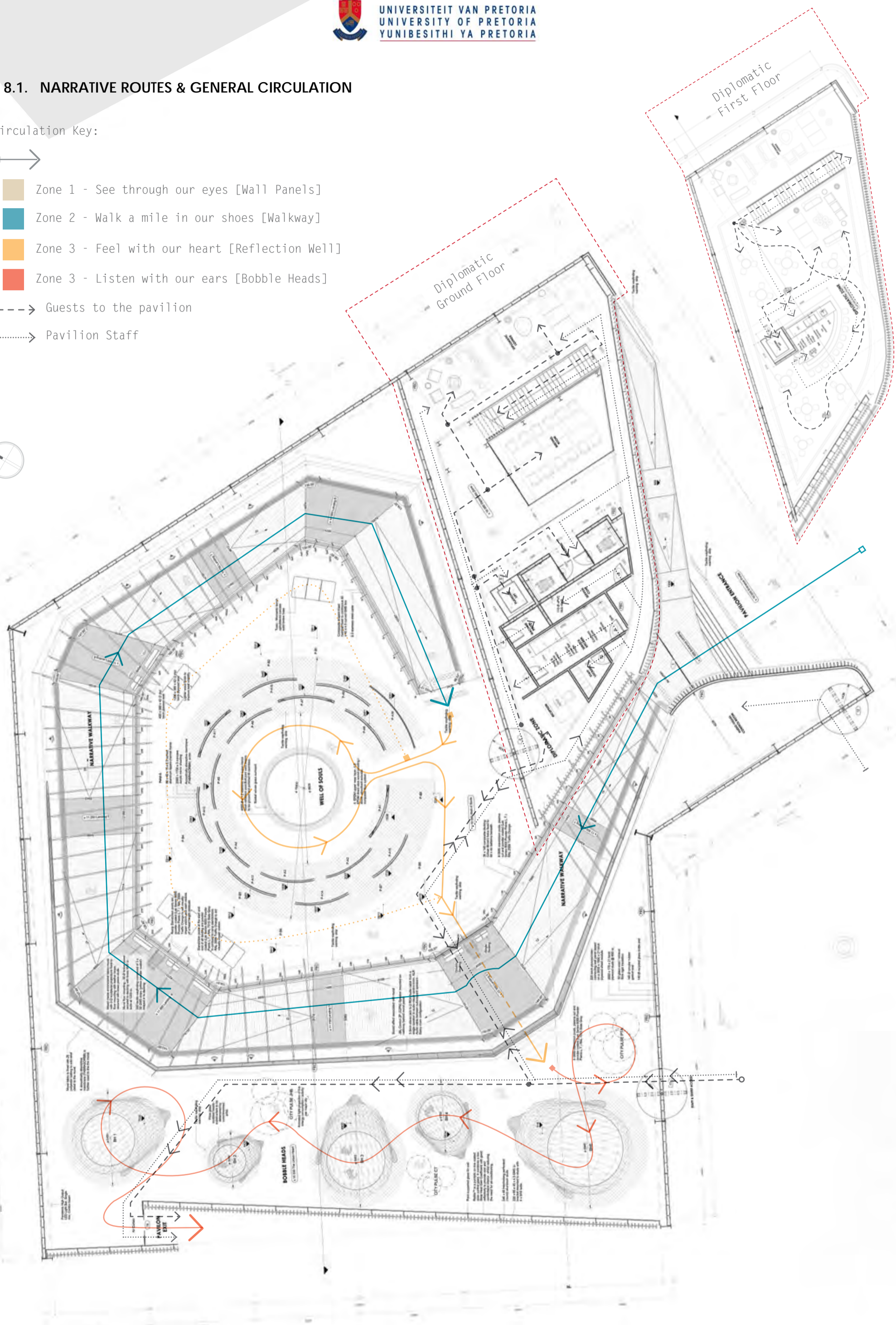
Figure 79: Narrative Routes & General Circulation Diagram _ Not to Scale

8.2.1. Ground Floor Plan

The plan employs a modernist tactic to enhance the sense of the journey. The 'destination' - being the *Reflection Well* - is partly revealed to the visitor shortly after entering the pavilion, yet they must travel around it almost 360° before they can enter it, appreciating it from all sides. All the while they are treated to brief glimpses through the gaps between semi-translucent scrim petals, (Figure 80).

These glimpses are important, for in much the same way it is considered rude to whisper while in the company of others in many traditional South African cultures. The glimpses across the pavilion embody that same sentiment of integrity and specific cultural value.

This glimpse tactic is applied throughout the plan and section to maximise the sense of connection between the different zones, while preserving the integrity of each of the four zone's individual experiences. This connection between spaces also plays homage to our land and the role the outdoors plays in the way we live our lives as South African.

To this end a uniform floor finish has been applied across the pavilion, with the focal points of each zone highlighted by a change in floor finish, (Figure 82). EPDM with an acoustic underlay was selected to reduce the noise generated by footfalls within the pavilion and echoes as it is a diffusive surface.

The *Wall Panels [1]* sit on the unfinished brick and concrete ring beam of the pavilion. As Zone one this sets up an important contrast of material and finishes within the pavilion. This contrast is a key tenet of the design and detailing established via the *Tactile Objects* that were produced during the distillation of the Alternative Nation Brand, c.f. 3.1.4. & 4.4.2.
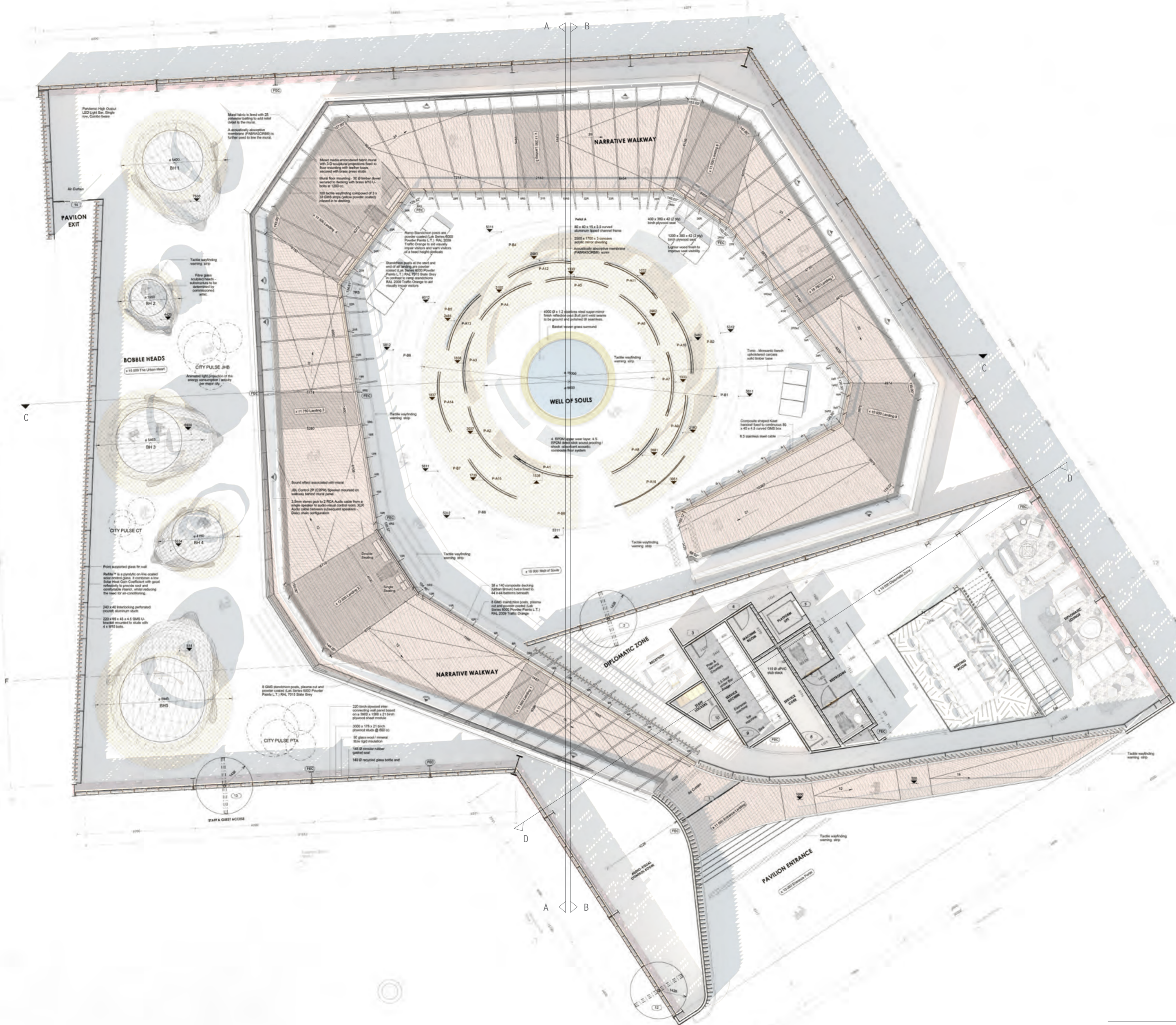
Figure 80: *WE ARE*: Ground Floor Plan _ Not to Scale

The *Narrative walkway [2]* is highlighted by wood decking in addition to being raised. The composite wood decking was also chosen as it has a softer foot fall than hard floor finishes. At connection points between the deck planks and skeleton, rubber gasket strips are to be inserted in between as an additional acoustic measure.

The floor finish beneath both the *Reflection Well [3]* petals and the *Bobble Heads [4]* will be a custom made concrete reinforced fabric tactile way-finding surface, see Technical Precedent 1 for detail.

8.2.2. First Floor Plan

The first floor is predominantly occupied by the over-carriage of the *Narrative Walkway*, the outer petals of the *Reflection Well* and the function room of the diplomatic zone.
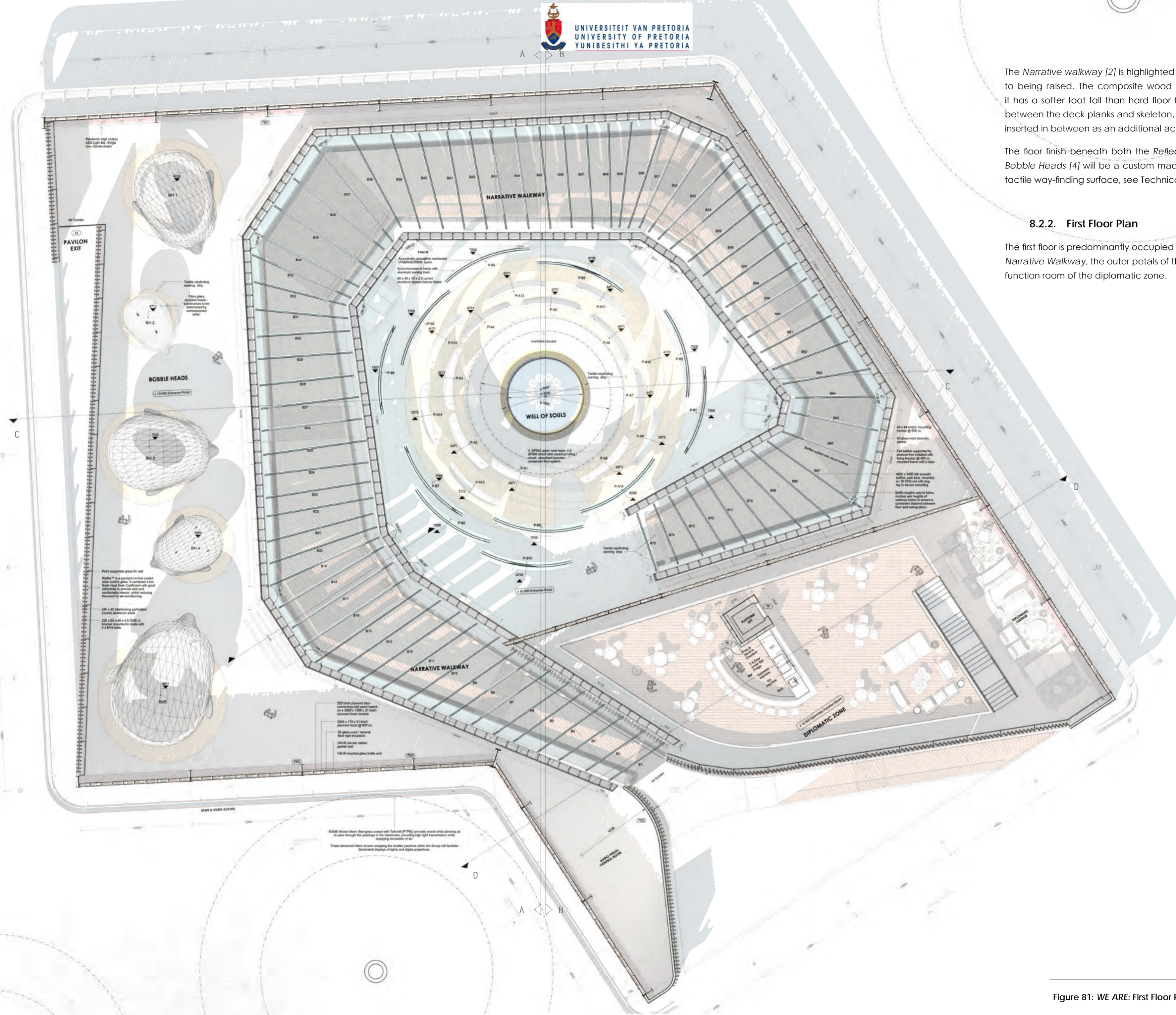
Figure 81: *WE ARE:* First Floor Plan _ Not to Scale
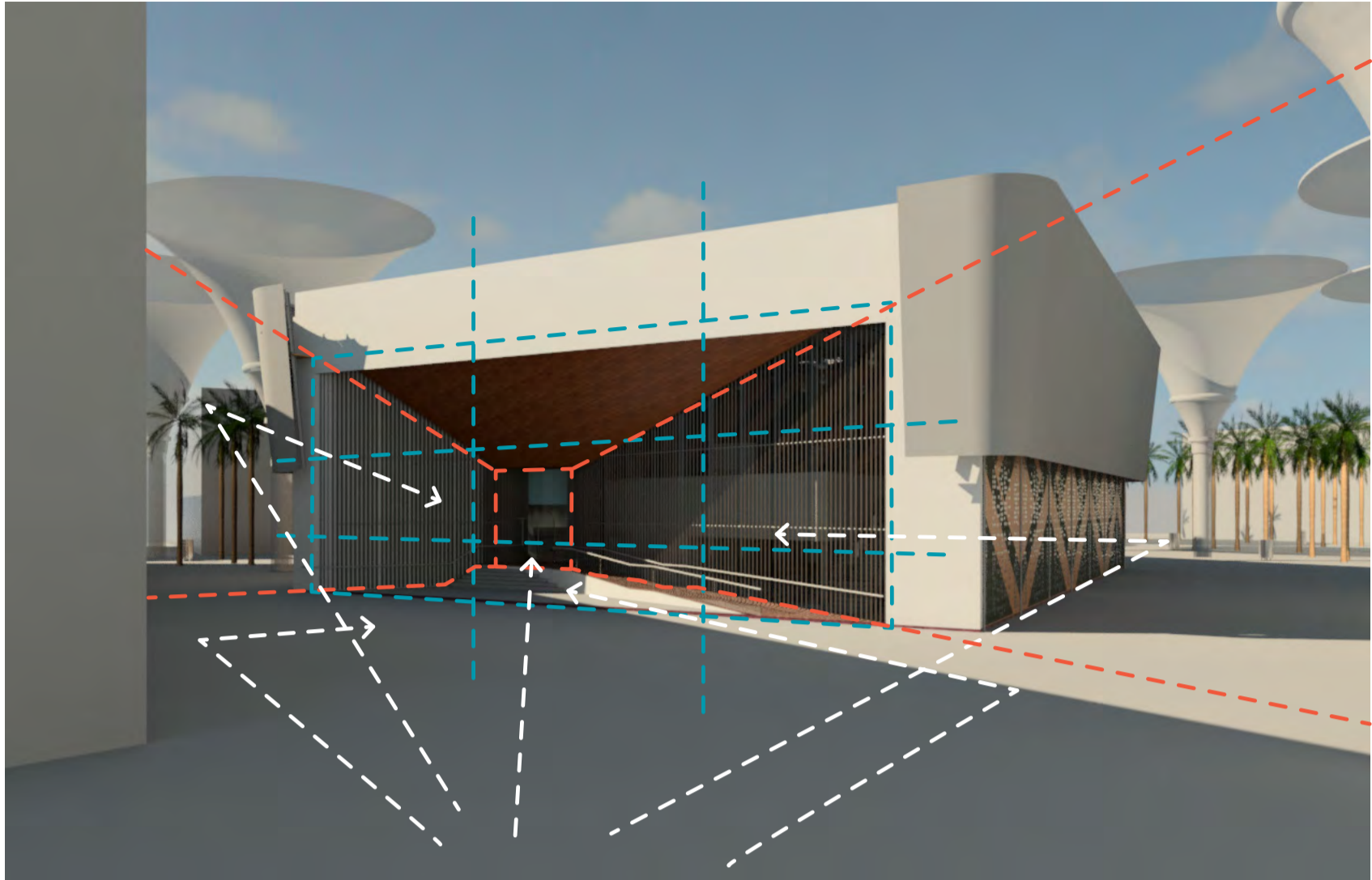
Figure 82: Hijacking the Line of Sight

8.3. SEE THROUGH OUR EYES

8.3.1. First impressions

The entrance façade is designed to create a bold statement in conjunction with the building envelope to attract visitors to the pavilion while also stepping down the scale of the pavilion to more humane proportions in preparation for the start of the first interior component of the pavilion, (Figure 83).
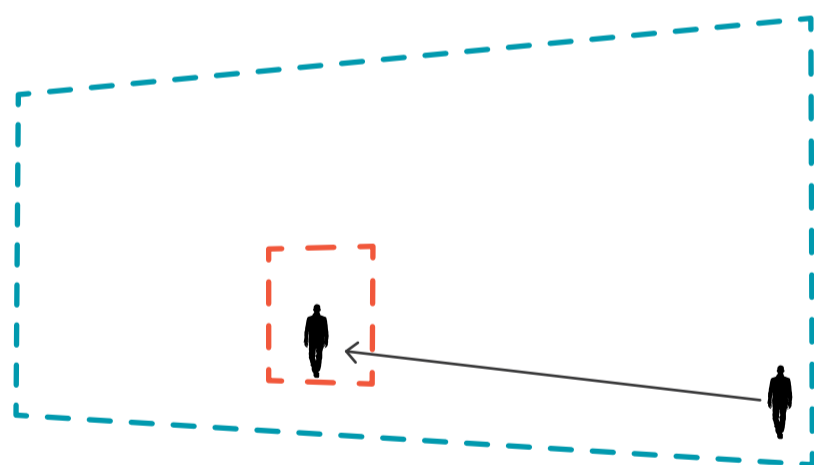
Figure 83: Changing Scales

By off-setting the entry-way and tapering the ceiling and walls one is able to shade the entrance. This creates an important transitional zone which allow visitor's eyes to adjust to the interior lighting condition as they come in from the bright sunlight, (Figure 84).

Additionally, the tapering of the entrance surrounds has the added effect of creating a forced perspective. This visual illusion not only frames and announces the entrance way but alludes to the journey which visitors are about to begin. The forced perspective also essentially hijacks the lines of sight around the pavilion.

This is a result of the brain naturally extending the diagonal lines created by the facade, (see Figure 82).

Like the tapered entryway, a similar transitional zone exists at the exit, (Figure 85). Due to its location on the north west corner of the pavilion, a less drastic intervention was needed to shade the exit. However, the slight angling was still sufficient to create a transitional zone that functioned as a semi-public space between the private pavilion and the public walkway so that visitors will not need to exit directly into one of the main circulation routes.

8.3.2. Eye catching

While the passive building envelope (which sits just behind the digital projection screens surrounding the top half of the pavilion façades) has a dominant '*utilitarian need*' to fulfil, its '*symbolic meaning*' is almost equally important. This dual requirement on this element can be attributed to its location. It forms both the building envelope as well as the first point of contact with visitors. As the first point of contact it needs to be eye catching enough to attract the attention and interest of passing visitors and to become a talking point to help 'sell' the pavilion as one of the must see pavilions at *Expo 2020*, (Figures 87-95).

8.3.2.1. Materiality

The symbolic and attention grabbing requirements for the building envelope are met by a play of contrasting materials and finishes. The contrast is initially set up by the seating of the *Wall Panels [1]* of the building envelope on the unfinished brick and concrete ring beam, and this is continued through in the surface finishes of the panels.

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STAFF
LOCKERS

2.5 Door
under Bar
Fridge

SERVICE
KITCHEN

Espresso
machine

Ice
machine

Sink

2200

10

9

SERVICE
CORE

stub stack

5196

1800

229

710

FEC

FEC

8

1355

1R

Air Curtain

1

× 11 000 Entrance Landing

1000

12

500

16

90° to Glass Façade

90°

45°

73°

Tactile wayfinding
warning strip

PAVILION ENTRANCE

× 10 000 Entrance Portal

5311

42°

49°

57°

65°

73°

30000
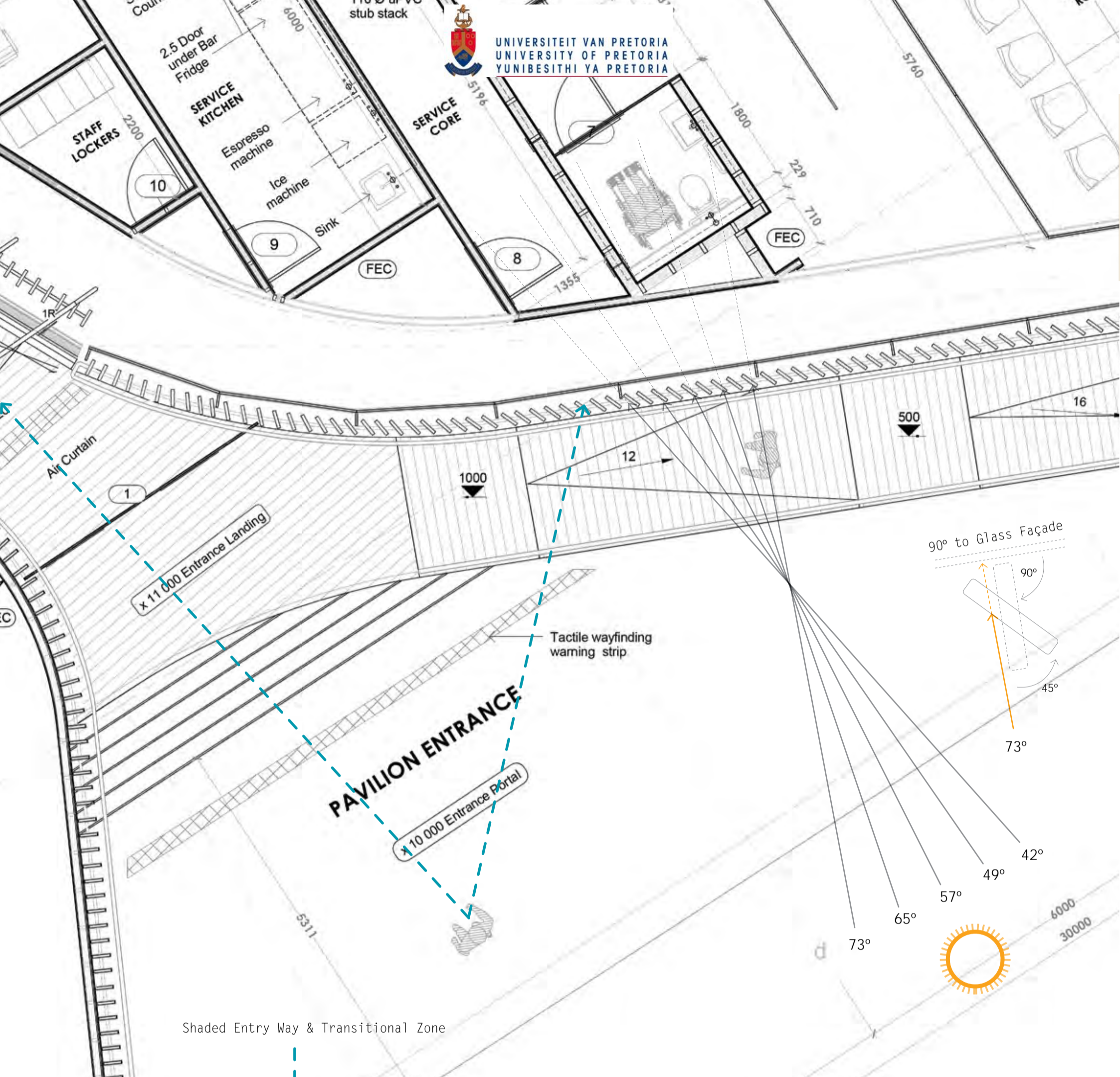
6000

Shaded Entry Way & Transitional Zone
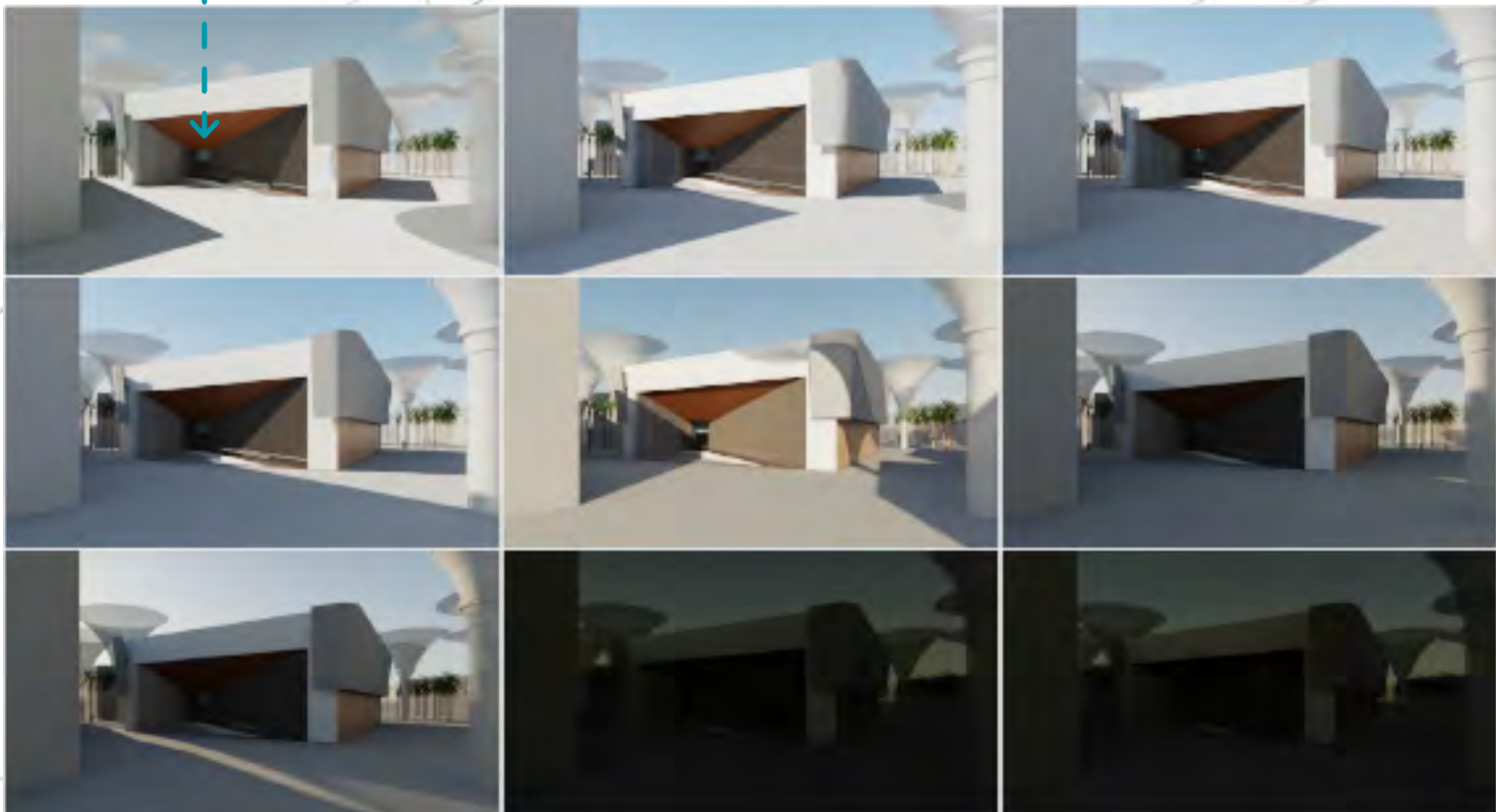
Figure 84: Entrance Transitional Zone

N
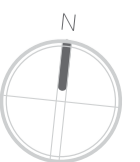
6000

Main Circulation Route to/ from East Entrance & Al Wasi Plaza

Afternoon Shade

Morning Shade

Pandemic High Output
LED Light Bar, Single
row, Combo beam

6000

Transitional zone that functioned as a semi-
public space between the private pavilion and
the public walkway so that visitors will not
need to exit directly into one of the main
circulation routes.

This zone also allows visitor's eyes to adjust
to the interior lighting condition as they
come in from the bright sunlight.

Air Curtain

PAVILON
EXIT

Secondary Circulation Zone

6000

Exit into a shaded avenue
to allow visitor to adjust
to outside conditions

Transitional Zone

BOB

x 10 0

42°

49°

57°

65°

73°

N

Figure 85: Exit Transitional Zone
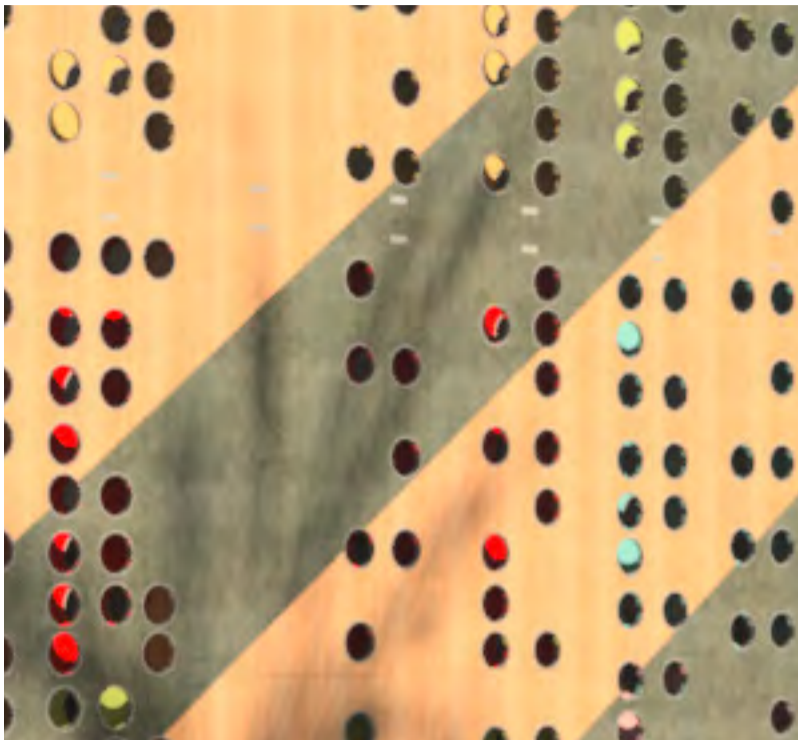
Figure 86: Iridescent Effect

Figure 87: Approach to Pavilion

The panels feature several distinct sets of contrasts of materials and finishes which allow the exterior of the pavilion to manifest the ideals of the nation brand outlined by the seven indicators.

The first set of contrasts exists between the plywood panels and the shiny smooth glass bottle ends. While the second set can be seen in the contrast between the oiled natural timber finished sections of the plywood panels and the charred flame finished decals of the plywood. These are again contrasted with the bright and playful colours of the interiors of the panels that can be glimpsed through the glass bottle ends when visitors move past them. These contrasts combined give the façades a subtle low-tech iridescent effect, (Figure 86).
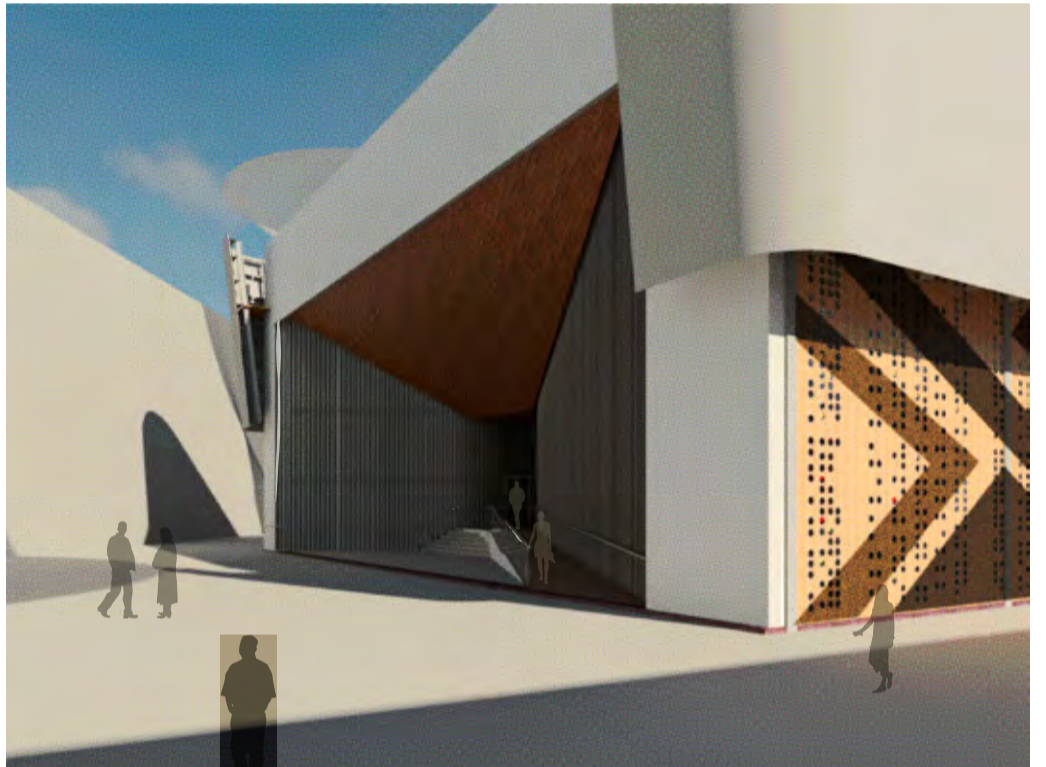
Figure 88: Ramp Access to Pavilion

Indicator : **1**
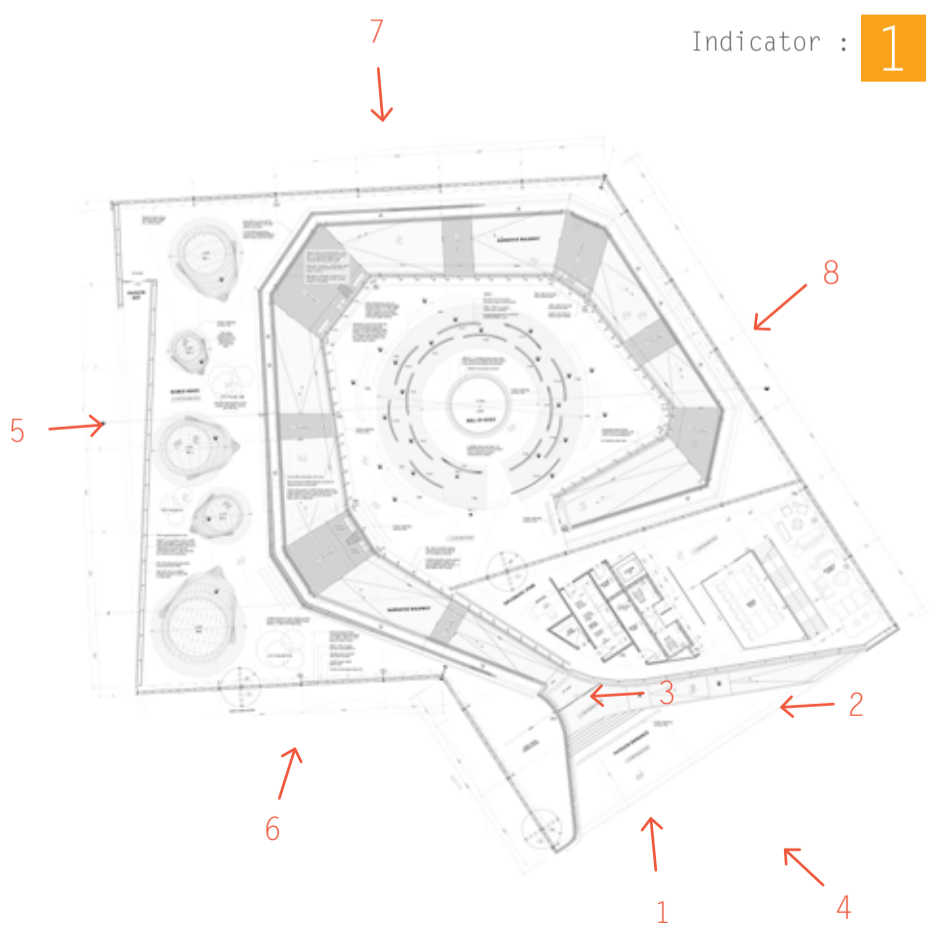
Figure 89: Pavilion Entryway

Facade Key Plan

Figure 90: ENTRANCE _ Eastern Elevation

Figure 91: EXIT _ Western Elevation

Figure 92: Southern Elevation
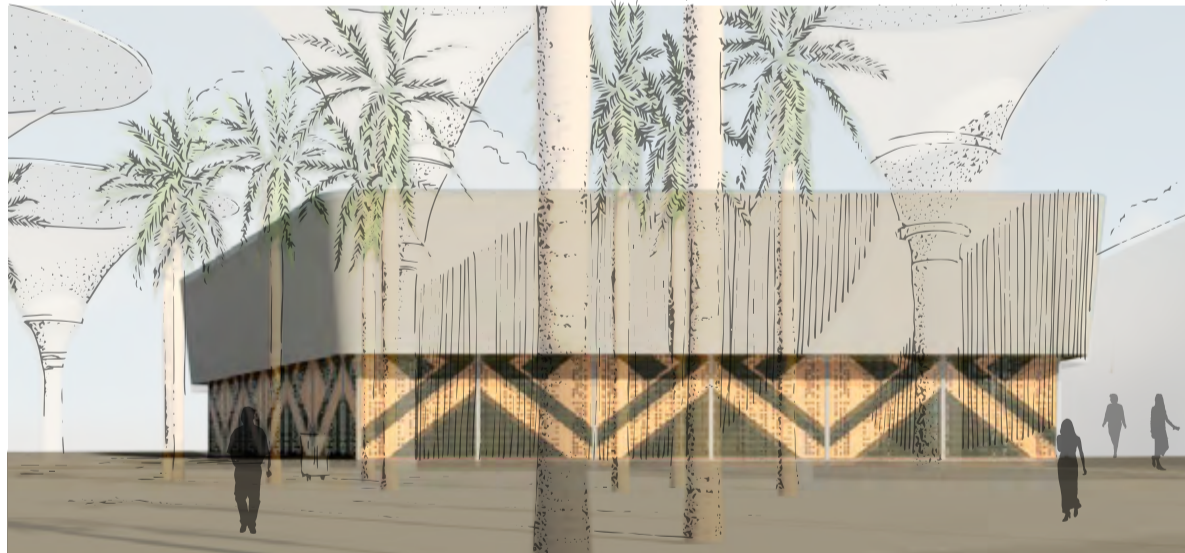
Figure 93: Northern Elevation
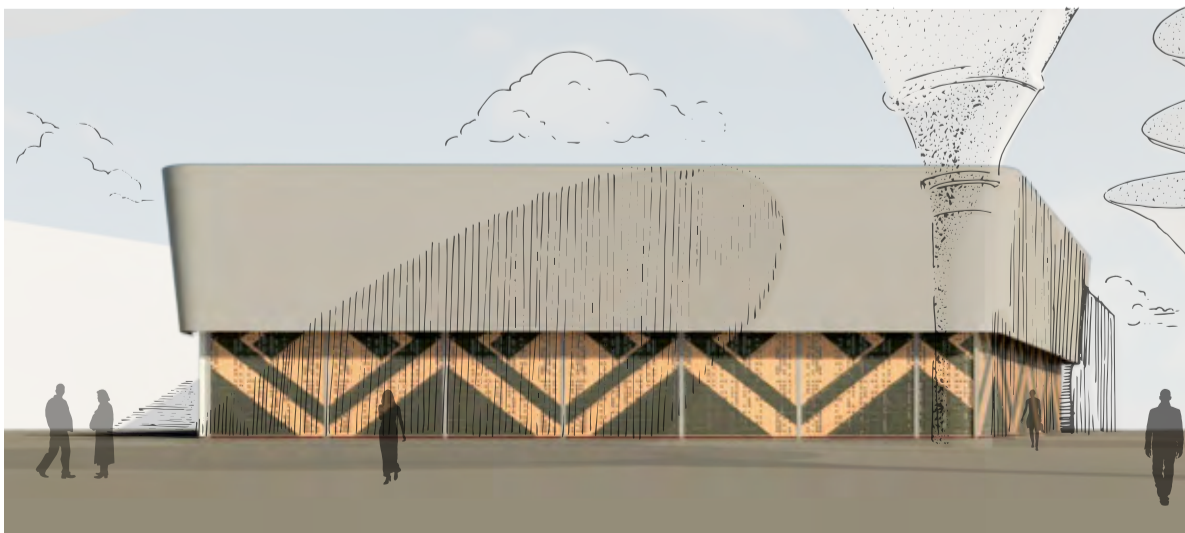
Figure 94: North-Eastern Elevation
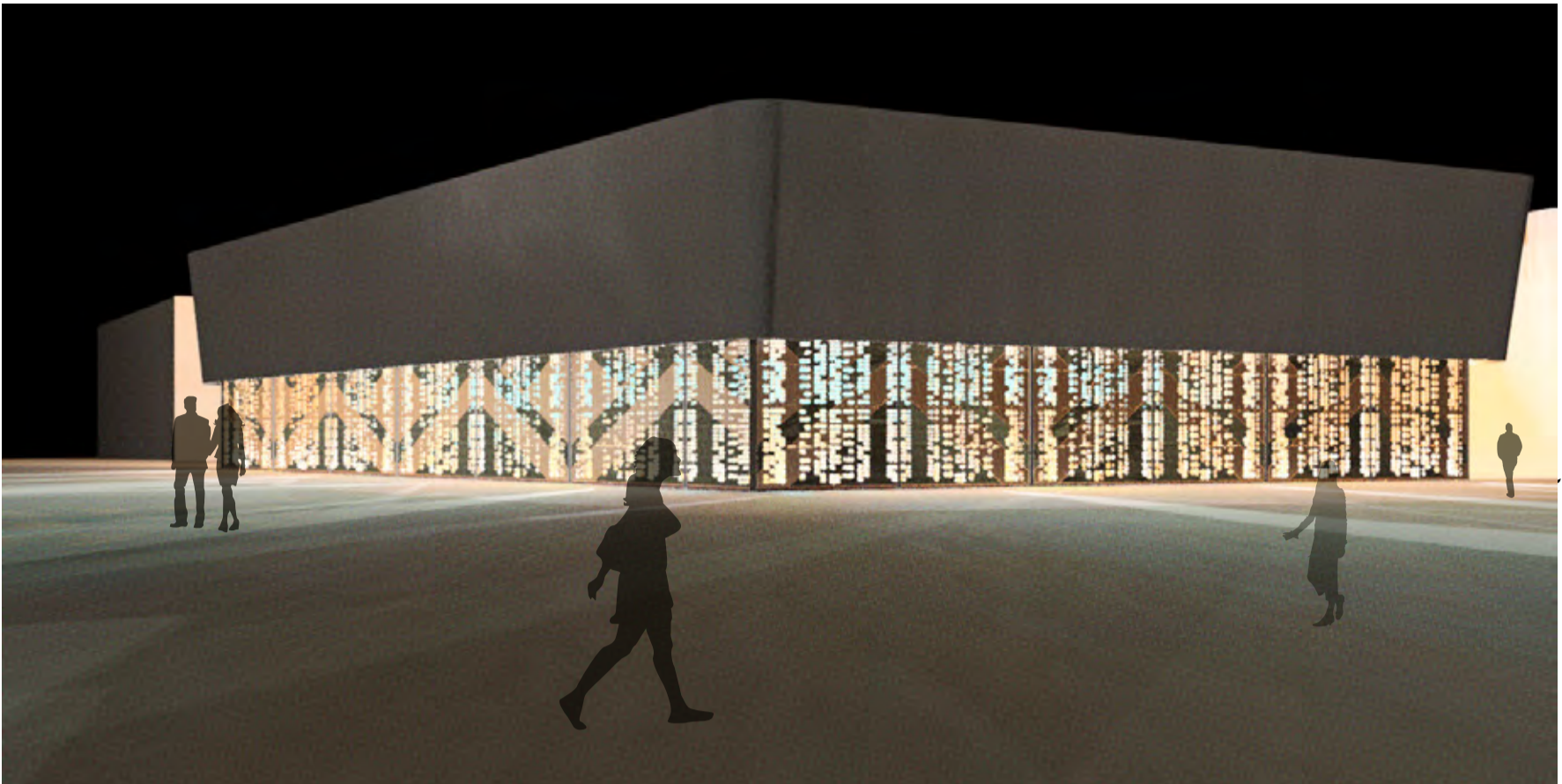
Figure 95: North Eastern & North Western Façades at Night

8.4. TO WALK A MILE IN OUR SHOES

8.4.1. Boundaries

The more intimate scale setup by the entry way is continued along the *Narrative Walkway [2]*, (Figure 83 & 96). The intention behind this change of scale is to enhance the connection to and sense of being grounded. Additionally, the contrast in scale and proportions between the walkway and the *Reflection Well [3]* intensifies the sense of the sublime and the expansive quality of the sky which the well embodies.

8.4.2. The lay of the land

The sense of an intimate connection with the land is not only created through the more humane scale of the raised walkway (c.f. 8.1.1), but also through the acoustic treatment of this zone. This zone is designed to be acoustically quiet so as to mimic the experience of walking in the landscape, (Figures 96-101). This has been achieved through the application of acoustically absorbent materials to the ceiling, and wall planes; and through the application of a 'soft' floor finish to prevent impact sounds generated by footsteps.

The experience of walking in the landscape is additionally enhanced by motion triggered sound effects relating to the murals narrative content at specific points. The mural narrative detailed in Figures 103-104 & 106-107, would serve as a guideline to be issued to various community projects. However, each individual artist would be allowed to add aspects and details of their own to enrich the mural as a whole.

To support this sense of immersion created by the acoustic conditions, relief sculptures have been designed to augment the mural. Consequently, the mural consists of a vertical aspect along the outer wall plane of the raised walk-way; a horizontal aspect where the vertical wall merges with the walkway, and lastly a sculptural aspect bridging the horizontal and vertical planes.

The incline and decline of the walkway are also designed to enrich the narrative. The incline starts gradually (1:15) from the entrance to Landing 1 (L1), and peaks in steepness (1:12) for a short section L1 - L2 just before the summit of the walkway. These sections correspond with Mural Panel 1 and 2 , which deal with the emergence and struggles of our nation up to 1994, (Figure 102).

After the summit the initial decline is sharper at (1:12) L2 - L3, as it mirrors the initial rush of excitement and joy felt in the early days of democracy. This levels out to a decline of (1:33) L3 - L4 as the nation gained its stride and it was optimistically believed that the future would be smooth sailing. From L4 - L8 the path fluctuates (1:24, 1:26, 1: 21, 1:20, 1:21) sympathetically as our nation has undergone growing pains and the impacts of Global Recessions and Arab Springs, (Figures 102 &105).
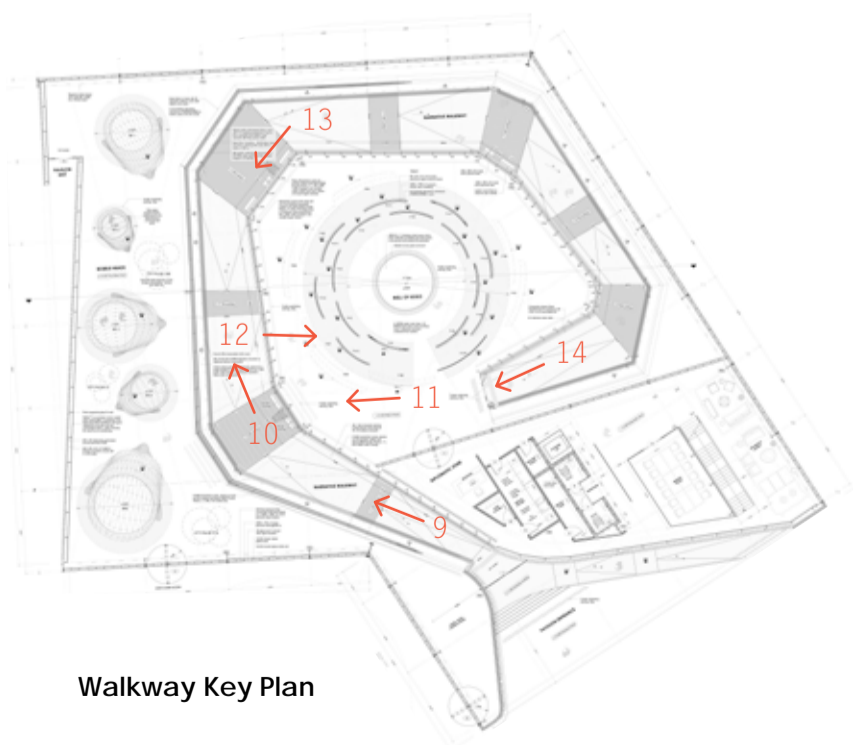
Walkway Key Plan
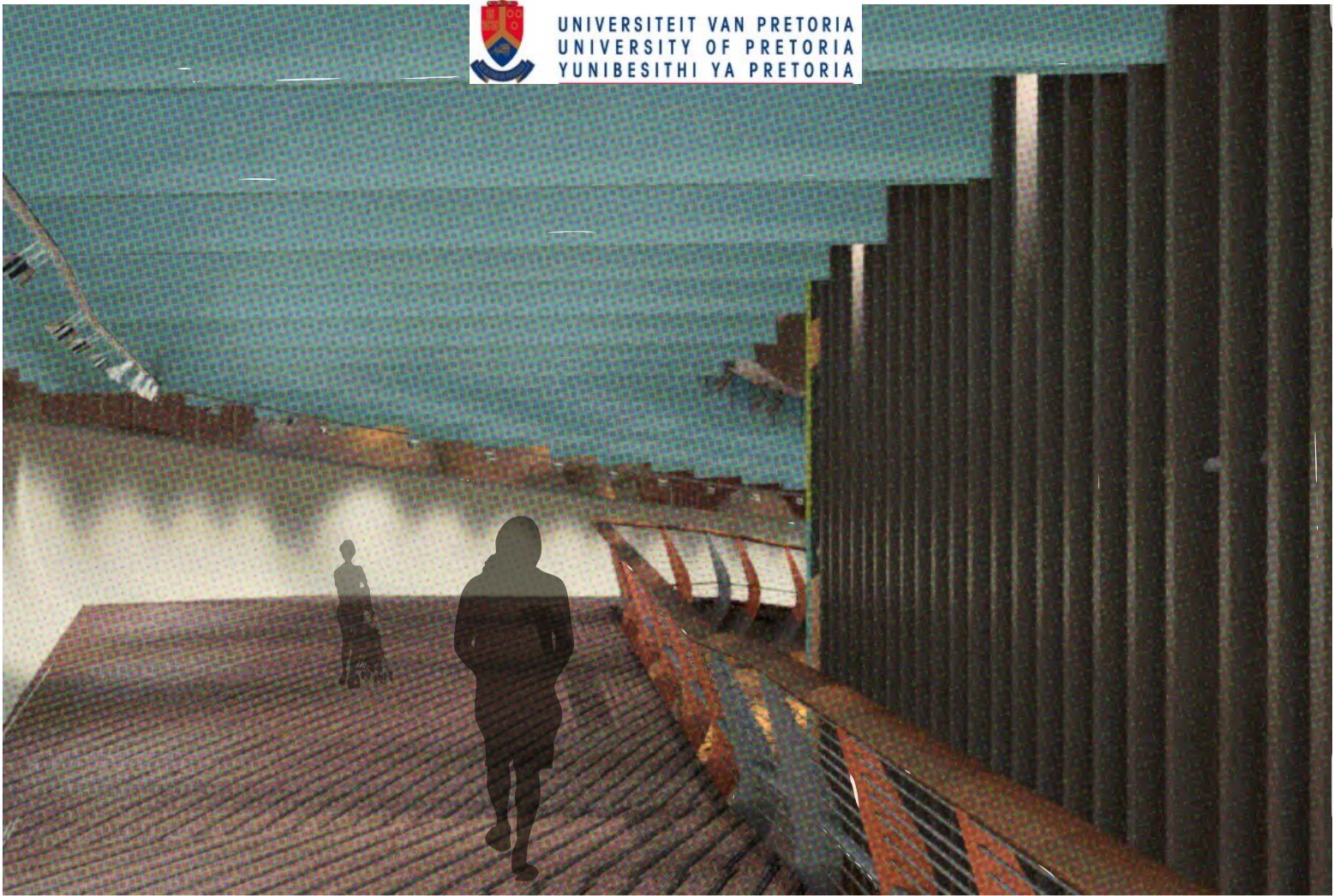
Figure 96: Start of Walkway
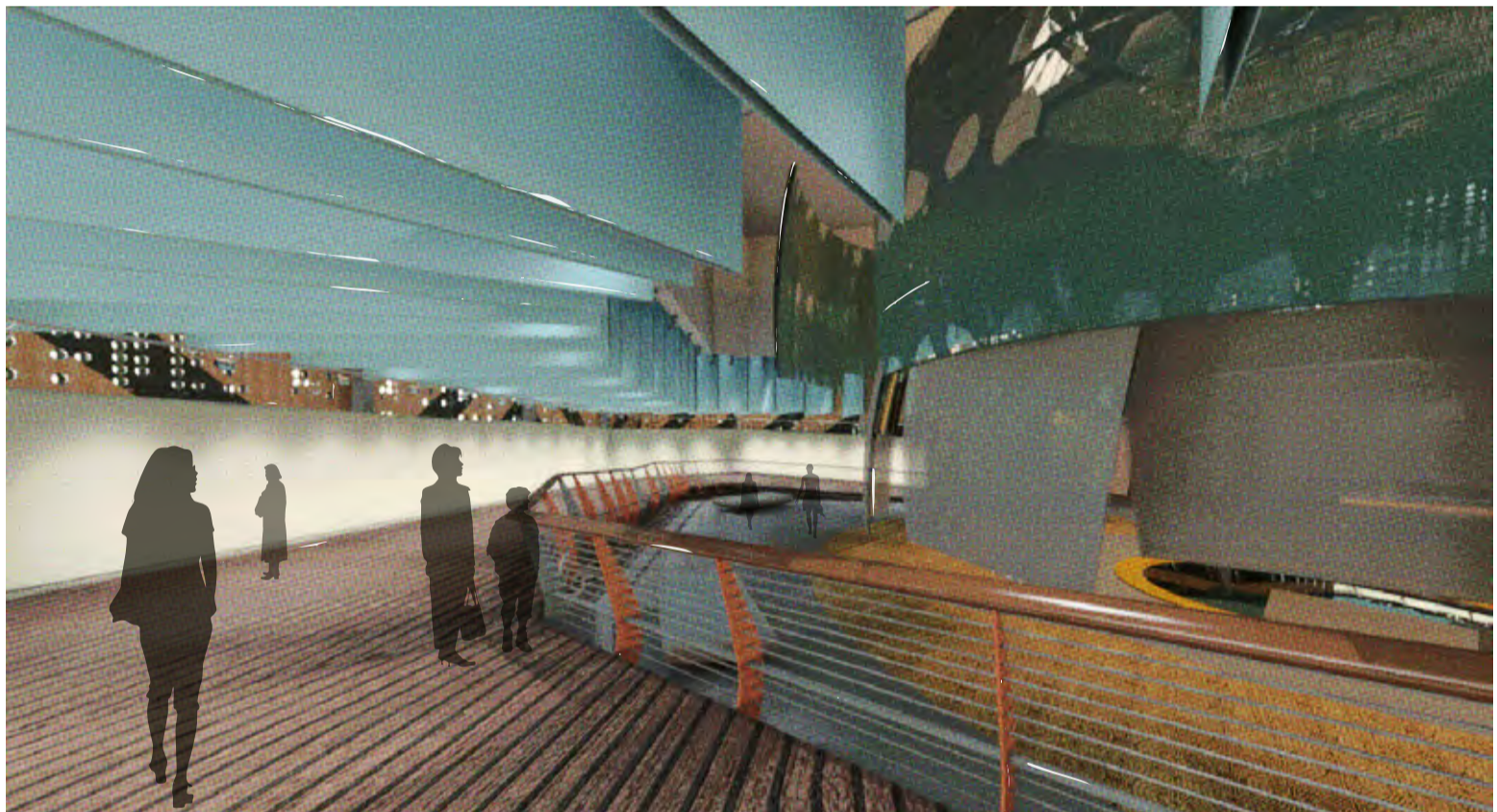
Figure 97: Walkway Summit

Figure 98: Walkway Inspection Well
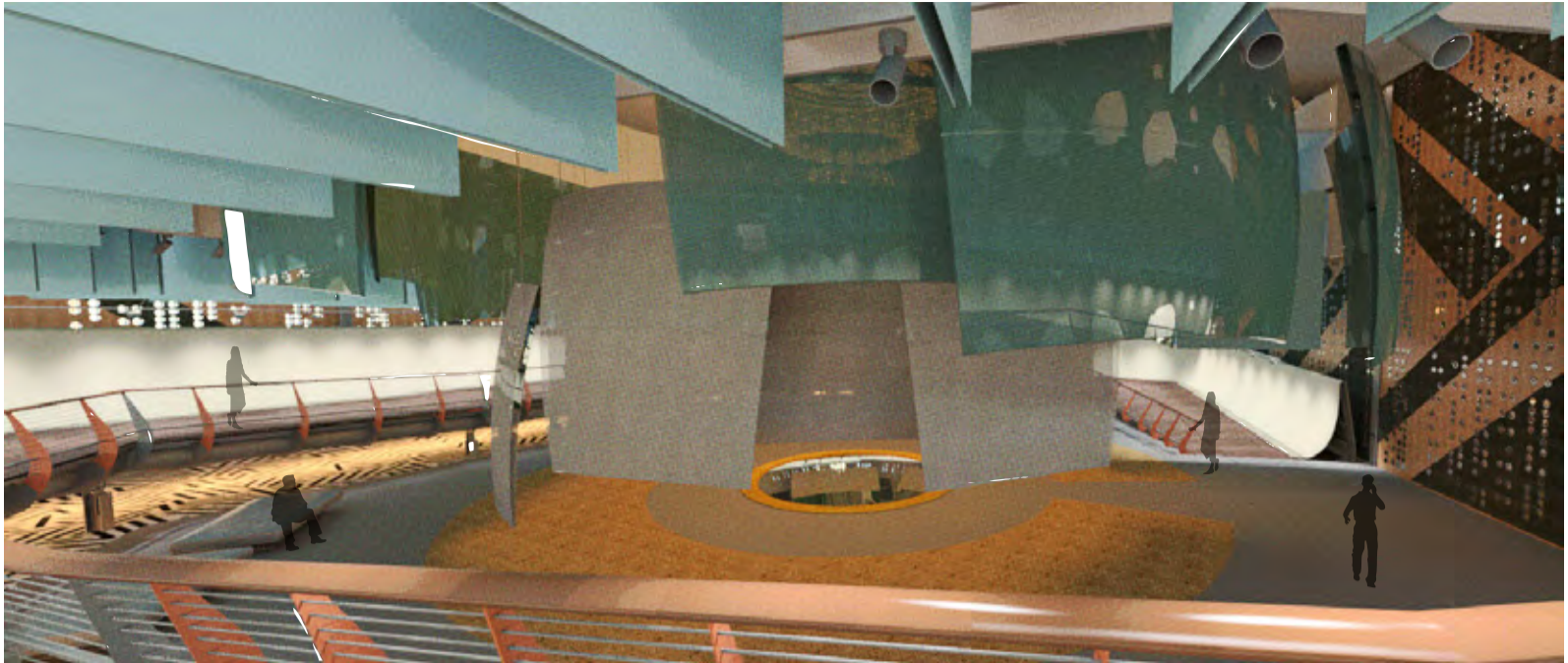
Figure 99: View from Start to Finish
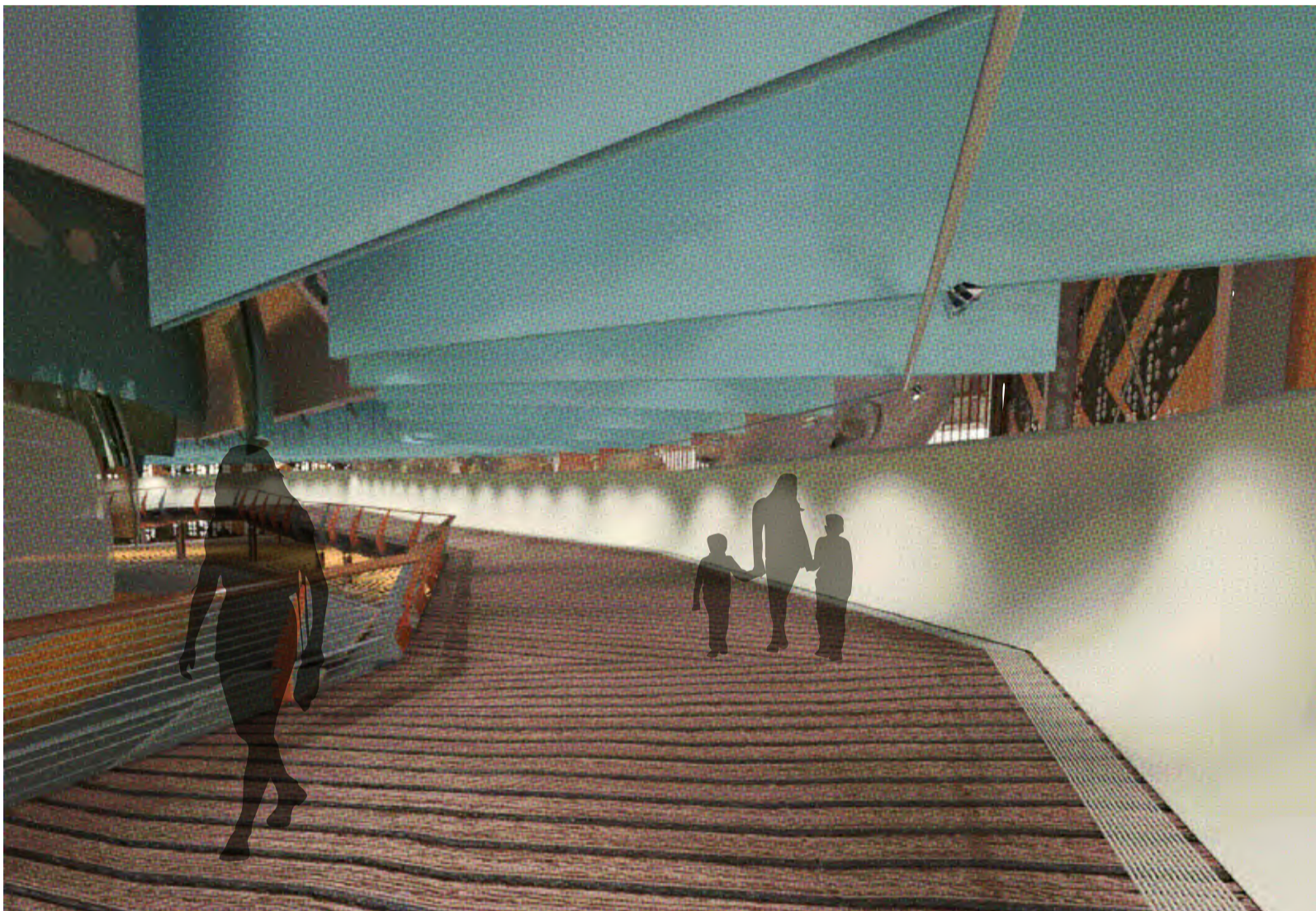
Figure 100: Walkway with Bobble Head Glimpse
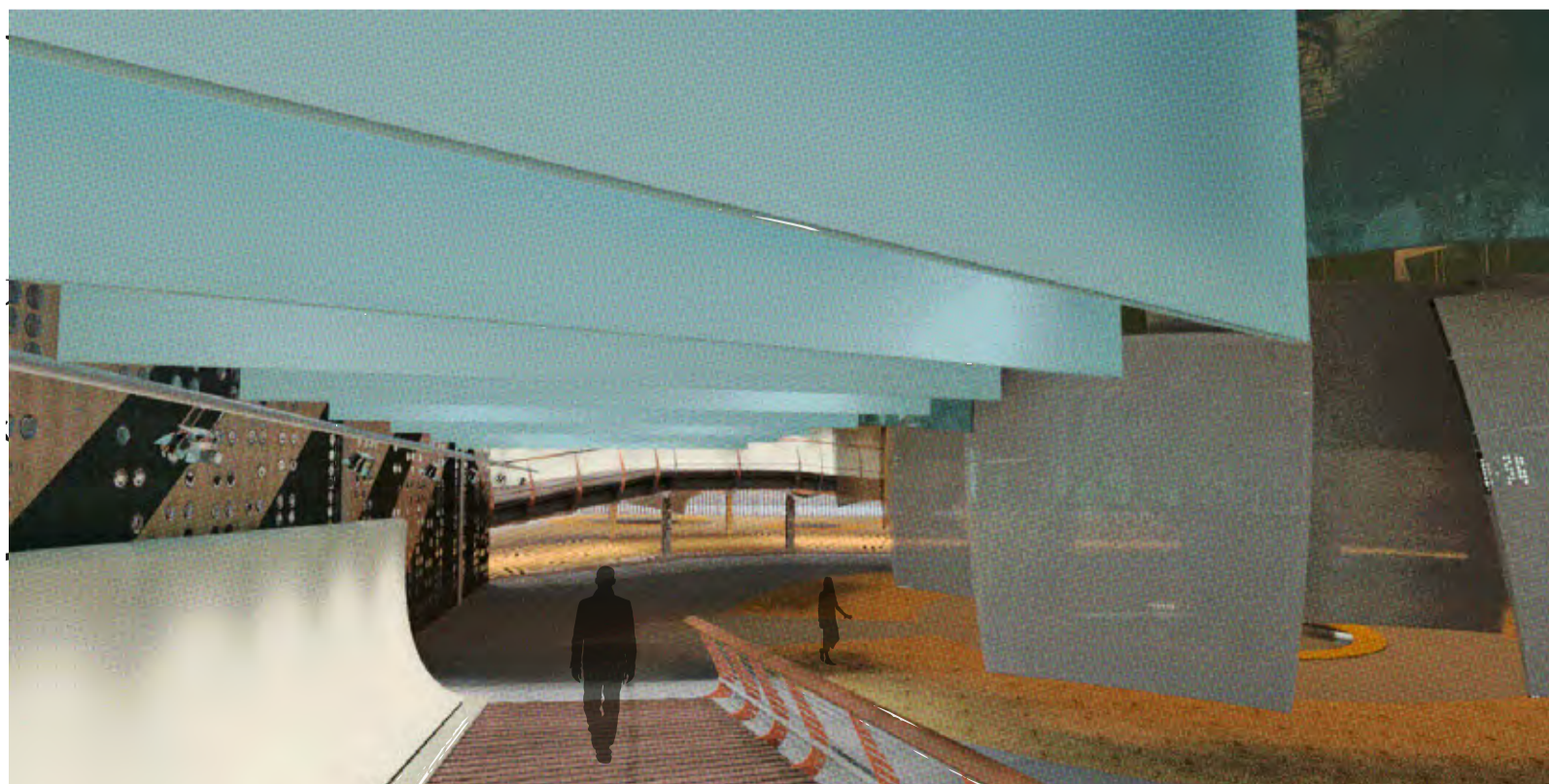
Figure 101: End of Walkway

Interior Elevation

A-A

Mural narrative:
Panel 4

13

Mural narrative:
Panels 2-3

12

Mural narrative:
Panel 1

10
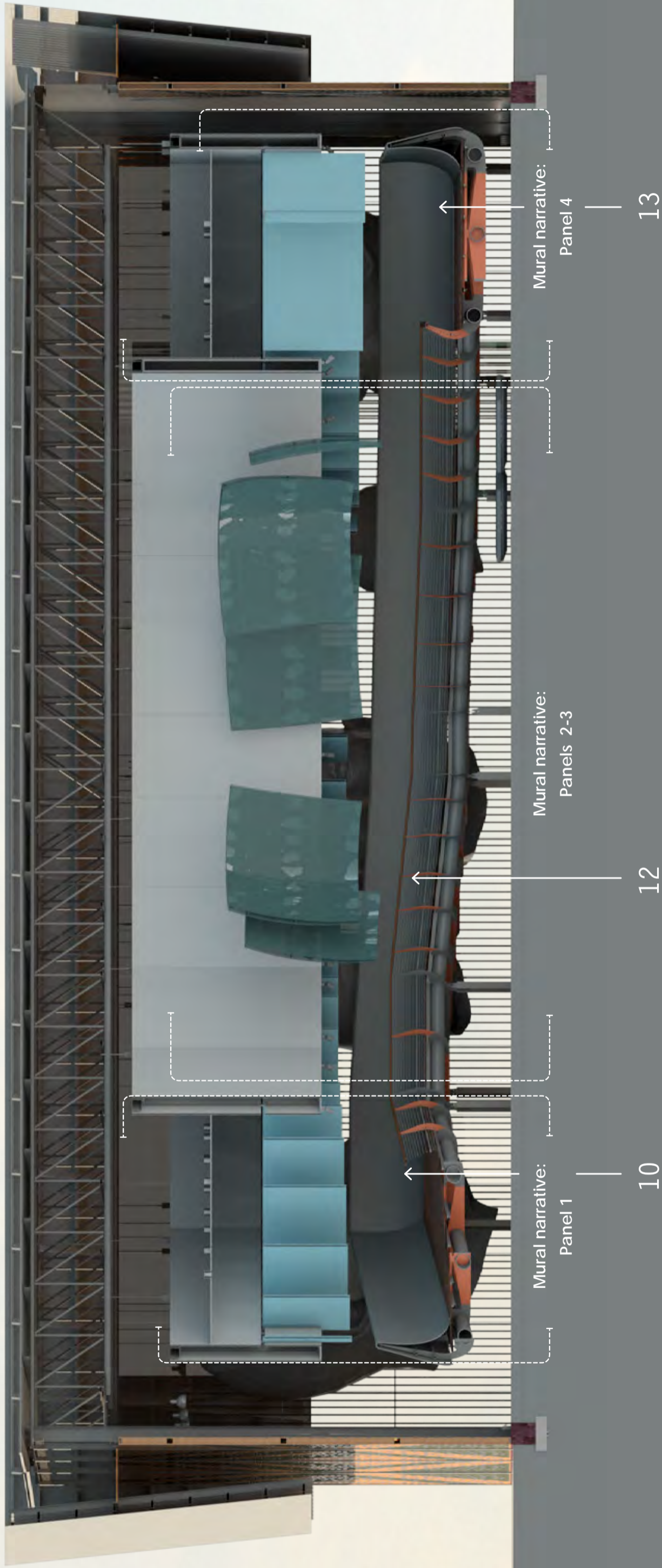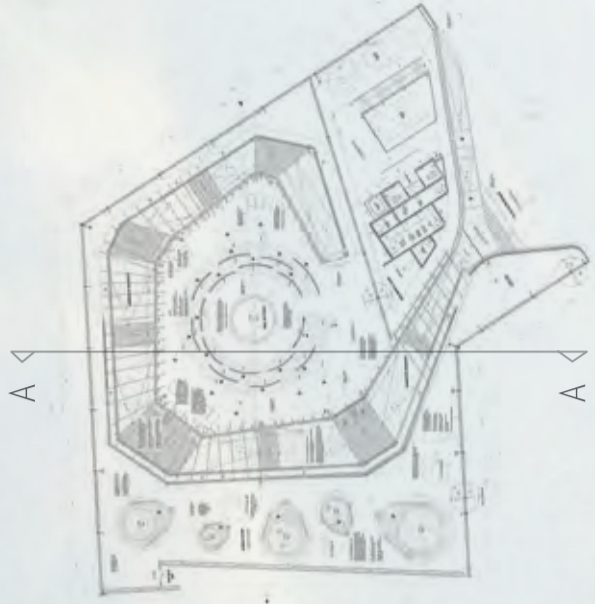
Figure 102: Narrative Walkway Western Elevation

"There is a man sleeping in the grass. And over him is gathering the greatest storm of all his days. Such lightening and thunder will come there has never been seen before, bringing death and destruction. People hurry home past him, to places safe from danger. And whether they do not see him there in the grass, or whether they fear to halt even a moment, but they do not wake him, they let him be."

Alan Paton: Cry, the Beloved Country (1948: 95)

The dislocation and marginalisation of native South Africans and their traditional beliefs and practices

A shadow fell over the land

A storm is brewing

The introduction and influence of Western religion

The connection between the spirits and the land

Traditional cultures belief in the spirit world and the connection to their Ancestors

South Africa as the "The Cradle of Humankind"
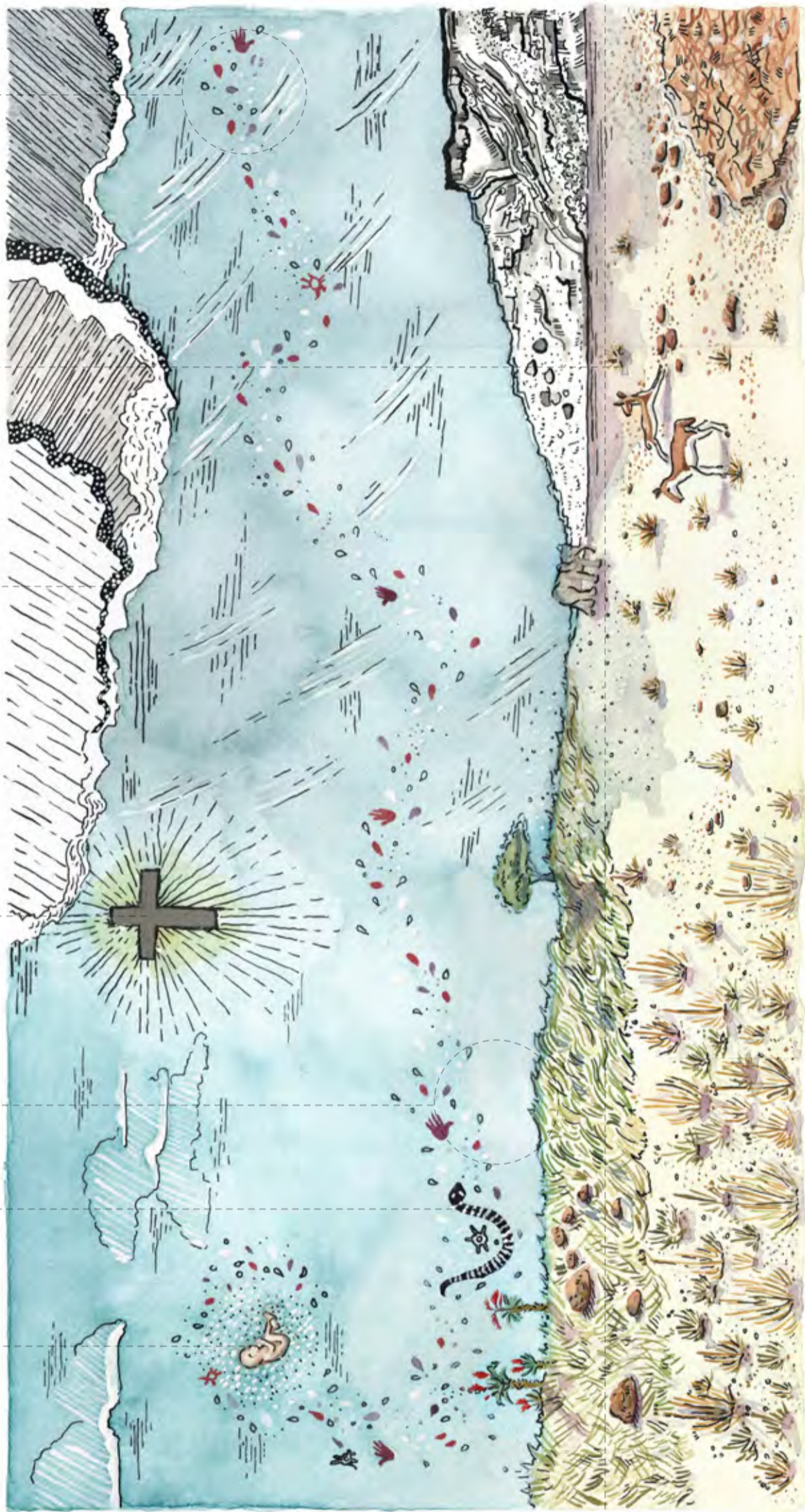
Indigenous Pre-Colonial Africa
(Lower Paleolithic era - 1652 Settlers)

Colonial Africa (1652 - 1910)

"Cry, the beloved country, for the unborn child that's the inheritor of our fear..."

Alan Paton: Cry, the Beloved Country (1948:72)

Identity of the artist is imbued into the work and that through its production vestiges of the craft and skill to survive.

Panel 1

Wall Plane

Floor Plane

Figure 103: Mural narrative: Panels 1

Reconnection with the land and ideas of an 'African Renaissance'

2 Rebuilding the Nation in light of the principals of our new constitution.

"Sorrow is better than fear. Fear is a journey, a terrible journey, but sorrow is at least an arrival.

When the storm threatens, a man is afraid for his house. But when the house is destroyed, there is something to do. About a storm he can do nothing, but he can rebuild a house."

Alan Paton: Cry, the Beloved Country (1948:96)

The emergence of a free democratic South Africa

The negative side of growth

4 Life and hope begins to return to our land

Passing of the storm

"There is not much talking now. A silence falls upon them all. This is no time to talk of hedges and fields, or the beauties of any country. Sadness and fear and hate, how they well up in the heart and mind, whenever one opens pages of these messengers of doom. Cry for the broken tribe, for the law and the custom that is gone. Aye, and cry aloud for the man who is dead, for the woman and children bereaved. Cry, the beloved country, these things are not yet at an end. The sun pours down on the earth, on the lovely land that man cannot enjoy. He knows only the fear of his heart."

Alan Paton: Cry, the Beloved Country (1948: 66)

4 A symbolic tribute to the lives lost throughout a country's past and more recent struggles

Afrikaner Nationalist South Africa (1910 - 1994)

The Rainbow Nation (1994 - Present)

" ...Let him not love the earth too deeply. Let him not laugh too gladly when the water runs through his fingers...."

Alan Paton: Cry, the Beloved Country (1948:72)

Panel 3   **1 3**

Panel 2   **1 3**

Wall Plane

Floor Plane

Figure 104: Mural narrative: Panels 2-3

Interior Elevation

B-B

Mural narrative:
Panel 1

9

Mural narrative:
Panels 6-8

14

11

Mural narrative:
Panels 4-5

13
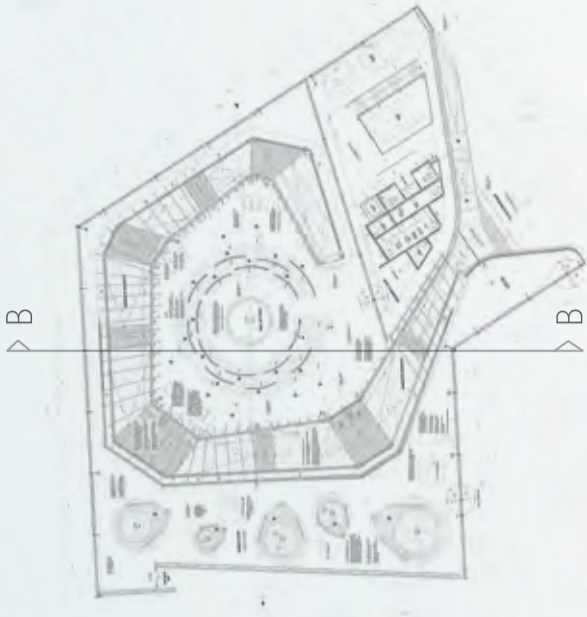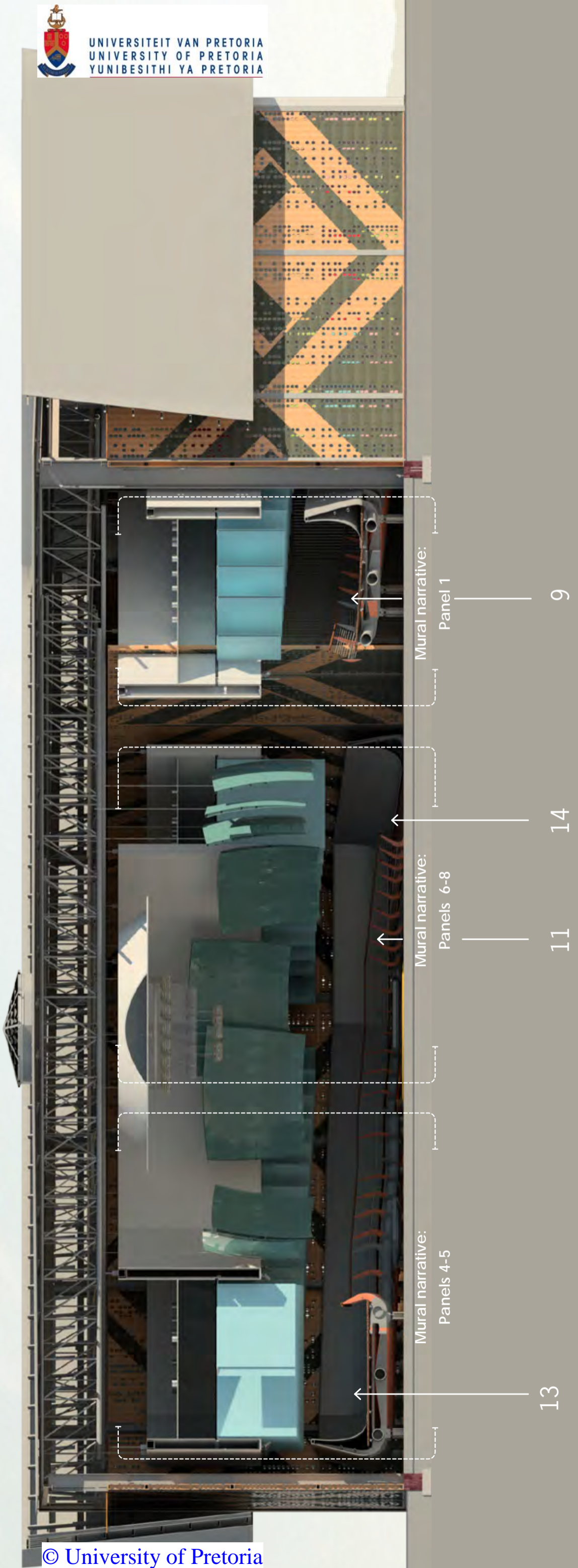
Figure 105: Narrative Walkway Eastern Elevation

Dreams for our country's future

The bobble heads will celebrate our rich food culture, as one aspect of the character's daily lives

Panel 5

Issues of food poverty and the unresolved tensions over land which have resulted in farm murders will be discussed through the 'Voices' petals

A tribute to one of our staple foods, but also a recognition of how difficult the life of a farmer can be.

Our nation is like a young maiden ripe with promise and potential

The South African Diaspora: Some have come home to roost while others have left

A nod to all the richness of our land

The Rainbow Nation (1994 - Present)

"... nor stand too silent when the setting sun makes red the veld with fire. Let him not be too moved when the birds of his land are singing...."

Alan Paton: Cry, the Beloved Country (1948:72)

Panel 4

Wall Plane

Floor Plane

The melting pot of culture that is
South Africa

5 2 7

Being of two oceans

6

Future trade and connections with the rest of the world

The Tourists coming from abroad to see our country

Celebration of all that is unique about our country

Sometime we do still put our heads in the sand

5

Dreams for our country's future

4

Panel 8

1 3

1 3

Panel 7

1 3
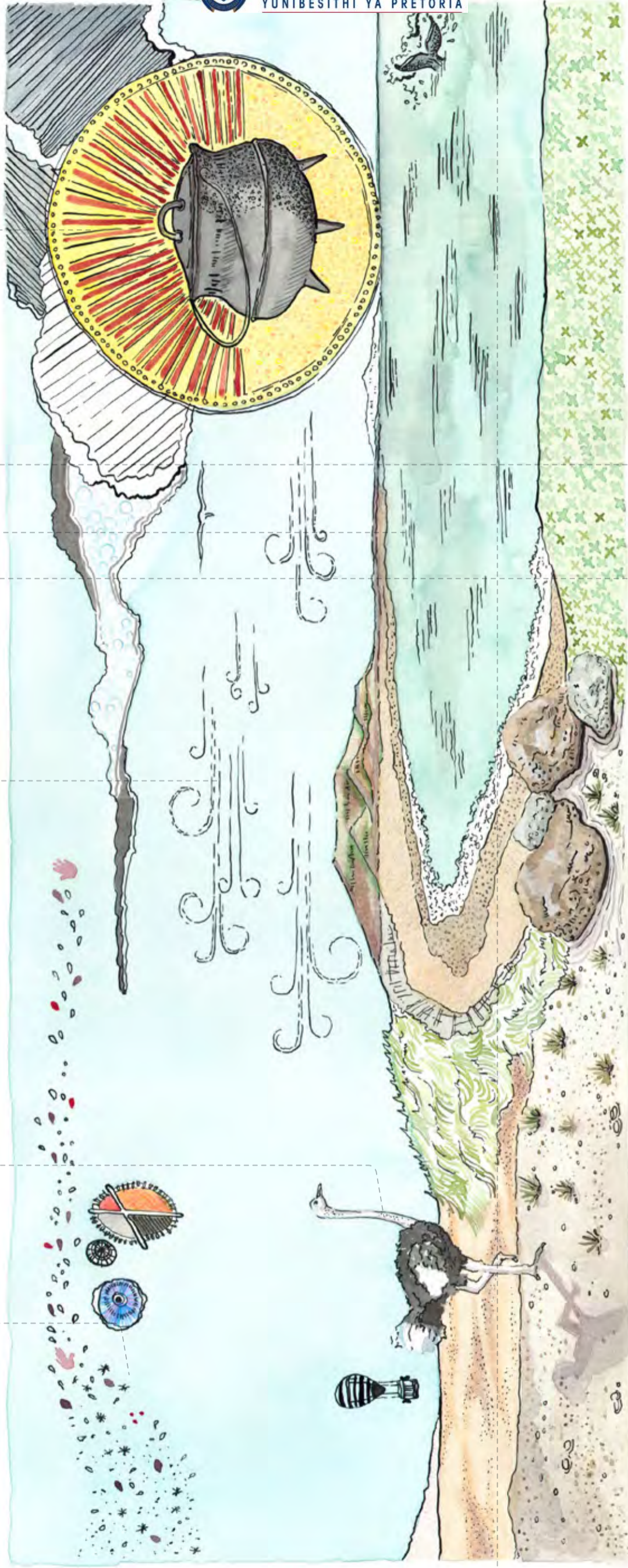
Panel 6

1 3

The Rainbow Nation (1994 – Present)

" "…Nor give too much of his heart to a mountain or a valley. For fear will rob him if he gives too much."

Alan Paton: Cry, the Beloved Country (1948:72)

Wall Plane

Floor Plane

nels 6-8

8.5. TO FEEL WITH OUR HEARTS

While the *Narrative Walkway [2]* is designed to be acoustically quiet, it is not a completely acoustically isolated/private area of the pavilion. Maintaining the visual and acoustic connection to the *Reflection Well [3]* at the centre of the walkway is important, for the landscape forms the backdrop against which the stories in the reflection well are told. Stories told in the voices of the people who live in the landscape.

Upon entering the *Reflection Well [3]* from the walkway, the change in scale and proportion is meant to induce a sense of the sublime. This is both a tribute to the vastness of the natural landscape and a recognition of the religious and spiritual foundations of our cultures and society.

8.5.1. Heart of heart

At the centre of the *Reflection Well [3]* a 4000 Ø mm convex mirror is located, this paired with the chandelier and reflective upper portions of the Inner petals create the illusion of an infinite space within the well, (Figure 108). When visitors to the pavilion stand and look into the pool they become part of this immense collective, and are momentarily transported to a surreal world. A world where the sun shines brightly and the colours are more rich and intense, a place that is at once chaotic, vibrant and intense.
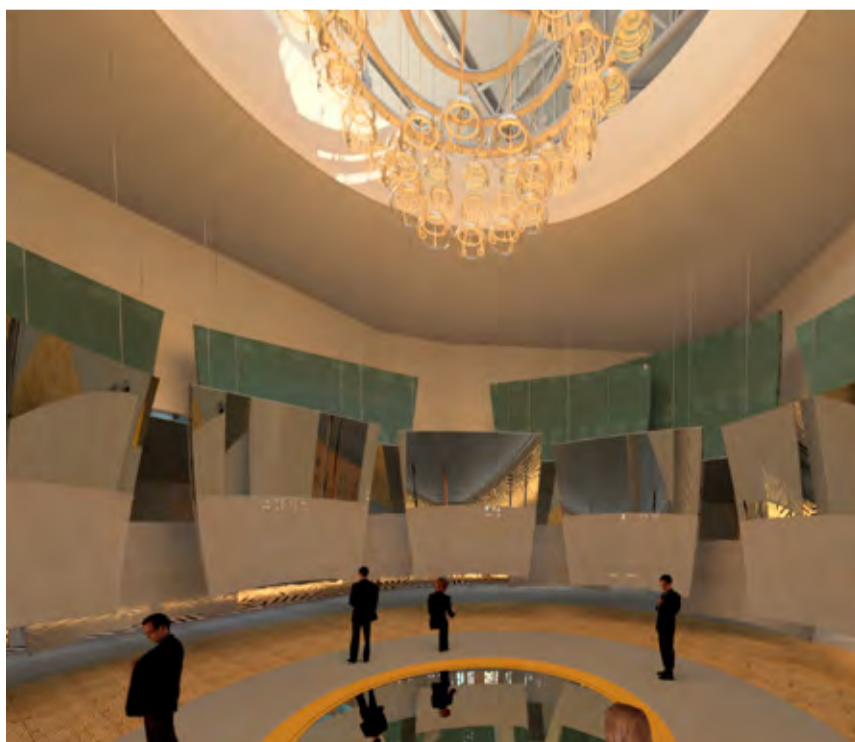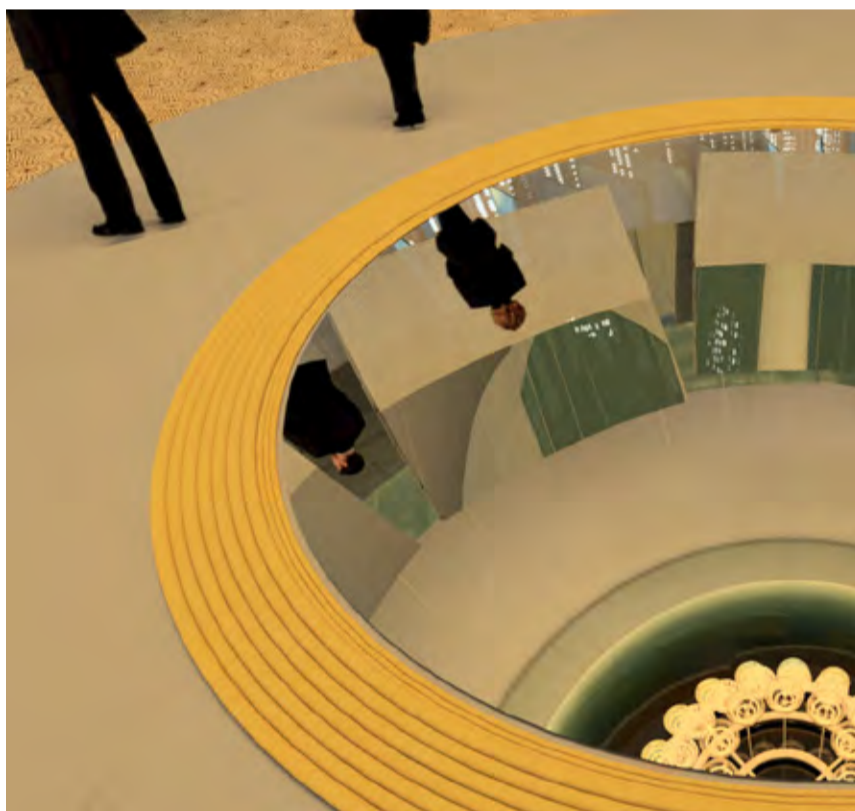
Figure 108: The Fish Eye Effect of the Convex Mirror

8.5.2. Stories like petals on a flower

Moving out from the well, the surrounding petals function as the 'Voices' in the landscape created by the *Narrative Walkway [2]*, and serve as a continuation of existing oral traditions. The bottom half of the lower petals function as a theatrical scrim, which when back lit becomes semi-transparent.

This transparency allows for the portraits of the people who live in rural towns and homelands throughout our country to be overlaid on the landscape they inhabit. Each character's story, struggles and concerns will be told in their own voice via a digital recording. A QR-Code that links to a translation of the narrative will be included next to each portrait. Through a digital web interface visitors will be able to translate these stories into there own home language on their cellphones.

The work of three prominent South African photographers has been selected as exemplars of the aesthetic and emotional qualities required for the petal portraits. Namely; *Jurgen Schadeberg, Cedric Nunn and Gideon Mendel.*

Figure 109: Portraits by Cedric Nunn
(Nunn 2009)

Figure 110: Heart of the Reflection well (Natural & Artifical)
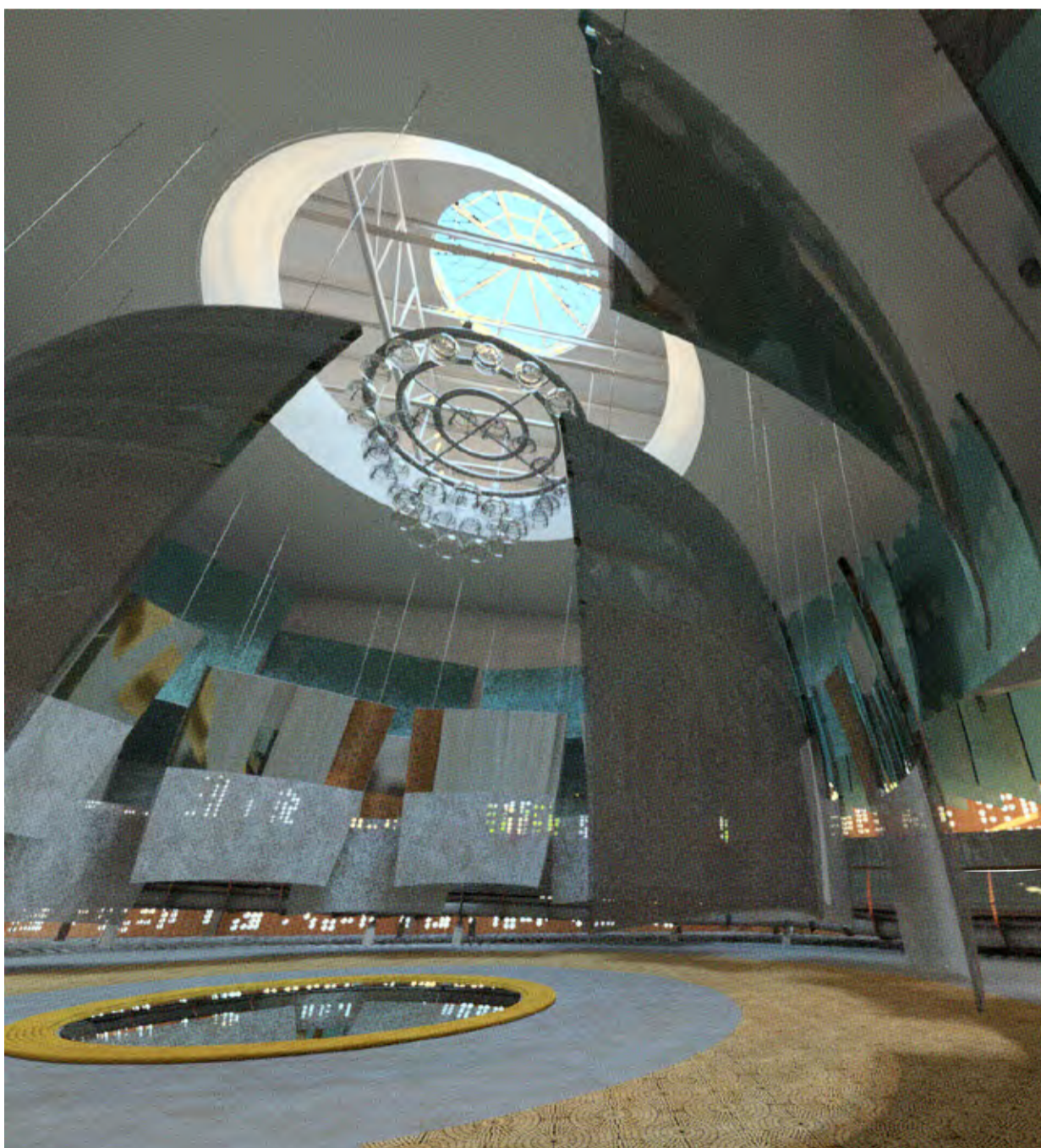
Figure 111: View into Reflection Well from End of Walkway - (Natural Lighting only).

8.6. TO LISTEN WITH OUR EARS

As an inversion of the sense of the sublime created within the *Reflection Well [3]*, the urban narrative told by the larger than life *Bobble Heads [4]*, speaks of the larger than life character of South Africans. Character traits exemplified by indicators 5 & 7 of the *Alternative Nation Brand* proposed in c.f. 3.1.4.

While the face of each character will act as a caricature of their lives with a very tactile surface finish, inside the 4-D experience including visual, auditory and gustatory components will tell the story of a day-in-the-life of the person/s.

The glass facade in front of the vertical solar fins is finished with a high reflective silver window privacy film to prevent too much of the exhibit being visible from outside, while still allowing natural light in. The film will be lit from the outside within the transition zone during the evening to partially obscure the interior.

5 *AFRO - (Insert Descriptor)*

Allow for the *vagaries* of our culture _
Breaking from clear distinctions

"Foxy brown black white (Yuppie) Afro - funckster"

"An (sharp looking) Irish-Afrikaans catholic Marxist Leninist Zulu historian with a hex or two"

Our civil Religions might out number our spiritual ones

7 *STRONG EMOTIONS*
We are not shy, reserved people but
we have manners, pride & ancestors!

"Soft underbelly and a biting sense of humour!"

[Hard, sharp, smart, strong, vibrant, violent, noisy, rough, aggressive, wild, lawless, ferocious, powerful, forceful, self-debasing, make-do]
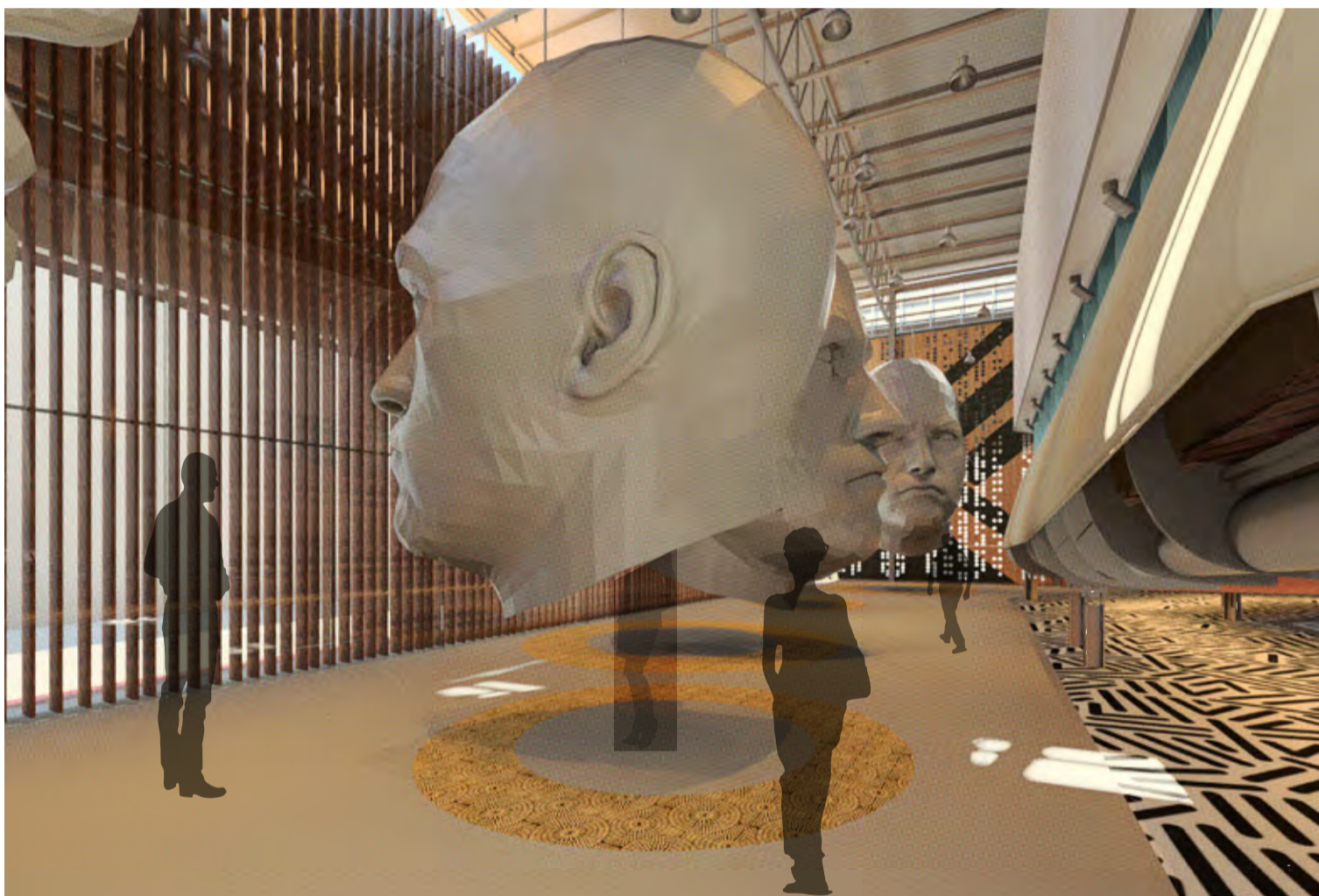
Figure 112: Bobble heads (Day)
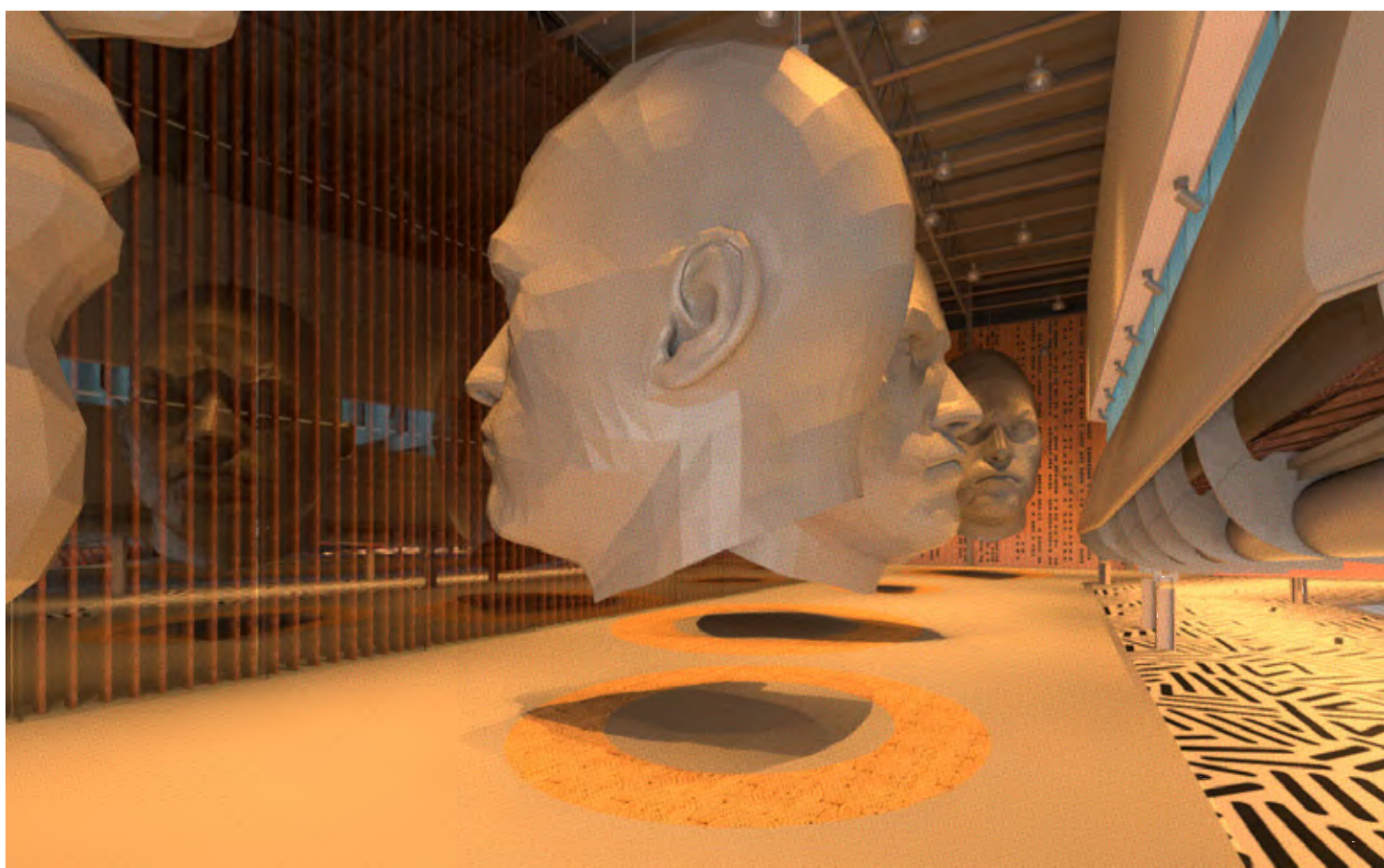
1

2

3
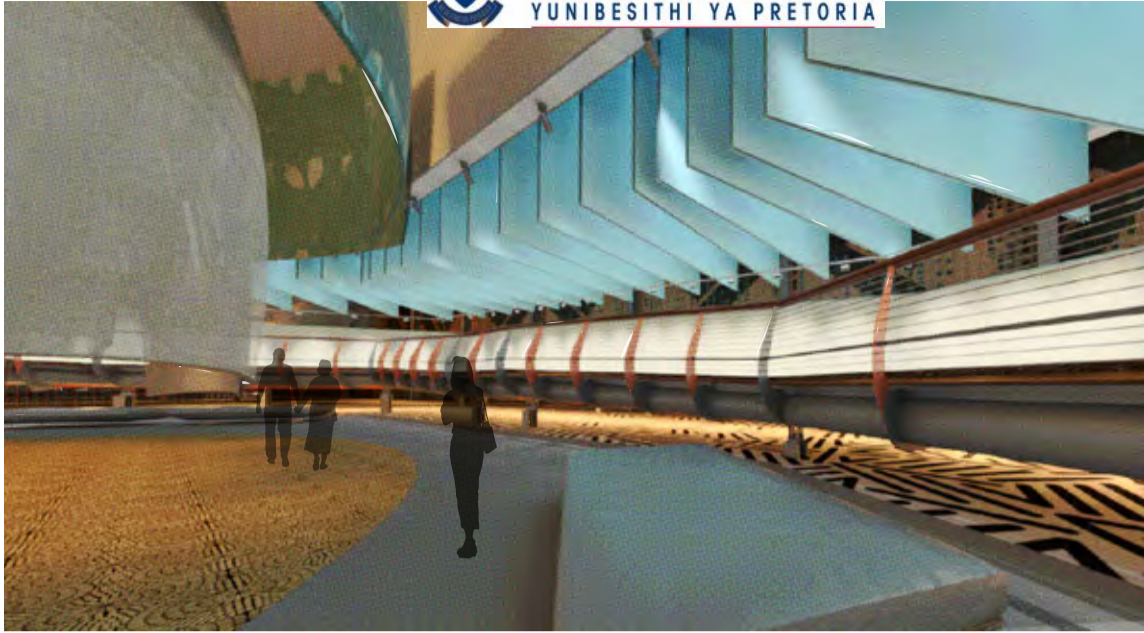
Figure 114:
Reflection Well sidelines
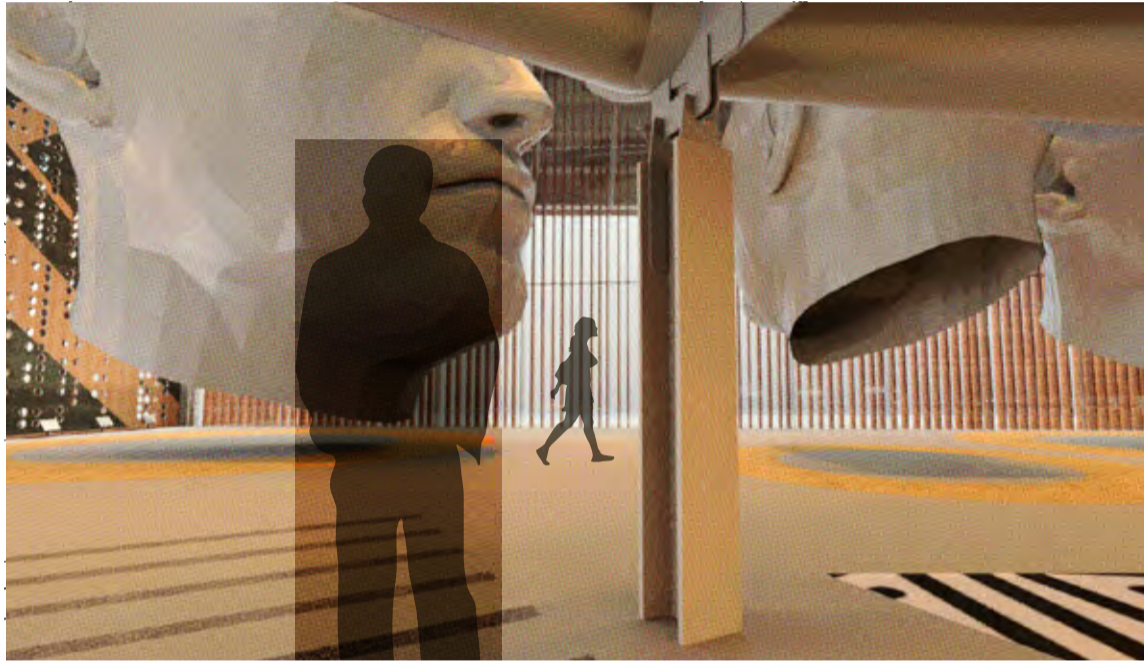
Figure 115:
View to Bobble Heads
from under Walkway

Figure 116:
View back from Exit

Figure 117:
EXIT _ Western Elevation

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8.7. DIPLOMATIC ZONE

In addition to the exhibition component, the South African pavilion also features a dedicated Diplomatic Zone to be used to host meeting, events, workshops and functions. Such events will relate to Public Forums, Interactive Projects and Cultural events, in addition to traditional diplomatic functions scheduled throughout the six month duration of the *Expo 2020*.

8.8. SECTIONS

The spatial resolution and details of the four exhibition zones, ;Wall Panels [1], the Narrative Walkway [2], the Reflection Well [3] and the Bobble Heads [4], as well as the Diplomatic Zone can be seen in the sections in Figures 119-120.

Diplomatic Zone _ View from Entrance
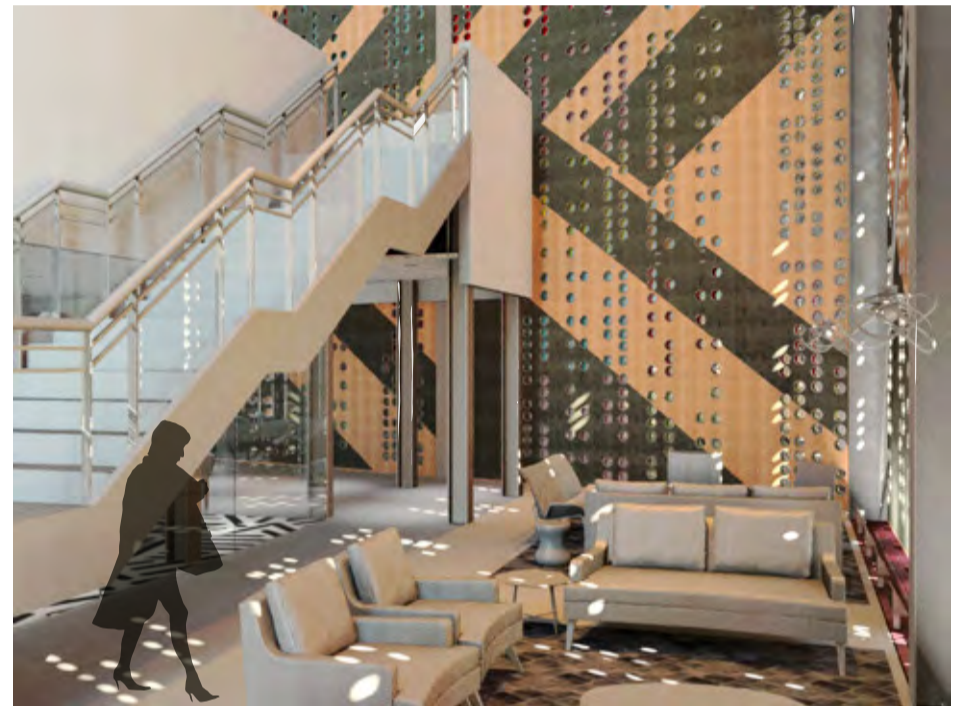
Diplomatic Zone _ Visitors Lounge
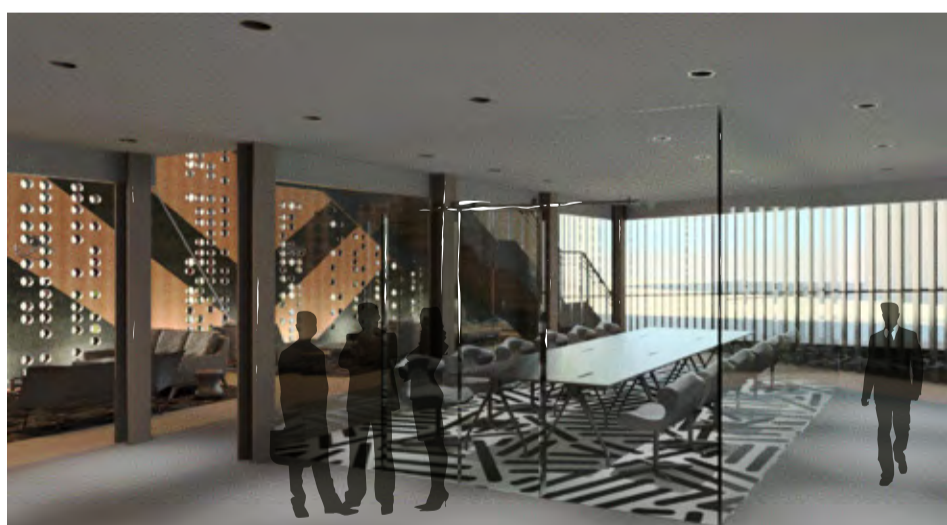
Diplomatic Zone _ Meeting Room
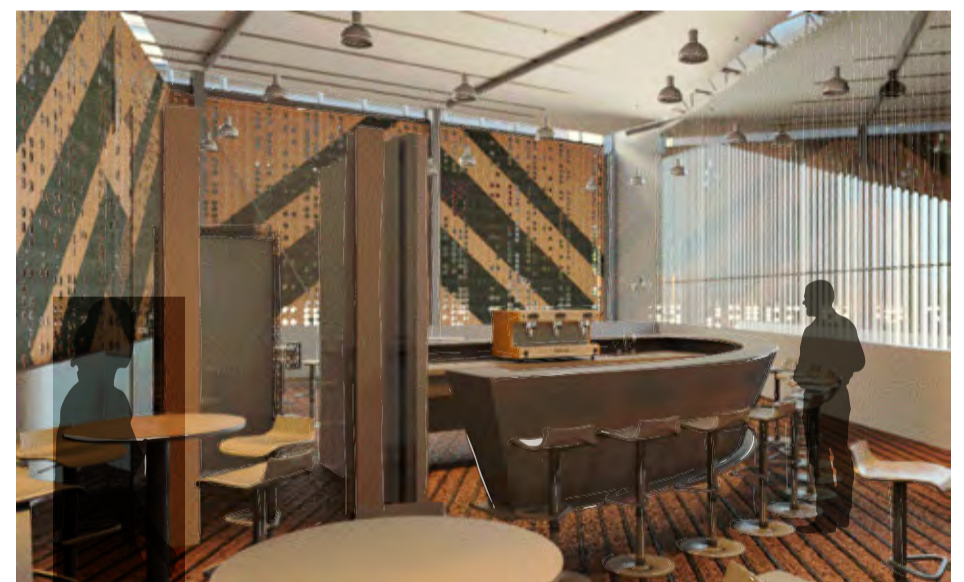
Diplomatic Zone _ Function Room bar

Figure 118: Diplomatic Zone
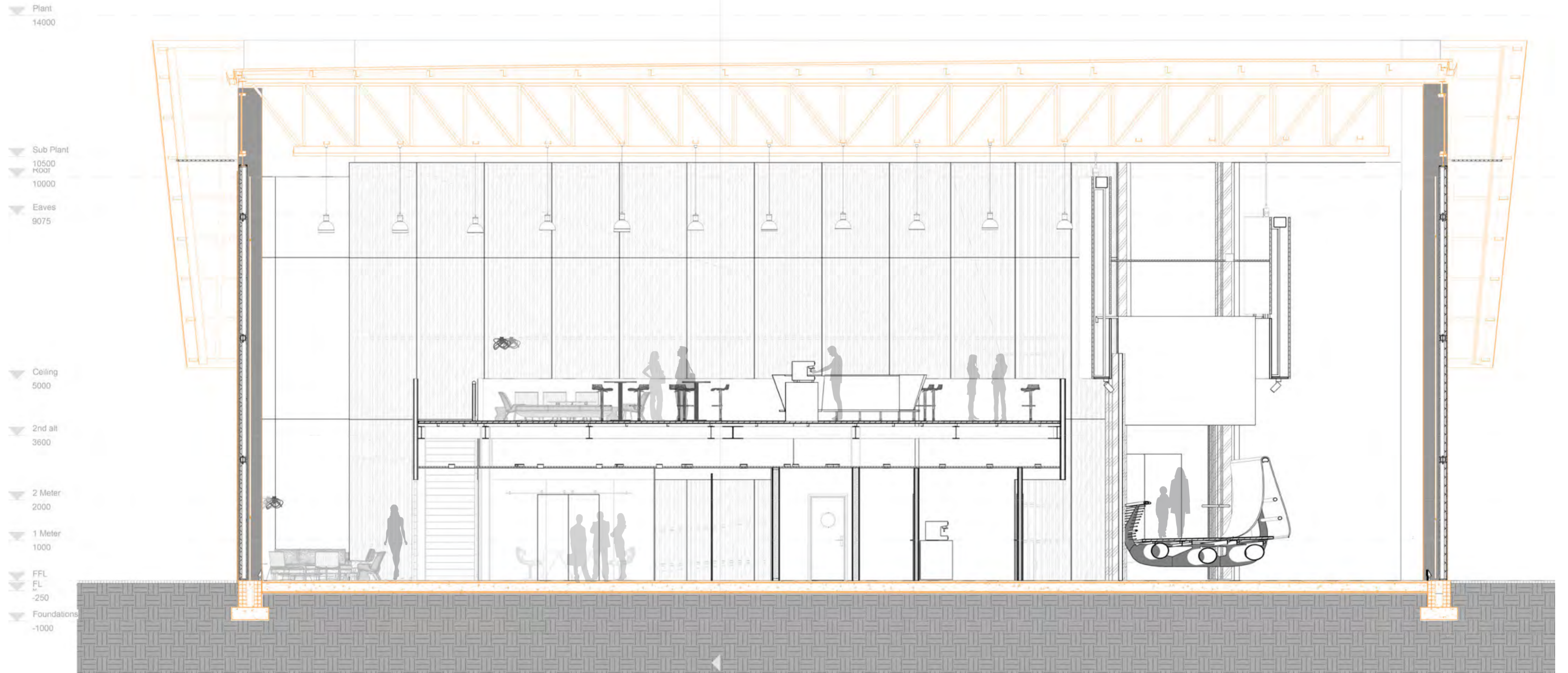
Figure 119: Diplomatic Section - Not to Scale

Plant
14000

Sub Plant
10500
Roof
10000

Eaves
9075

Ceiling
5000

2nd alt
3600

2 Meter
2000

1 Meter
1000

FFL
FL
-250

Foundations
-1000

8.9. CONCLUSION

Despite the chapter being divided into several separate sections, a common thread which spoke of the multiplicitous character of our nation can clearly be drawn through each section. This thread wove both the narrative of our Collective National Identity and the Key tenets of the Alternative Nation Brand into the design of the pavilion.

Most notably, the importance of maintaining a sense of connection between the different zones, while preserving the integrity of each of the four zone's individual experiences, was highlighted.

This as a spatial tactic speaks most clearly of; "*We Are Not Only*". We are not only of the land or the city, and we understand that Ubuntu means "I am because We Are".

The second half of the brand descriptor; "*& we have strong emotions*", was brought to life throughout the pavilion via the contrasts in texture, material and finish.

Figure 120: Four Zones Section - Not to Scale
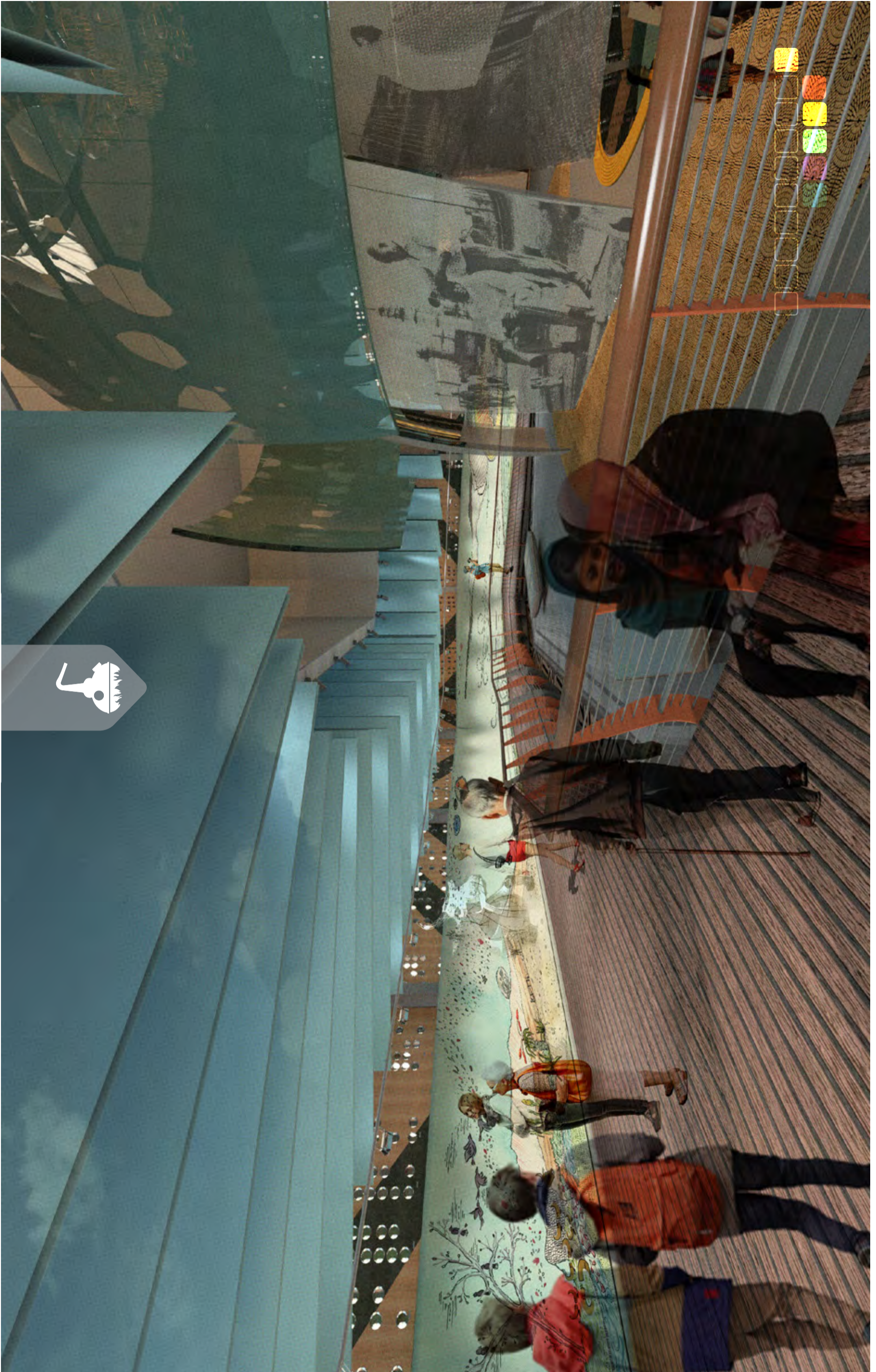
Figure 121: Narrative Walkway Render 1
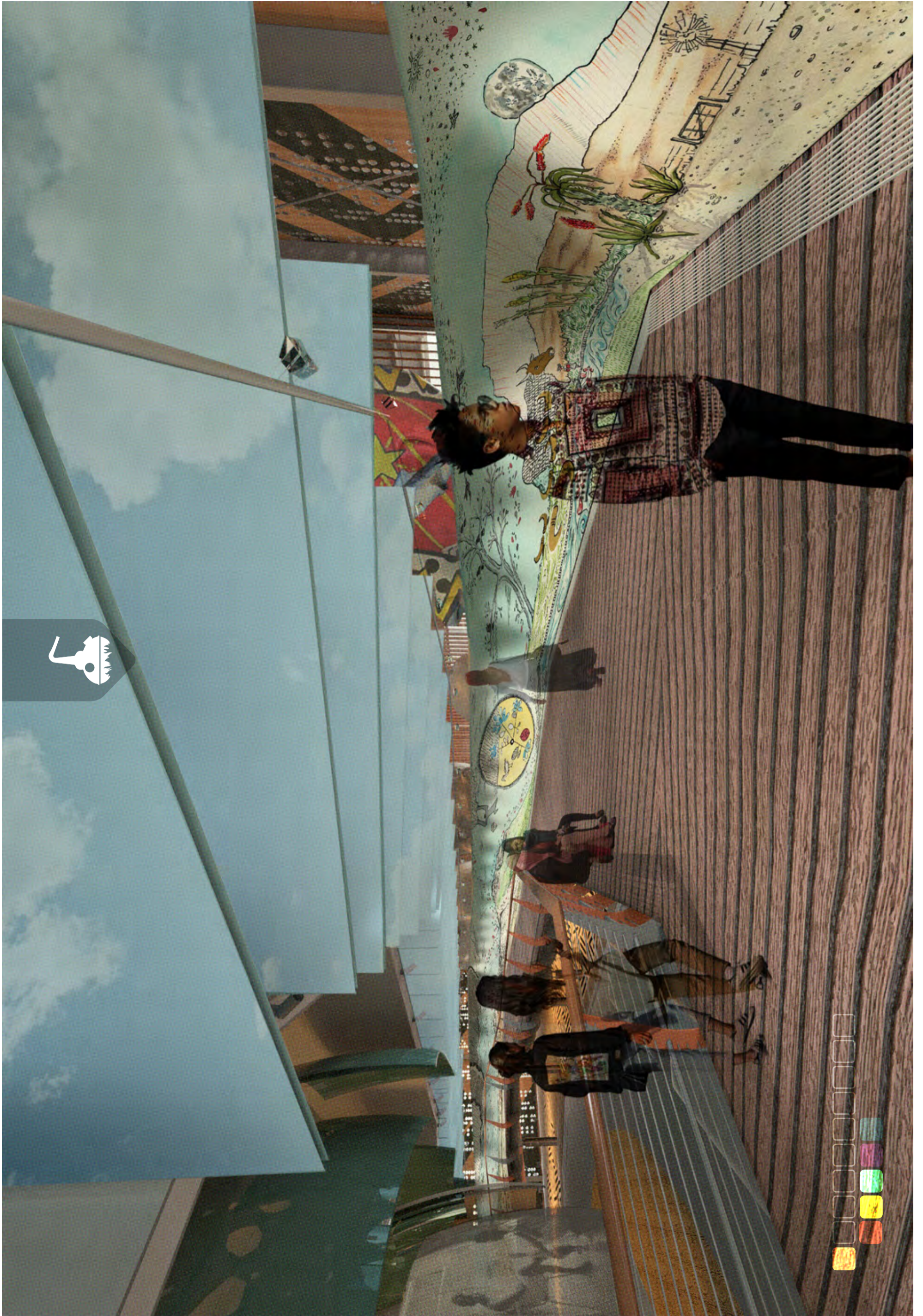
Figure 122: Narrative Walkway Render 2

Figure 123: Reflection Well Render
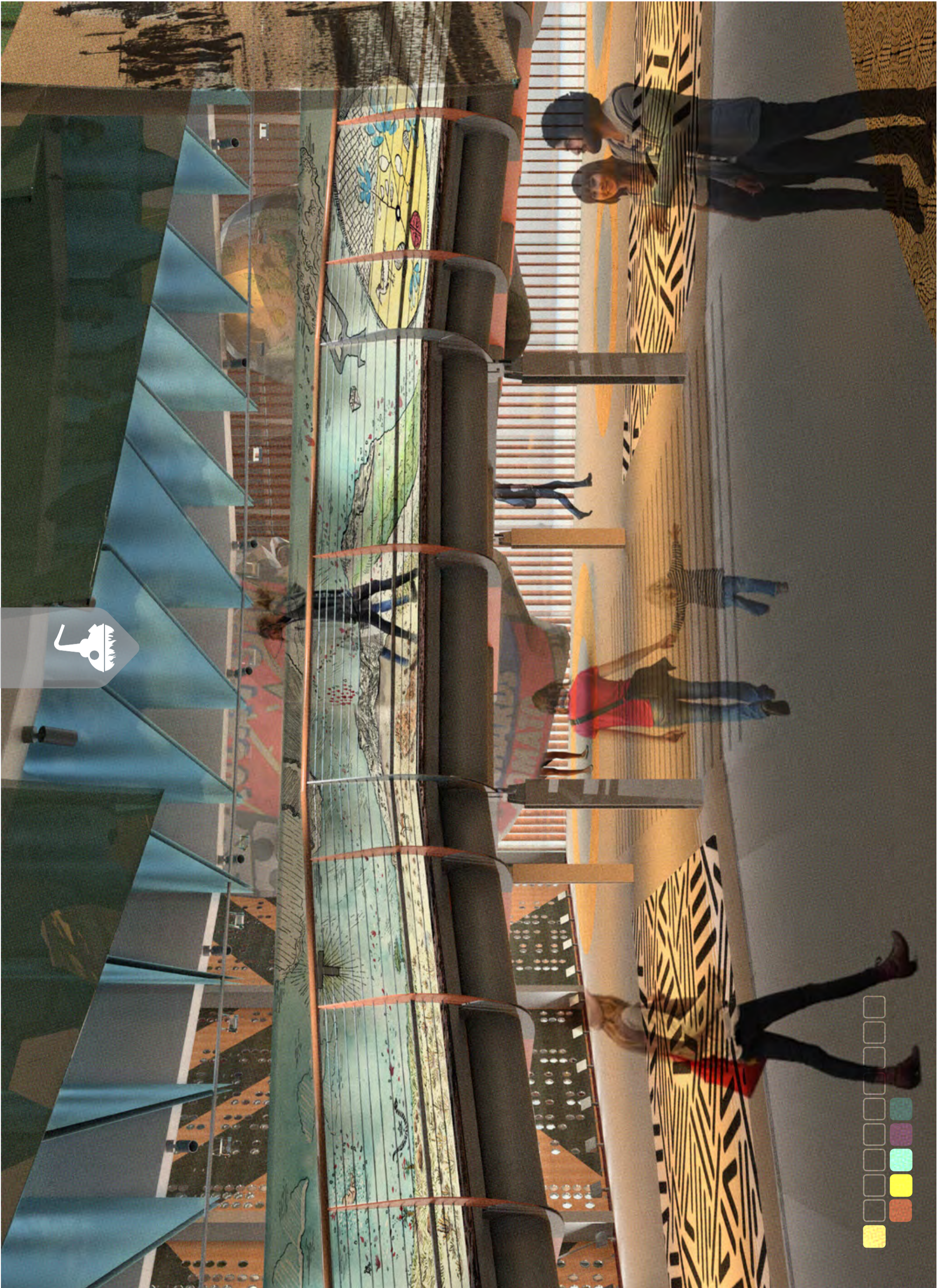
Figure 124: View from Reflection Well Render
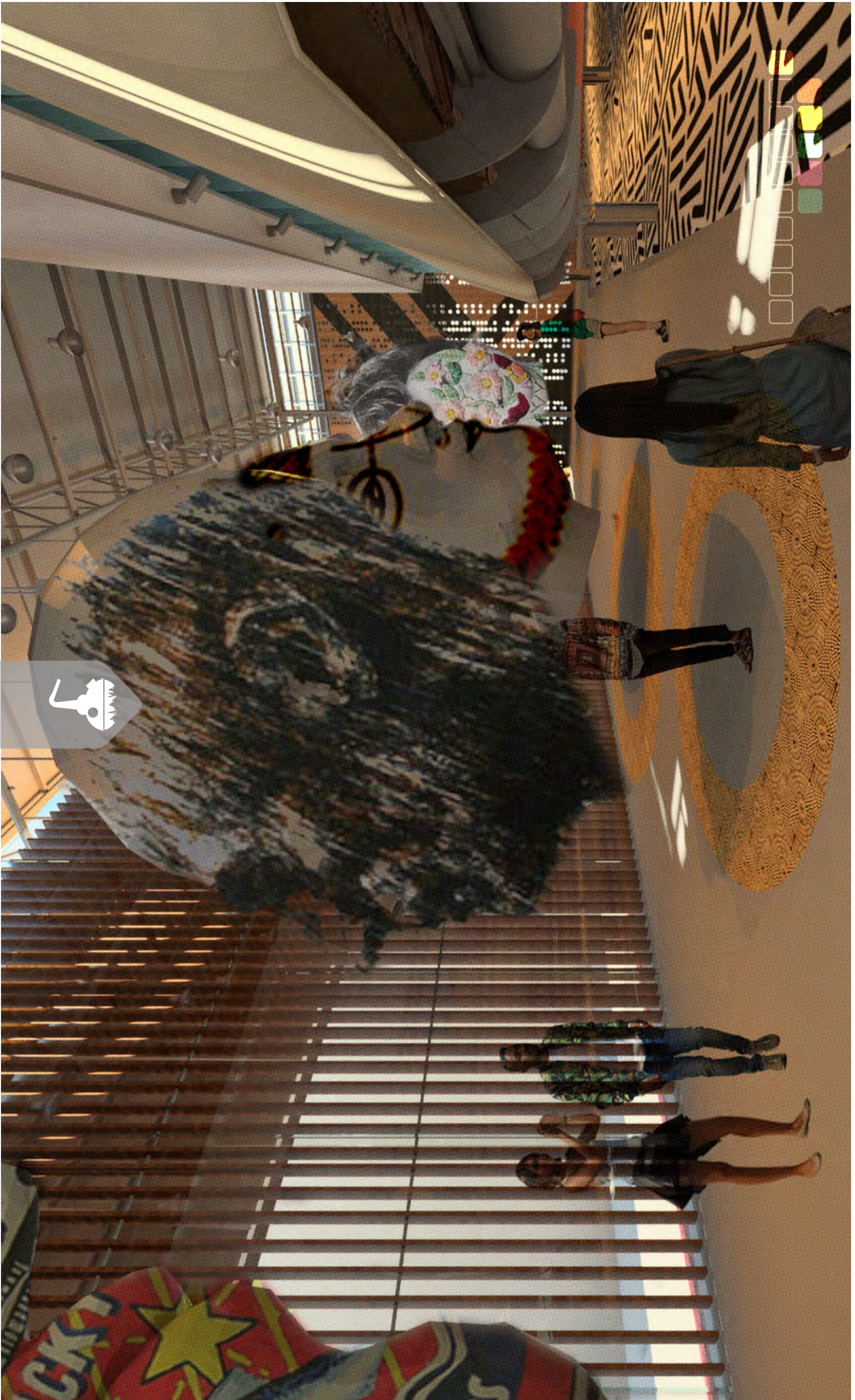
Figure 125: Bobble Head Render

The Design Discourse chapter identified two essential design tactics that emerged through the conceptual process and discussion that forms the basis for the technical resolution of the pavilion. Namely, the need to maintain a sense of connection between the different zones, while preserving the integrity of each of the four zone's individual experiences, and the use of contrasting materials and finishes. Combined, these two tactics express the brand essence of *"We Are Not Only & We have strong emotions"*.

The technical resolution has been divided into two section. The first section deals with design elements and specification pertaining to the pavilion as a whole, while the second section presents detailed technical resolutions, follows the approach of the Design Discourse chapter by handling each of the four experiential zones separately.

The resulting details will be discussed through an examination of the floor plans, elevations, sections perspectives, and assembly drawings, (Figures 122 - 139).

9. TECHNICAL RESOLUTION

Both the development of the conceptual narrative as well as the form of the pavilion's interior needed to symbolically and actually engage in, or facilitate the renegotiation of our national identity and the coming together of our separate pasts.

The Technical Resolution chapter deals with the form of the pavilion's interior and the physical manifestations of the conceptual narrative.

9.1. FLOOR FINISHES PLAN

As discussed previously in the Design Discourse, the pavilion's floor plane is an integral part of the design's acoustic strategy. A soft and diffusive but hard wearing floor finish has been selected as part of a noise reduction rather than acoustic isolation approach. In addition to the technical specification of this finish which is applied across the pavilion, the details of changes in floor finishes that are used to highlight the focal points of each zone will be discussed, (Figure 122).

The Tactility Factory technical precedent is specifically selected for the technical resolution of the tactile wayfinding zones below the Petals of the *Reflection Well [3]* and the *Bobble heads [3]*.
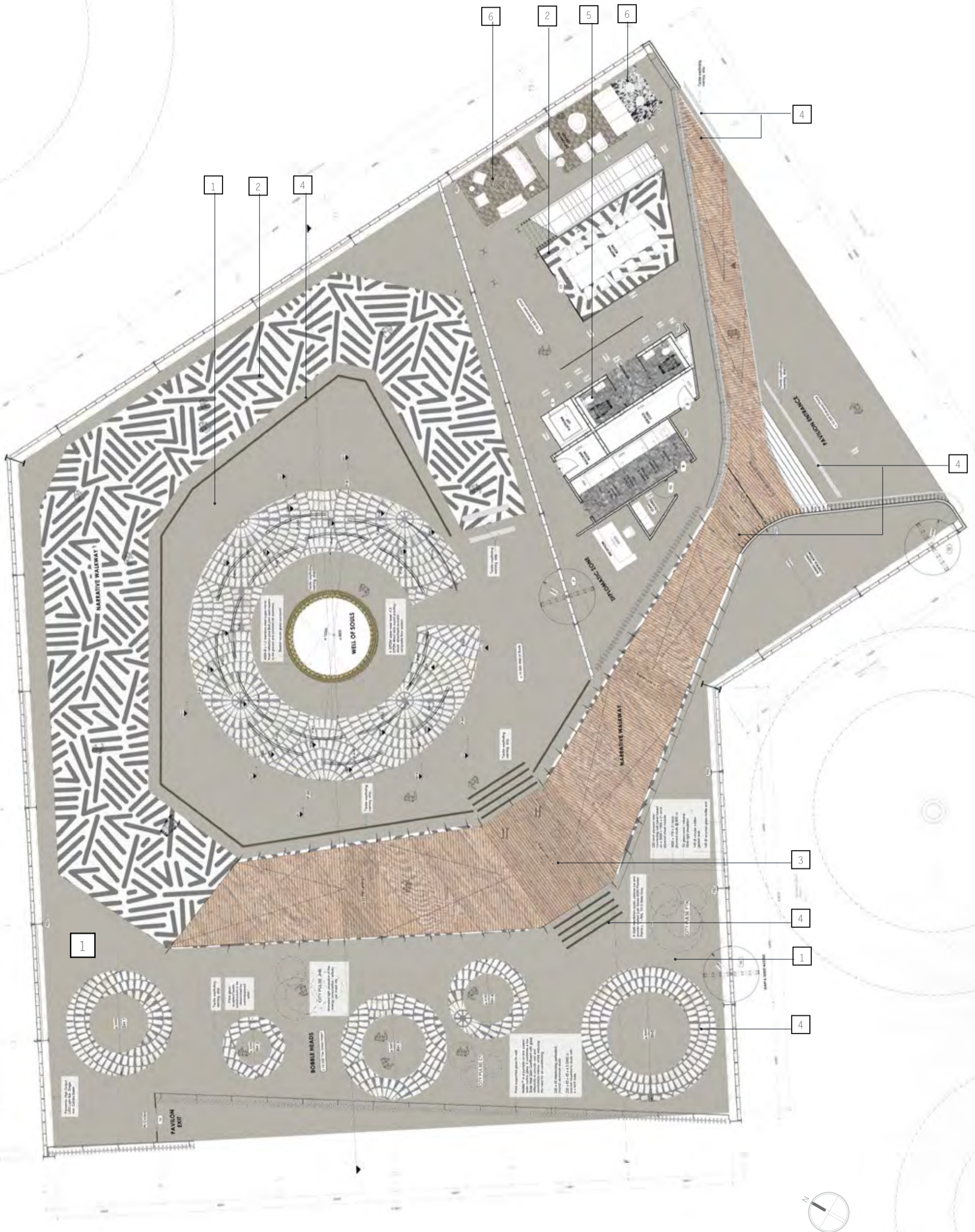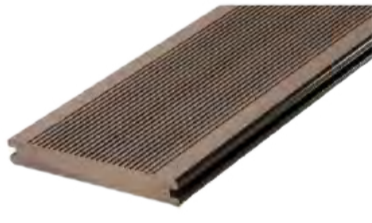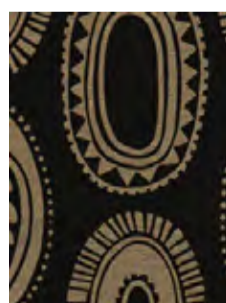
Figure 126: Floor Finishes Plan - Not to Scale

9.1.1. Floor Finishes Schedule

Table 2: Floor Finishes Schedule

General Floor Finish + Diplomatic Zone [1]

Substrate: FFL Screed 4 EPDM upper wear layer, 4.5 EPDM direct stick sound proofing / shock-absorbent acoustic composite floor system (Melos)

Finish: Special Colours [Slate Grey + Light Grey + Beige + Eggshell]

Decal Beneath Walkway + Diplomatic Meeting Room [2]

Substrate: 4 EPDM upper wear layer, 4.5 EPDM direct stick sound proofing / shock-absorbent acoustic composite floor system

Finish: Melos Qualipur 7200, polyurethane two-component solvent-based line paint: Grey

Walkway - Slope + Diplomatic First Floor [3]

Aruna

Recycled plastic composite decking

Finish: Eva-tech : Summit Decking Profile -Aruna

Walkway - Landings

Xavia

Recycled plastic composite decking

Finish: Eva-tech : Classic Decking Profile -Xava

Tactile Wayfinding [4]

Substrate: FFL Screed

Finish:15 concrete skin - Linen - Concrete . Fabrics by Design Team + Aluminium formable edge trim.

Warning Strips   *Reflection Well*   *Bobble Heads*

Diplomatic Restrooms & Service Kitchen [5]

Substrate: 300 x 600 x 8mm Anti-Slip, Porcelain Preto Tiles

Finish: Black matt riven, anti-slip surface.

Diplomatic Seating [6]

Substrate: 4 EPDM upper wear layer, 4.5 EPDM direct stick sound proofing / shock - absorbent acoustic composite floor system

Finish: Rebtex Sisal Flooring - Heavy Boucle

Substrate: 4 EPDM upper wear layer, 4.5 EPDM direct stick sound proofing / shock - adsorbent acoustic composite floor system

Finish: Rebtex Sea Grass Flooring

Substrate: 4 EPDM upper wear layer, 4.5 EPDM direct stick sound proofing / shock - absorbent acoustic composite floor system

Finish: Nguni Hide

Eco Audit

FSC   CCLA
CLIMATE CHANGE LEADERSHIP AWARDS

GREEN BUILDING COUNCIL SA
MEMBER ORGANISATION

EPMS FLOORING:
Fulfils Austrian ISS Guideline

Composite Decking
Climate change leadership awards
Member of the Green Building Council
ISO 9001 certification

NATURAL FIBRES:
100% biodegradable. Its natural fibres are processed in an ecologically-sound manner and are of free of pollutants.

Renewable Resource   Downcycle   Recyclable   Biodegradable   Natural Material

INFUSED CONCRETE®

4
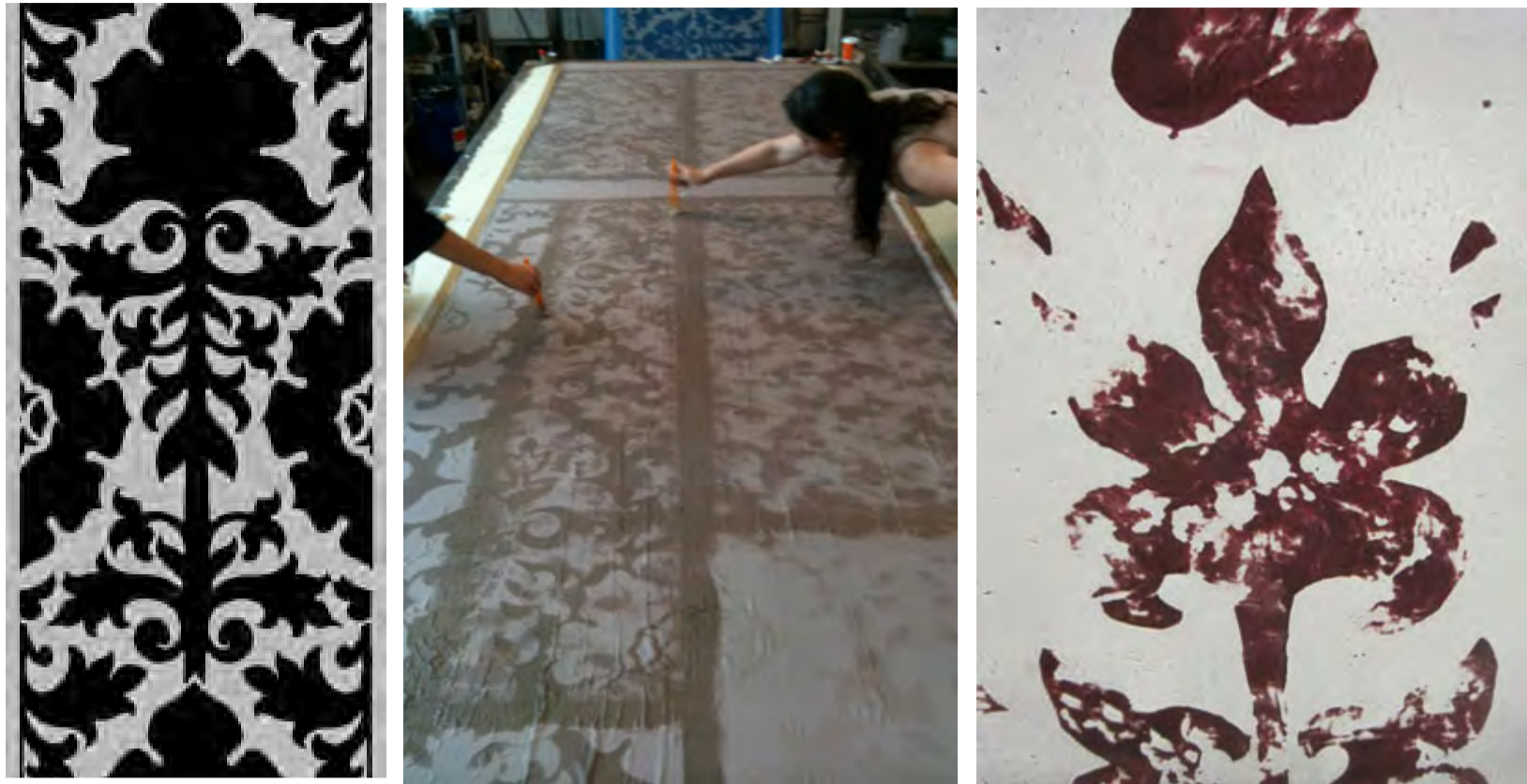
| [1] Decorative form-work tile | [2] Embedding in progress | [3] End result |

Figure 127: Making Infused Concrete

Tactility Factory (TF) creates bespoke concrete skins that permanently embed textiles into the surface of concrete. The technique used is a combination of silk-screening, woodblock printing and relief casting. The process involves filling the recesses of the form-work tile (section in white in Figure 123 - [1]) with the concrete and overlaying it with the selected fabric and fibre-glass reinforcement. The fabric and fibre-glass are then manually embedded into the concrete layer below, [2]. The end result is that the fabric is left exposed where-ever there is a raised section of the form-work, as can be seen when comparing image [1] and [3]. A concrete backing is then added to to finish the panel.

Quality, Durability and Maintenance.

TF skins are manufactured with a substrate layer of Glass Reinforced Concrete (GRC) that is high in tensile strength, therefore reducing the overall thickness and applied load on the building structure, (Tactility Factory 2010).

The surface of the concrete is treated with a stain resistant finish. The sealant contains organic solvents and is free of chlorinated hydrocarbons. The surface finish can be maintained regularly by light vacuum to remove surface dust. TF skins can be retreated with a cleat sealant at a frequency that depends on the occupancy of the space.

Textiles need to be specifically selected, design and tested to ensure they can survive in the alkaline environment of the concrete,(Tactility Factory 2010), (Figure 124).

TF skins when integrated into other pre-cast concrete elements offer the opportunity to expose the surface of the concrete mass for thermal mass whilst still maintaining a strong visual effect. They additionally have a low embodied energy as the concrete is sourced locally.

TF skins also offer a positive acoustic profile for users, according to the manufactures, (Tactility Factory 2010).
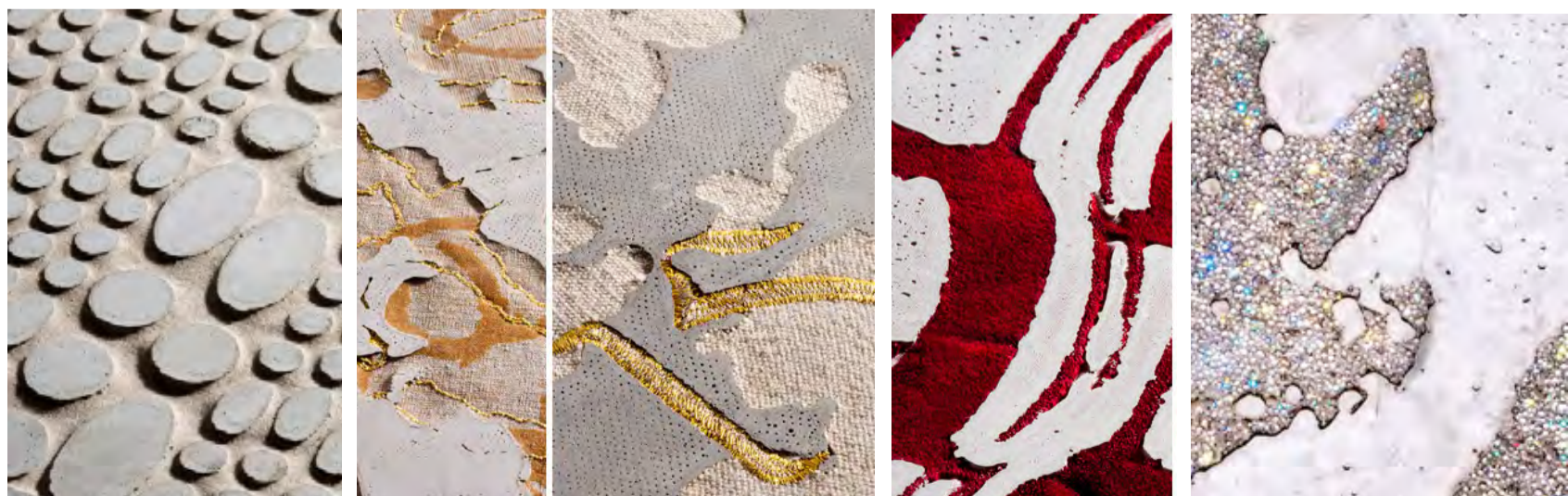
LINEN INFUSED
CONCRETE®

LINEN STITCHED INFUSED
CONCRETE®

VELVET INFUSED
CONCRETE®

BEADED CRYSTAL
INFUSED CONCRETE®

Figure 128: Type of Infused Concrete

9.2. ARTIFICIAL LIGHTING AND CEILING PLANS

Lighting Key:

1 Osram LIGHTIFY Flex RGBW with Osram LIGHTIFY Gateway for RGB colour control, 32.5m

2 LED Lighting SA High Bay Polycarbonate Dome LED fitting

3 LED Lighting SA Down Light Surface Mount Spot Tilt

4 LED Lighting SA Down Light Diffused

5 LED Lighting SA Down Light Surface Mounted Diffused Round

6 LED Lighting SA Down Light Surface Mounted Diffused Round

7 Haldane Martin - Fiela Arc Light / Heath Nash – Other Peoples Rubbish _ PLT LED Filament Type Tubular 6w 2200K

8 Custom Stamen Chandelier - PLT LED Filament Type Tubular 6w 2200K

9 Pandemic High Output LED Light Bar, Single row, Combo beam

10 LED Lighting SA LED linear rigid aluminum strip light

11 Low voltage tension wire system - Philips LED Spot 2 W GU10 cap 3000k

Eco Audit

LED Lighting technologies:
All artificial pavilion lighting supplied by LED lamps to reduce power consumption and heat gain.

Artificial lighting to be switched off during the day in zone with sufficient natural daylighting to reduce energy consumption of pavilion. (3-4 & Diplomatic FF).
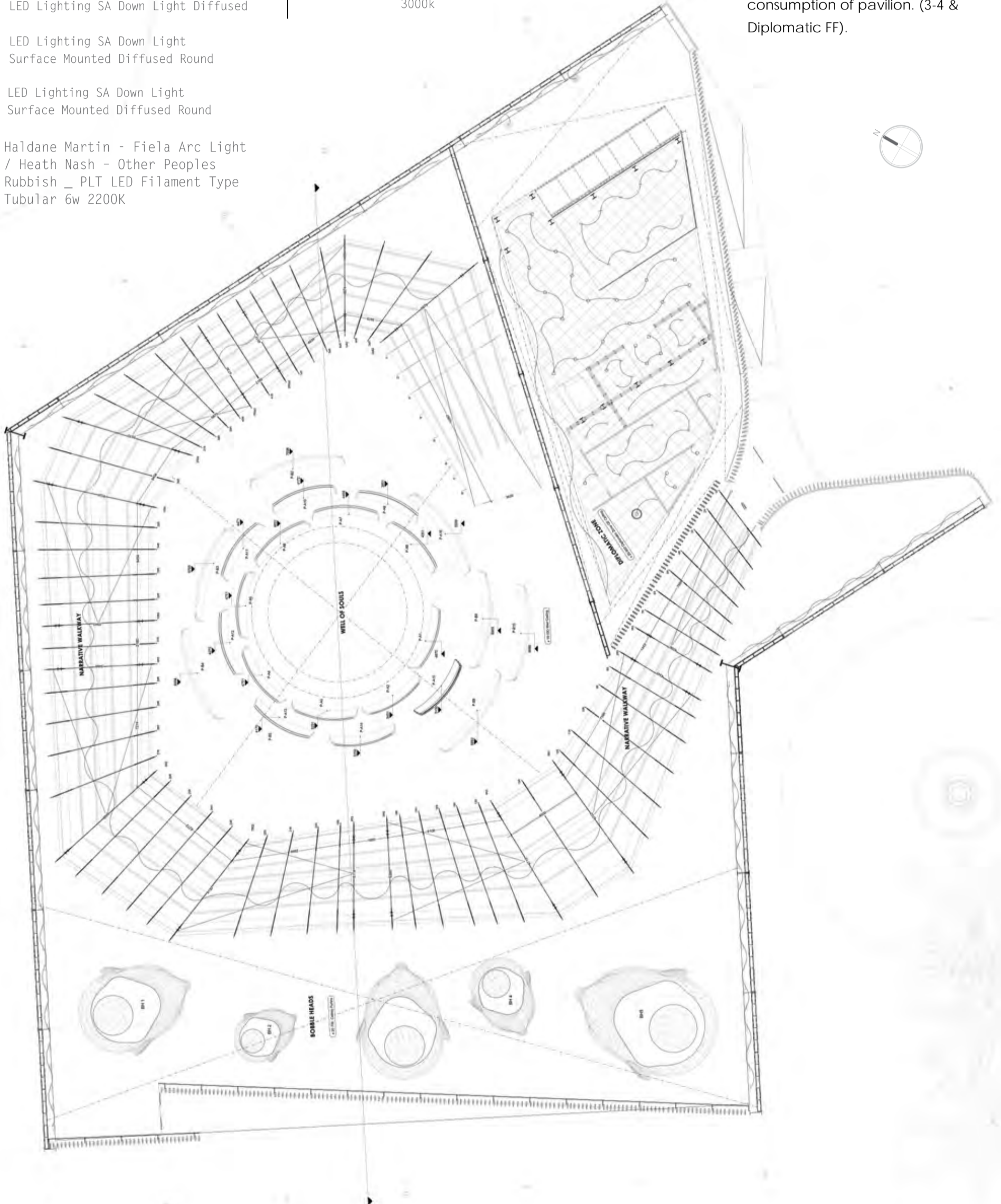

Figure 129: *Artificial Lighting and Ceiling* Plan GF _ Not to Scale

Ceiling Key:

50 mm extruded aluminum reflector light shelf

Existing soffit - 150 Insulated metal standing seam roof panel.

40 glass-wool acoustic panels

12.5 mm Plasterboard plastered flush and painted

12.5 mm flexible /curved lasterboard plastered flush and painted -

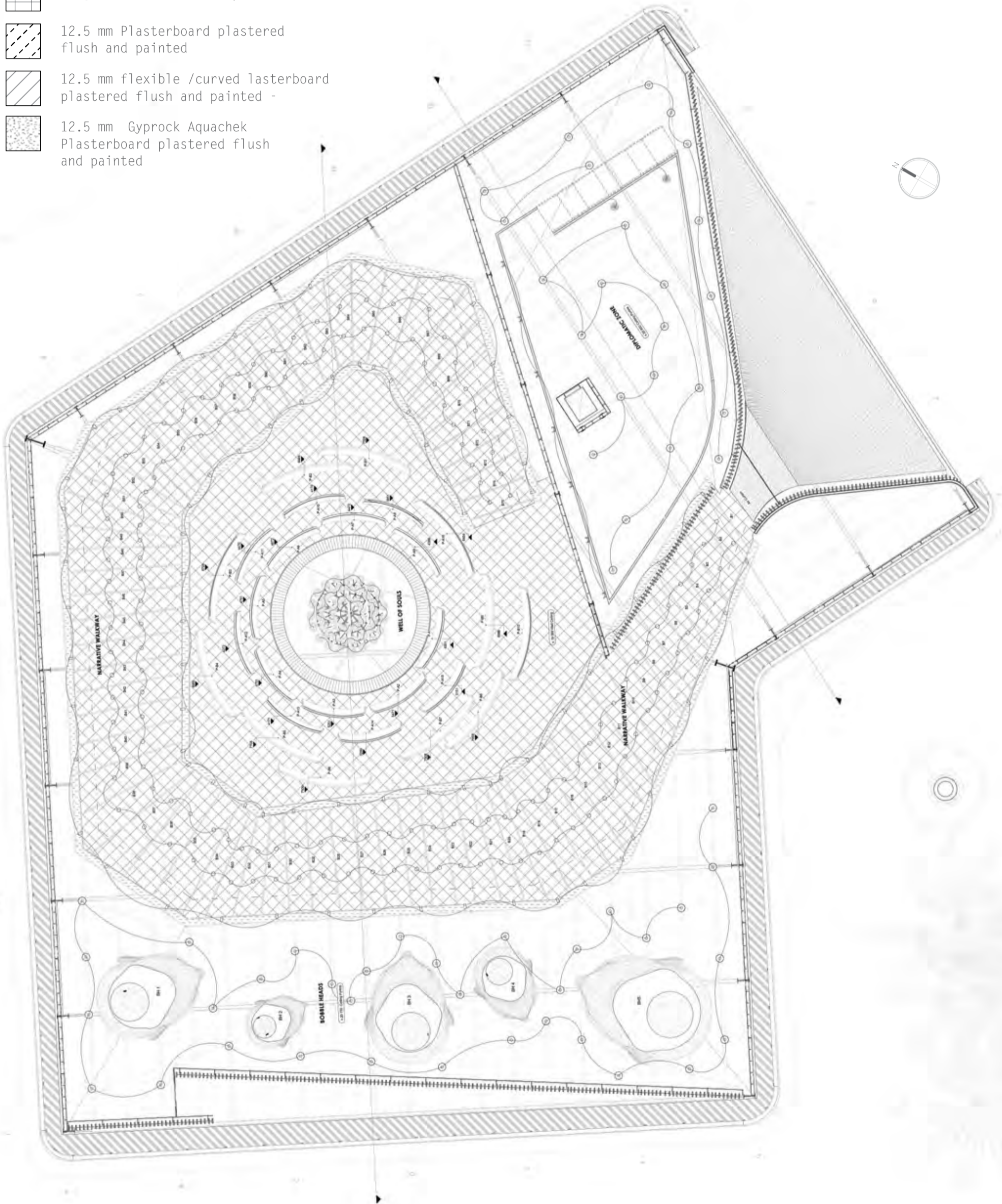12.5 mm Gyprock Aquachek Plasterboard plastered flush and painted

Figure 130: *Artificial Lighting and Ceiling* Plan FF _ Not to Scale

9.2.1. Lighting Specifications

Table 3: Lighting Specifications

	Luminaire spec.	Lamp spec.	Quantity (luminaire x lamp)	Luminous flux (lm/lamp)	Total load (W)	Total luminous flux (lm)	Efficacy (lm/W)	Dimmable?
1	Osram LIGHTIFY Flex RGBW with Osram LIGHTIFY Gateway for RGB colour control, 32.5m	Osram 9 W per meter 2700k to 6500k adjustable RGB via LIGHTIFY	32.5mm LED spacing 32500 / 32.5 = 1000 (32.5m)	14	0.3 x 1000 = 300	14 x 1000 = 14000	14000 / 300 = 46.7	Yes + LIGHTIFY
2	LED Lighting SA High Bay Polycarbonate Dome LED fitting	Osram S8 LED 4.6W 4000k	50 x 1 = 50	610	50 x 4.6 = 230	50 x 610 = 30500	30500 / 230 = 132.61	Yes
3	LED Lighting SA Down Light Surface Mount Spot Tilt	Cree CXA 18W 4000k	80 x 1 = 80	1200	80 x 18 = 1440	80 x 1200 = 96000	96000 / 1440 = 66.7	Yes
4	LED Lighting SA Down Light Diffused	Osram Duris E5 16W 4000k	146 x 1 = 146	1222	146 x 16 = 2336	166 x 1222 = 178412	178412 / 2336 = 76.38	Yes
5	LED Lighting SA Down Light Surface Mounted Diffused Round	Osram Duris E5 6W 4000k	25 x 1 = 25	480	25 x 6 = 150	25 x 480 =12000	12000 / 150 = 80	Yes
6	LED Lighting SA Down Light Surface Mounted Diffused Round	Osram Duris E5 11W 4000k	32 x 1 = 32	990	32 x 11 = 352	32 x 990 = 31680	31680 / 352 = 90	Yes
7	Haldane Martin - Fiela Arc Light (X4) Heath Nash – Other Peoples Rubbish (X1)	PLT LED Filament Type Tubular 6w 2200K	5 x 1 = 5	450	5 x 6 = 30	5 x 450 = 2250	2250 / 30 = 75	Yes
8	Custom Stamen Chandelier	PLT LED Filament Type Tubular 6w 2200K	47 x 1 = 47	450	47 x 6 = 282	47 x 450 = 21150	21150 / 282 = 75	Yes
9	Pandemic High Output LED Light Bar, Single row, Combo beam	Philips LED 7W with 4D PMMA Optics 6000k	12 x 119 = 1428	600	1428 x 7 = 9996	1428 x 600 = 856800	856800 / 9996 = 85.7	No
10	LED Lighting SA LED linear rigid aluminium strip light	Osram Duris E5 6.4W per meter 3000k	50mm LED spacing 97700 / 50 = 1954 (97.7m)	34	97.7 x 6.4 = 625,28	1954 x 34 = 66436	66436 / 625.28 = 106.25	Yes
11	Low voltage tension wire system	Philips LED Spot 2 W GU10 cap 3000k	98 x 1 = 98	130	98 x 2 = 196	98 x 130 = 12740	12740 / 196 = 65	Yes

1

2

3

4

5

6

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10

11

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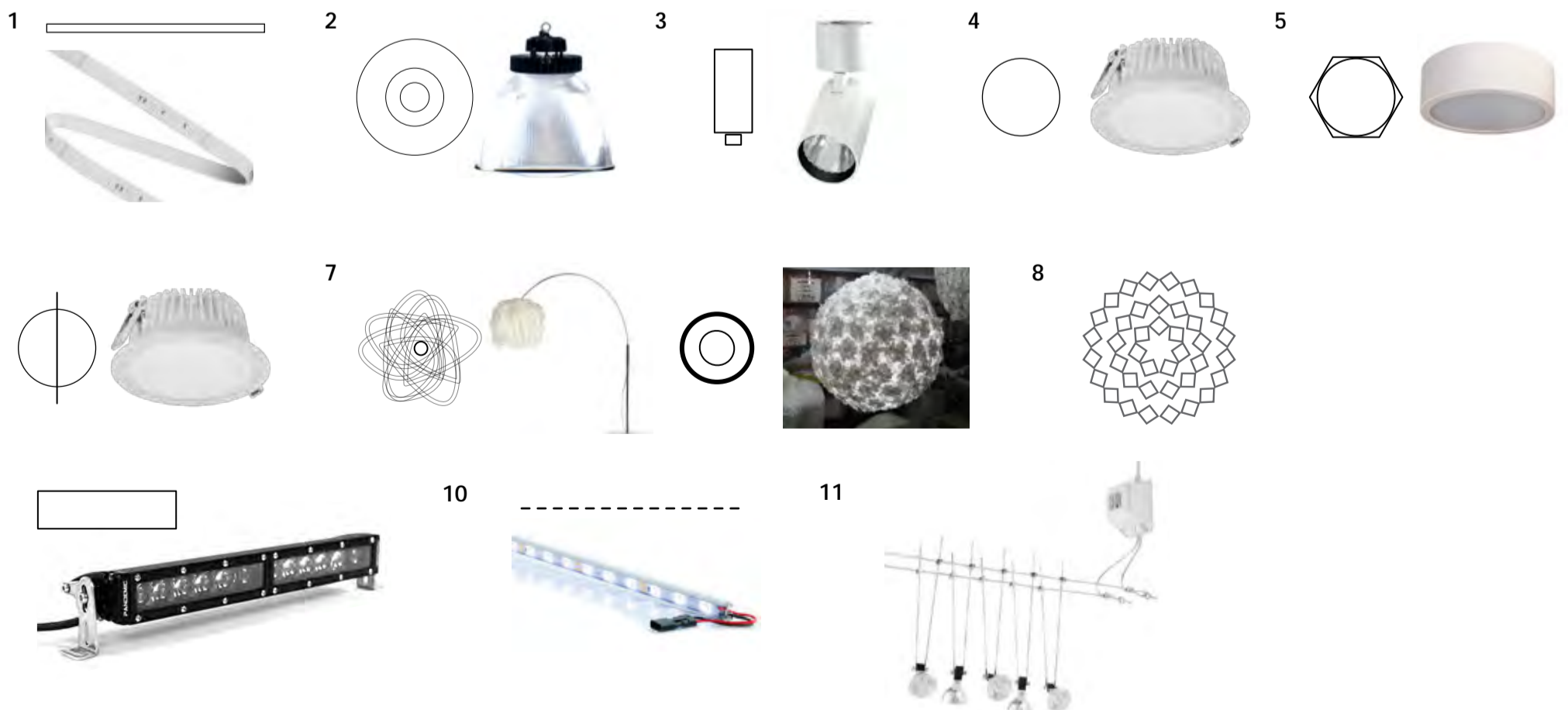
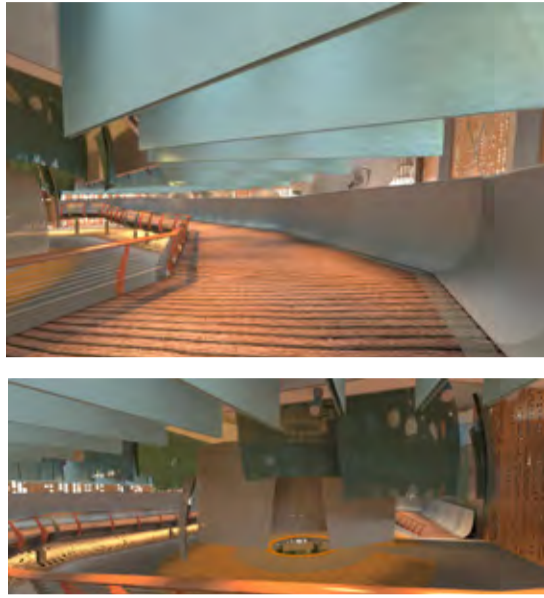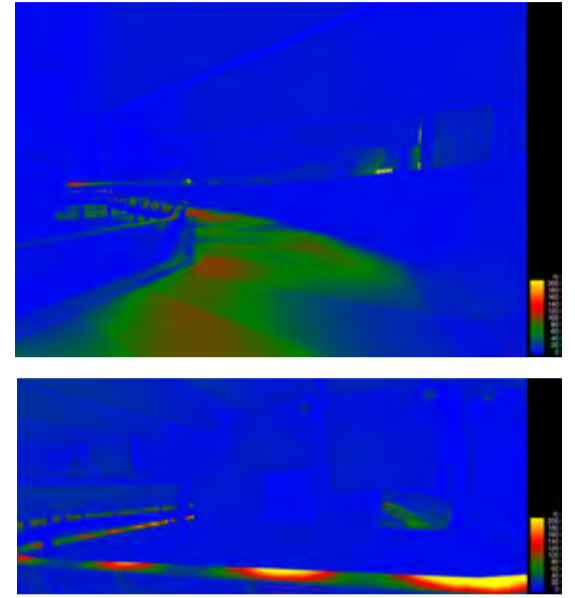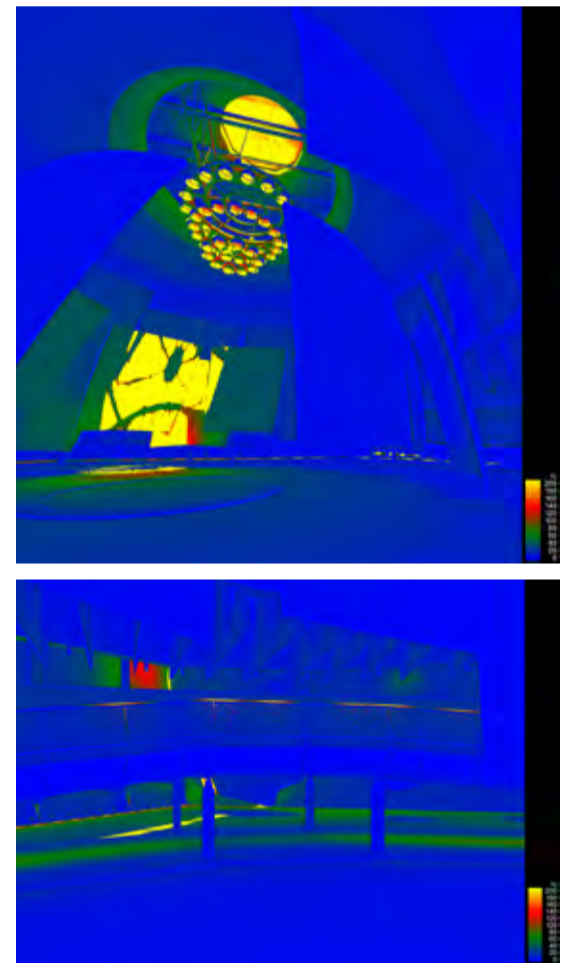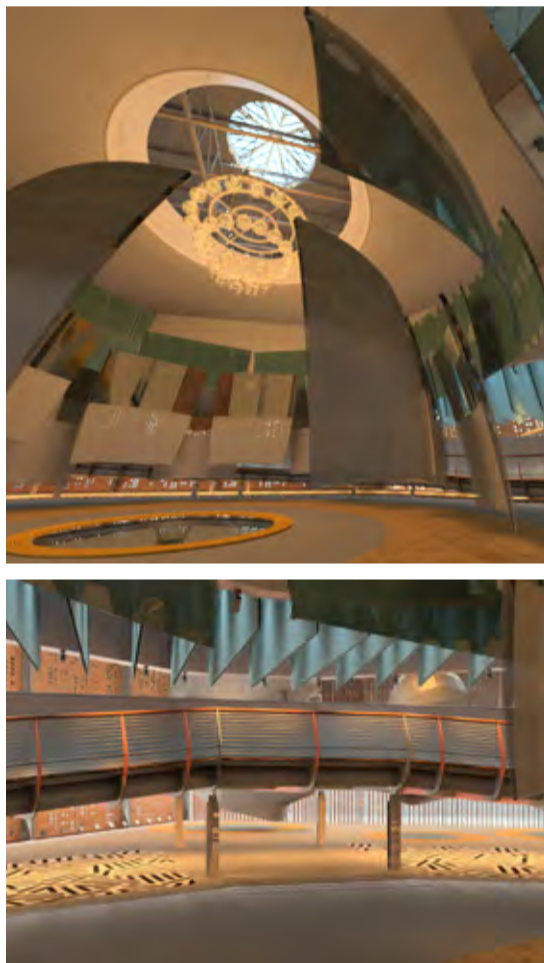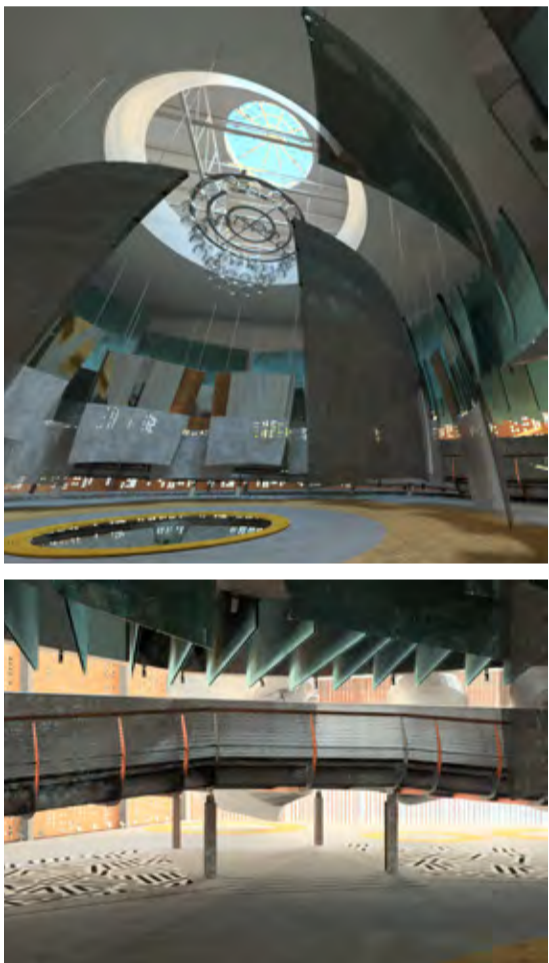## 9.2.2. Natural and artificial lighting comparison

Interior: Sun Only
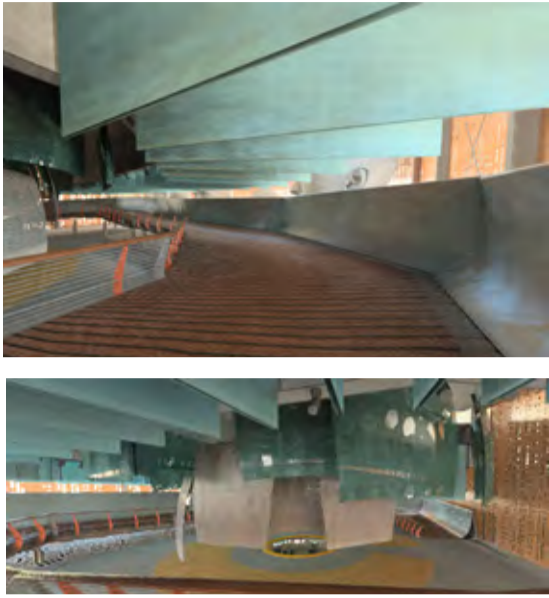
Interior: Sun & Artificial
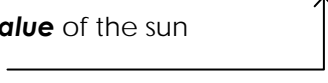
Interior: Luminance Study

Lamps used in tests replaced with LED equivalents to reduce heat gain from artificial lighting sources ⟶

Fibre-optic light tubes explored to replace skylight to reduce heat gain. Skylight favoured as the **Symbolic Value** of the sun path and circadian rhythm it follows (Figure 88), is a priority over the **Utilitarian Need** within Zone 3 c.f. 7.3.3 ⟶

Figure 131: Comparative Assessment of Natural and Artificial Lighting Strategies

Figure 132: Reflection Well - Solar Study 12:00 -19:00

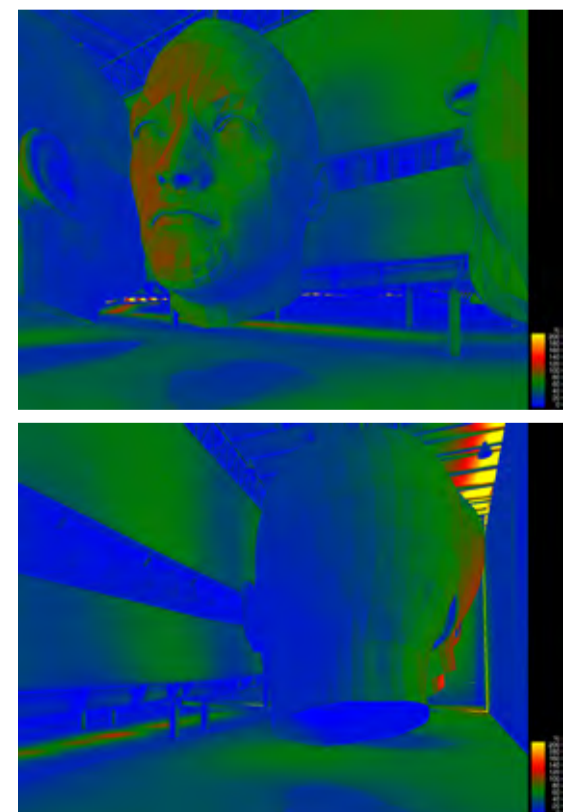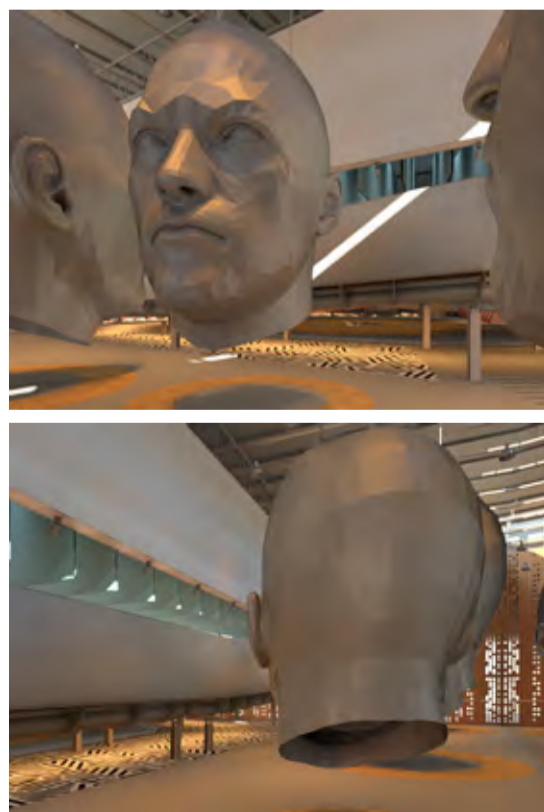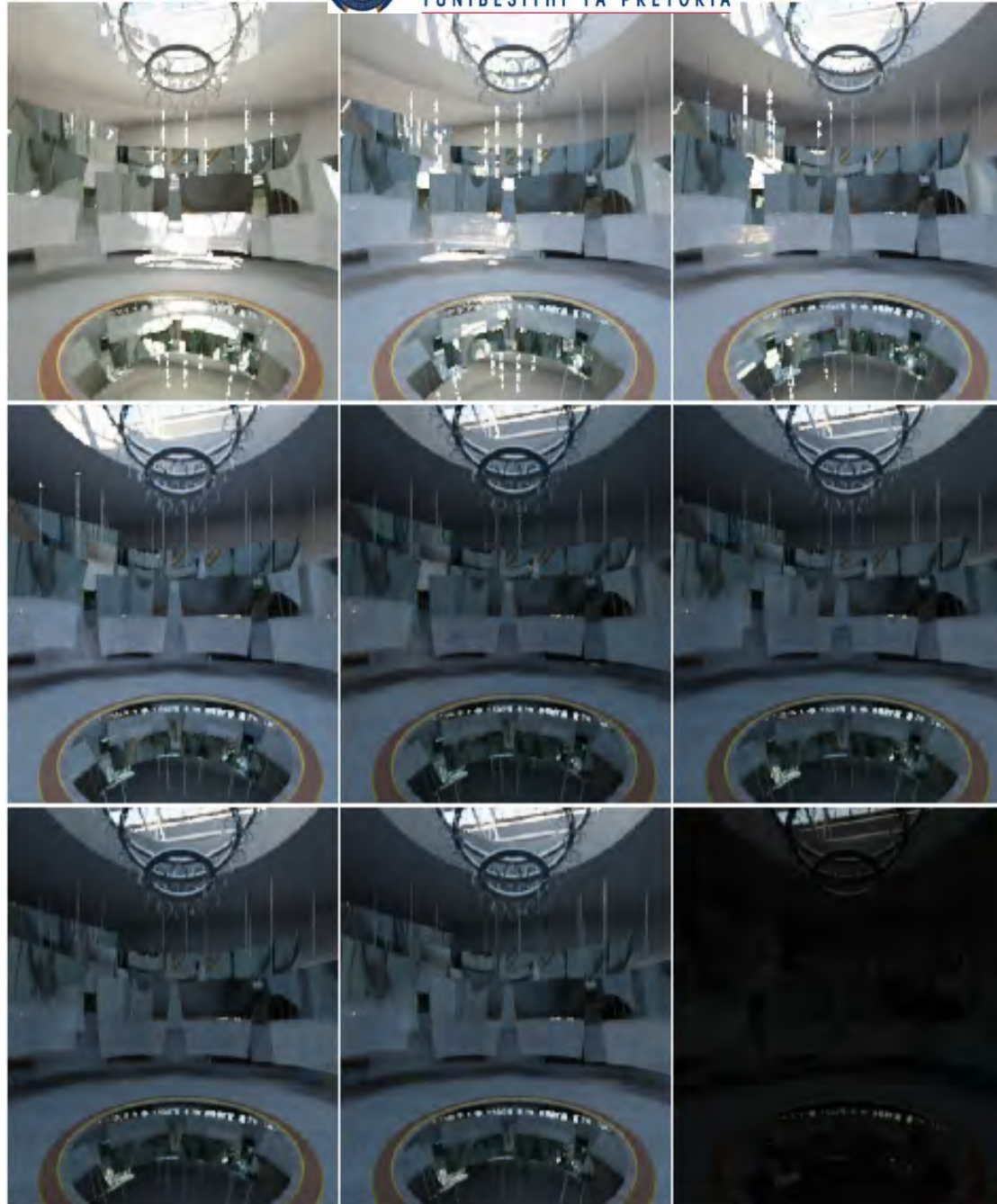Please Note: Earlier study - Mirrored surface on back upper petal removed
in final design. Mirrored surface remains on lower front petals

9.2.3. Approach to artificial lighting

A discrete approach was taken to the artificial lighting of the pavilion so as not to compete with the content on display. Consequently, minimalist luminaires have been selected and placed so as to be as invisible as possible.

With regards to the lighting of the individual zones, it is only necessary to light the *Wall Panels [1]* at night. These are lit from below by floor mounted spots along the periphery. The effect created is the inverse of the dot-matrix effect create by the sun during the day, (Figure 95), but on the outside not the inside of the pavilion. This reversal of spatial quality at night establishes the circadian rhythm that is reinforced by the *Reflection Well,* c.f 7.3.1. The illuminated pattern on the outside of the pavilion at night compliments the light displays on the shade panels that wrap the upper half of the pavilion.

A combination of side spots and down-lighters were used to create a dynamic illumination of the *Narrative Walkway [2].* The combination allows the walkway to simultaneously have both an even spread of lighting with minimal pooling to aid visually impaired and/or signing visitors, while avoiding being over - lit and flattened, (Figure 129).

Low voltage tension wire lighting systems are positioned directly above the mural to ensure that it is well lit so that visitors can appreciate the intricacy and detail. (Not visible on earlier renders)

Additionally, an LED strip is located just on the inside of the floor rail of the mural (Detail 2), to avoid it shining directly into visitor's eyes. This acts as a visual warning in addition to the tactile wayfinding mounted in the floor alongside it.

The decorative floor decal directly underneath the walkway acts as a divider between Zones 3 and 4 while still maintaining the sense of connection across the pavilion, c.f. 8.2.1. This intangible boundary is enhanced by the LED strip lights mounted on the underside of each of the walkway ribs. The strips shine downwards to make the decal a striking focal point between the two zones, (Figures 131 -132).

The *Reflection Well [3]* is lit by both natural light coming in from the skylight and artificial lighting from the Stamen Chandelier during the day. The changing dynamic and animation of the well created by the suns path throughout the day is visible in Figure 128. The combination of the two when seen from the walkway creates a dramatic pool which draws visitors to the centre, (Figure 130). The chandelier adds a warm overall tone to the well as a backdrop to the natural lighting effects.

In contrast, the outside ring of the well is not directly lit. This boundary space acts as the hallways and corridors in contemporary museums do, (Derne 2006:10). It is intended as a low intensity zone to balance out the stimulation levels within the pavilion and create a pause space for visitors. Seating is included in this area in corresponding locations to the seating on the walkway landings, (Figure 131).

The *Bobble Heads [4]* have been lit from above to mimic the sun rather than using floor mounted spots, (Figure 132). Faces lit from below can be read as sinister, and side long lighting will flatten the features.
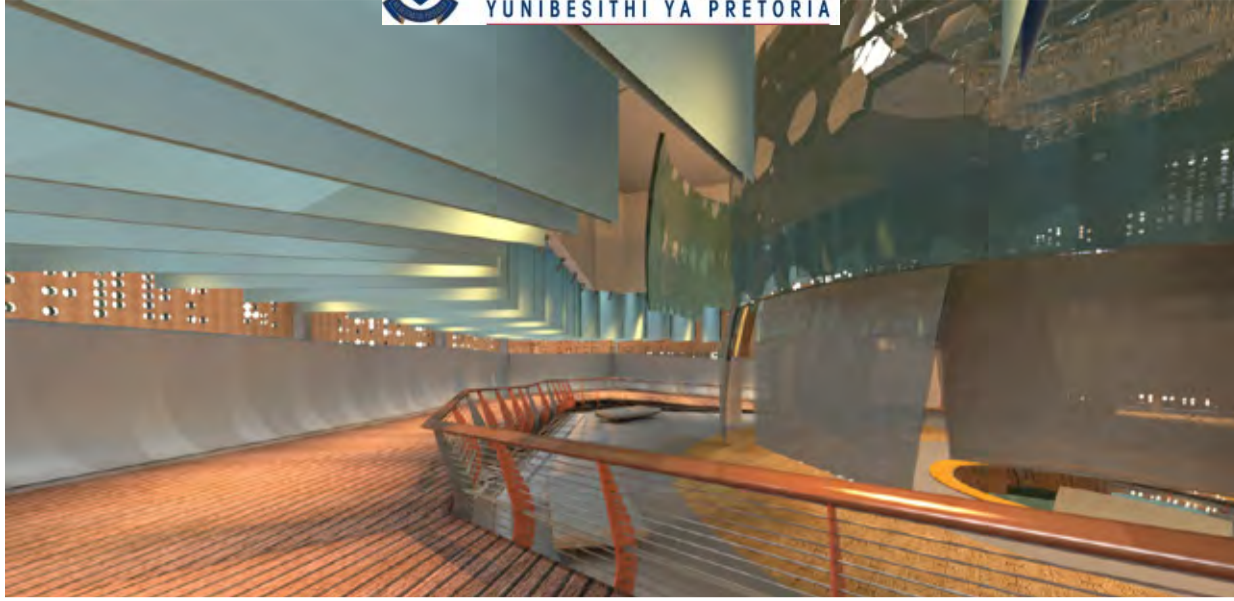
Figure 133: Walkway Illumination (Natural & Artificial - whole pavilion)

Figure 134: Reflection Well Illumination (Natural & Artificial of well only - early render)
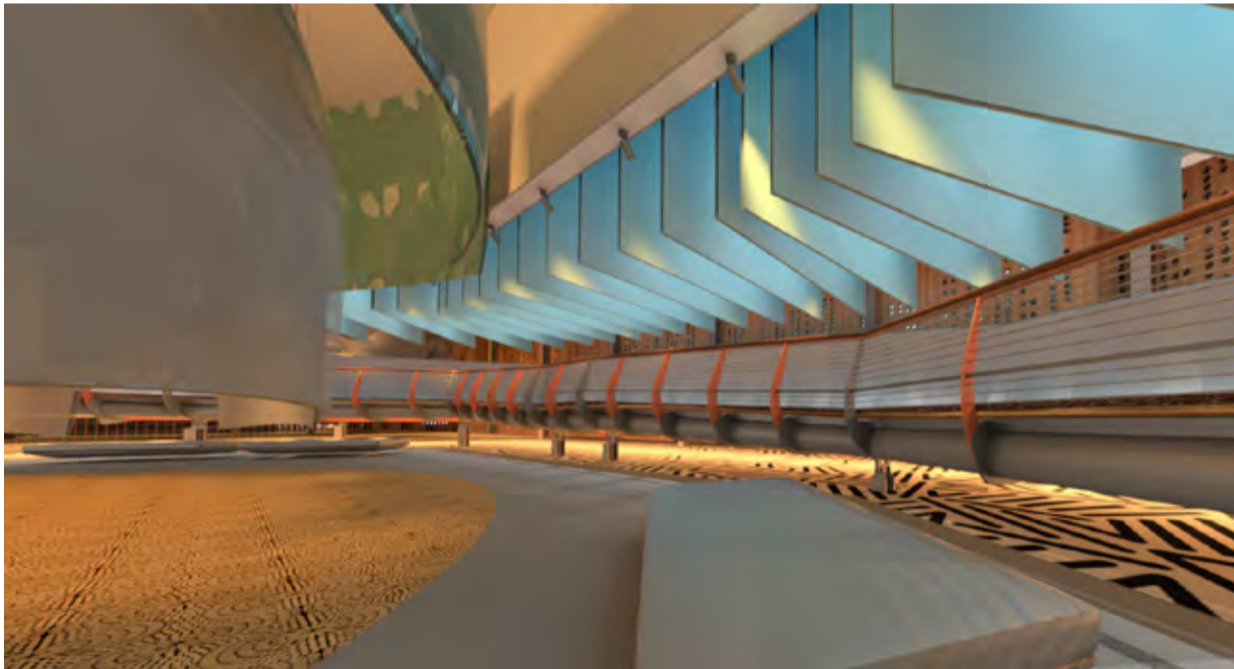
Figure 135: Well side - Low intensity boundary (Natural & Artificial - whole pavilion)

Figure 136: Bobble Head and walkway undercarriage lighting (Artificial only)

9.3. ACOUSTIC SUMMARY

The pavilion's acoustic strategy is based on maximising all acoustic surfaces by allowing the sound / noise to reach both sides of all acoustically absorptive materials. This is achieved by pairing acoustic layers and allowing for voids between them, this results in four acoustic layers per element in stead of just one if it were mounted against a wall. Thus reducing as much unwanted noise per surface as possible.

In order to support this strategy, EPDM with an acoustic underlay was selected for the general floor finish to reduce the noise generated by footfalls within the pavilion, and echoes as it is a diffusive surface. A similar strategy was applied to the walkway, specifically the insertion of rubber gasket strips between the decking planks and the structural skeleton to reduce noise being generated and transmitted via the walkway.
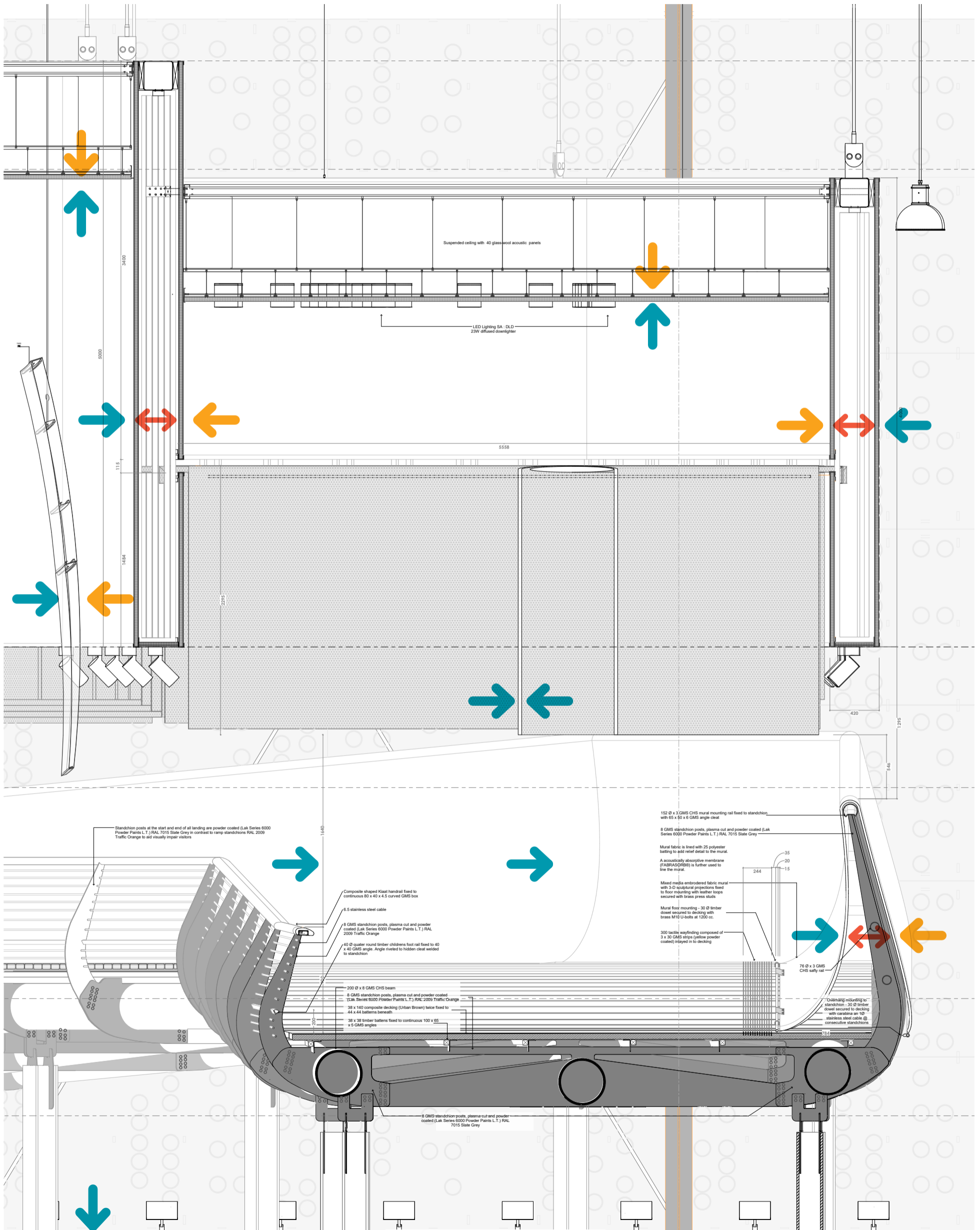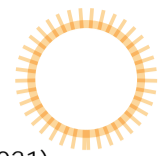
9.4. SUSTAINABILITY AND PASSIVE STRATEGIES.

At least 50% of the expo sites' energy needs will be supplied with energy from renewable sources.

As part of this effort the expo park will feature its own photovoltaic farm on site.

73° Apr - (Expo Ends 10 April 2021)
65° Mar
57° Oct/Feb - (Expo Starts 20 Oct 2020)
49° Nov/Jan
42° Dec
27.52 °C
12:00
29.45 °C

Clerestory windows to maximise natural lighting.

50 mm extruded aluminium reflector light shelf
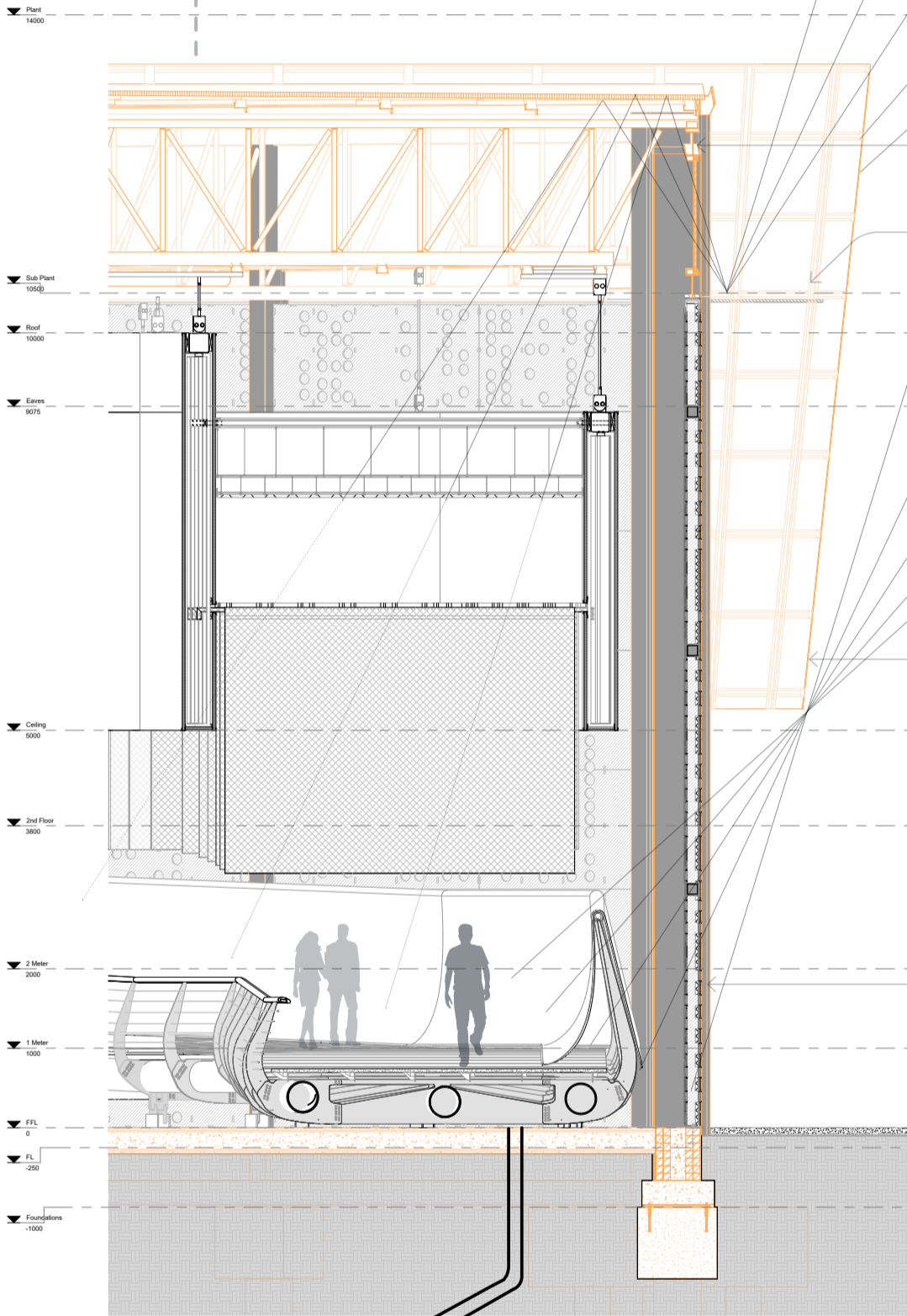
73°
65°
57°
49°
42°
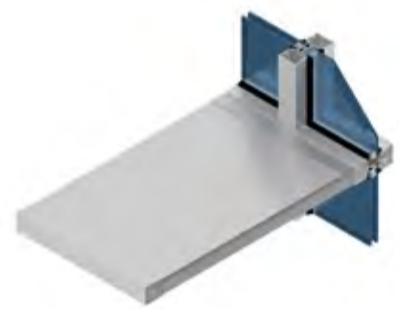
SGM® Shade Mesh (fibreglass coated with Teflon® [PTFE]) provides shade while allowing air to pass through the openings in the membrane, providing high light transmission while supplying circulation of air.

These tensioned fabric screens wrapping the smaller pavilions within the Souqs will facilitate illuminated displays of lights and digital projections.(As per the Expo's vision, HOK 2016).

140 Ø recycled clear glass bottle end recessed into a 220 birch plywood inter-connecting wall panel based on a 3000 x 1500 x 21 birch plywood sheet module, with 50 glass-wool / mineral fibre rigid insulation.

Plywood was chosen for the outer walls as it has a lower heat gain capacity and transmission in comparison to glass and steel. This is supported by an air gap and insulation on the exterior facing side of the panel

The glass bottles allow for a good diffused quality of general lighting due to their even distribution across the façades. However, their small aperture prevents excessive heat gain.
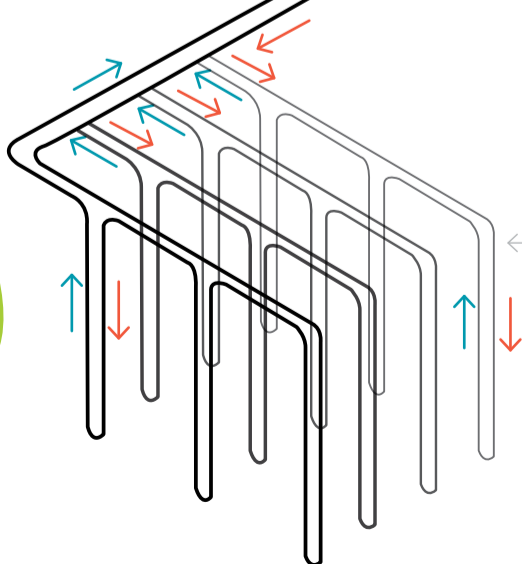
Vertical Closed Loop Geothermal Cooling to augment HVAC System

Expo Rented Pavilion - Existing
South African Pavilion Installation - New

Figure 138: Sustainable and passive strategies.

© University of Pretoria

i Opportunity Souq
is about unlocking the potential for people and communities to contribute to a better future.

Souq = Market in Arabic

Connecting Minds, Creating the Future

ii Sustainability Souq
looks at ways that we can pursue progress without compromising the fundamental needs of future generations.

Figure 139: Expo theme requirements

The pavilion design includes several sustainable and passive features ranging from material selections to cooling and passive lighting. However, at this point it must be reiterated that the pavilion is located within the Opportunity Souq of the expo park not the Sustainability Souq. Hence, the pavilion has in addition to the alternative brand, focused on exploring and showcasing low-tech hand made alternatives and details as part of its response to the *Expo 2020* theme and *Universal Concern*. As this is where South Africa as a nation can make the biggest contribution, c.f 6.1. (Figure 135). Presenting a response to the theme is a vital part of any nation's participation in a *World Expo*. The design of the pavilion would have been substantially different if it had been located within the Sustainability Souq.

9.4.1. Energy and lighting

The Expo 2020 Dubai, UAE has set for itself the requirement that at least 50% of the expo sites' energy needs will be supplied with energy from renewable sources. As part of this effort the expo park will feature its own photovoltaic farm on site.

In-line with this energy conscious effort the South African pavilion's design included several passive lighting strategies; Firstly, clerestory windows with an attached exterior reflector light-shelf have been added to five of the six façades. Additionally, all clerestory windows are coated with a Low-E or similar Solar Control coatings. No clerestory has been implemented on the entrance facade as it receives the most direct sun for the longest period of time, without any shading measures, (Figure 136). The heat gain from this facade would be more detrimental than the lighting benefits.

The pavilion receives the most benefit from the clerestory windows on the North East, and North West façades as these are the two longest façades, and due to the pavilion's orientation they are also both shaded throughout the day. Consequently, the pavilion receives large amounts of indirect natural light without a significant amount of heat gain.

Due to the arrow head shape of the pavilion, the two façades; South and South West, which ought to be the most problematic in terms of heat gain are in fact the two shortest façades of the pavilion.

Therefore, their heat gain potential is greatly reduced. These façades are also shaded throughout the day by the shade mesh, surrounding buildings and by the Expo Shade Cones. This is evident in Solar Study in Figure 136.

Secondly, the pavilion receives natural light via the small apertures in the *Wall Panels [1]*. Heat gain resulting from these panels is limited by their base material (plywood), composite nature (insulation & air-gap) and the small size of the apertures, (Figure 134).

The extent of the natural light can be seen in the first column of images in Figure 127.

Lastly, LED Lighting has been specified throughout the pavilion to reduce energy consumption.

9.4.2. Cooling

Three passive cooling features have been added to the pavilion. The first being the shade mesh surrounding the upper half of the pavilion on five of the six side. This feature was included in the conceptual renders as part of the lighting display. However, no indication as to materiality was given. Based on material research SGM® Shade Mesh (fibreglass coated with Teflon® [PTFE]) has been specified as thi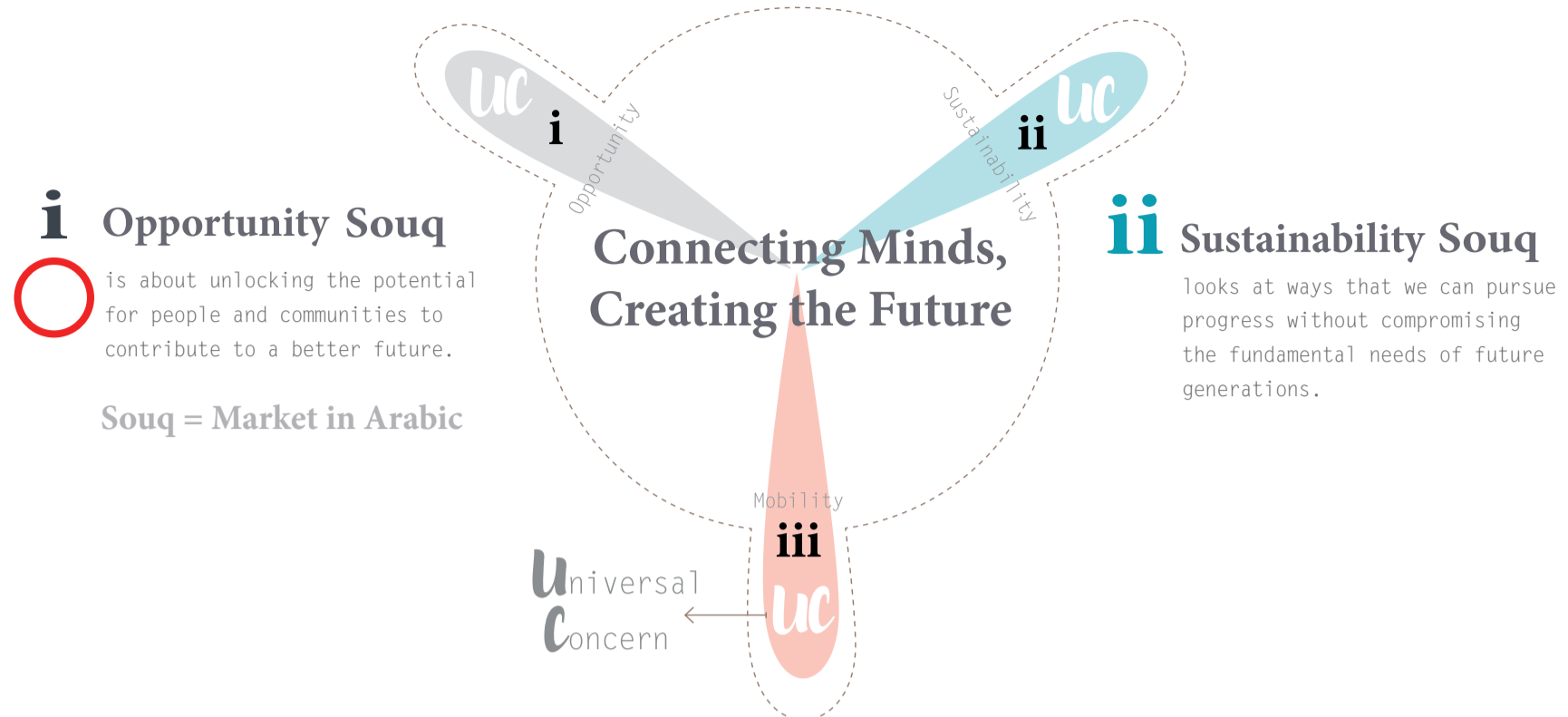s mesh provides shade while allowing air to pass through the openings in the membrane, providing high light transmission while supplying circulation of air. This will prevent a 'hot air bubble' building up between the *Wall Panels [1]* and shade mesh beneath the light-shelf. Additionally, the high light transmission ensures that the effectiveness of the wall apertures are not significantly reduced.

The second passive cooling measure to be implemented is a Vertical Closed Loop Geothermal Cooling system to augment the HVAC System, (Figure 134). Due to the site's location in Dubai, mechanical ventilation could not be eliminated entirely, however the geothermal system acts as a primer to the HVAC, by preconditioning the air.

Lastly, slanted vertical fins have been added to the entrance facade (Figure 84), and vertical fins to the exit (Figure 85), as a solar control measure. The luminance studies in Figure 137, demonstrate the effects of these measures.

9.4.2.1. Solar Studies

Solar studies of the pavilion were conducted to determine problematic façades from a shading perspective. This information was used to determine which façades would benefit from additional solar control measures and on which façades passive features could be implemented.

North Eastern Facade receive morning light for the first 3 hour - Shaded from 11:30 onwards

10:30

Exit

Entrance

08:30

North Western Facade shaded through out the day

11:30

09:30

South Eastern facade directly lit throughout the morning, it is however partly shaded by adjacent buildings from 14:30 onwards
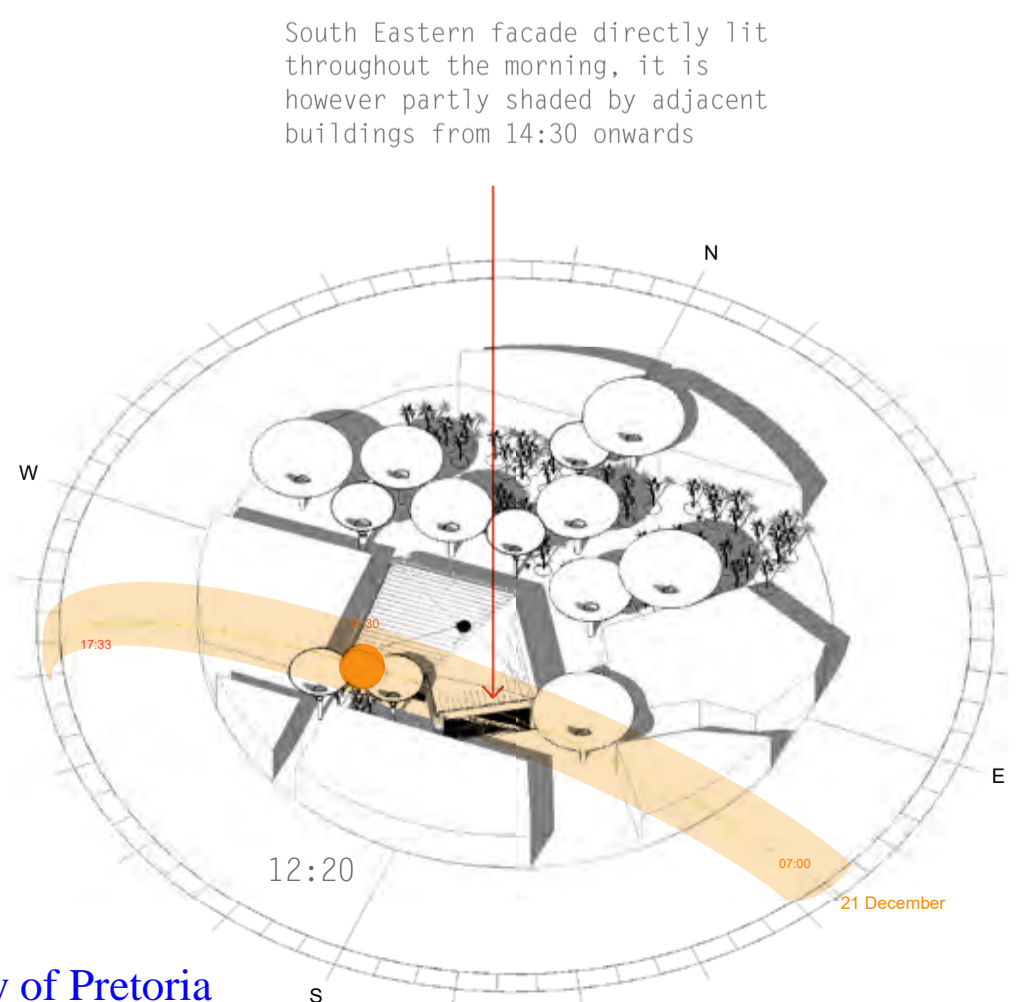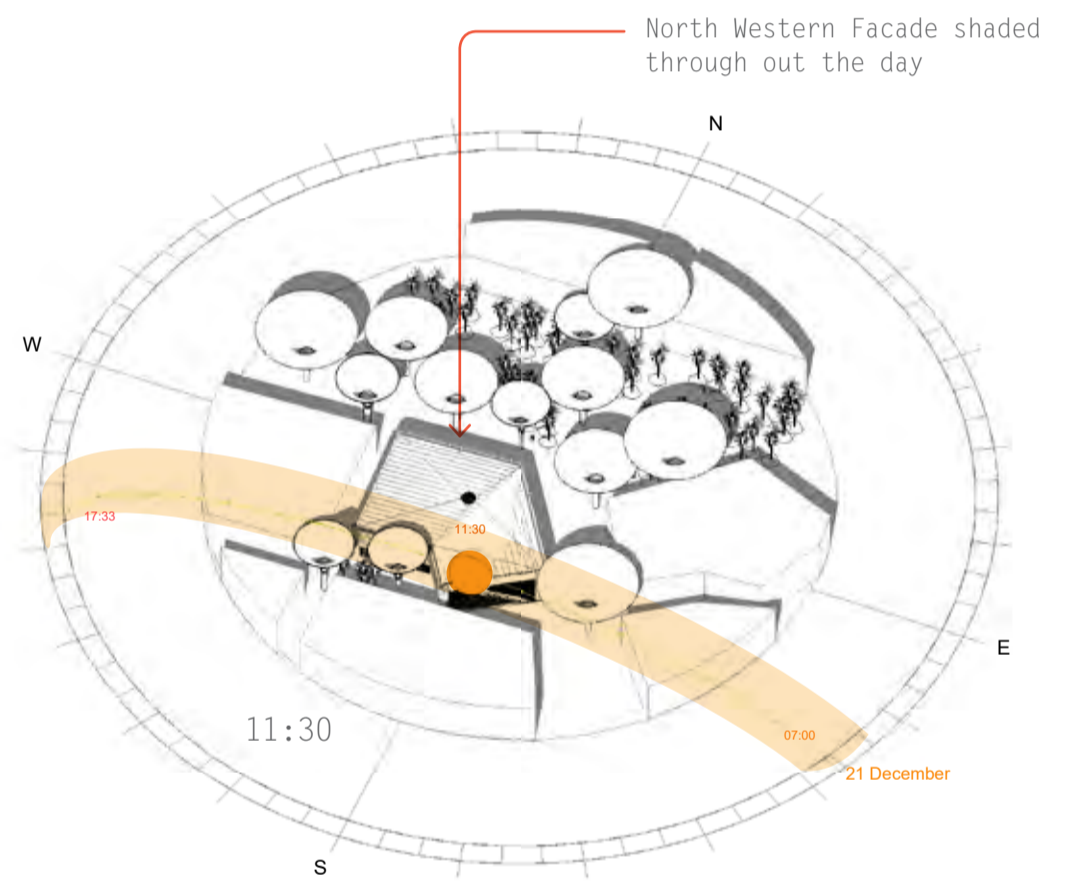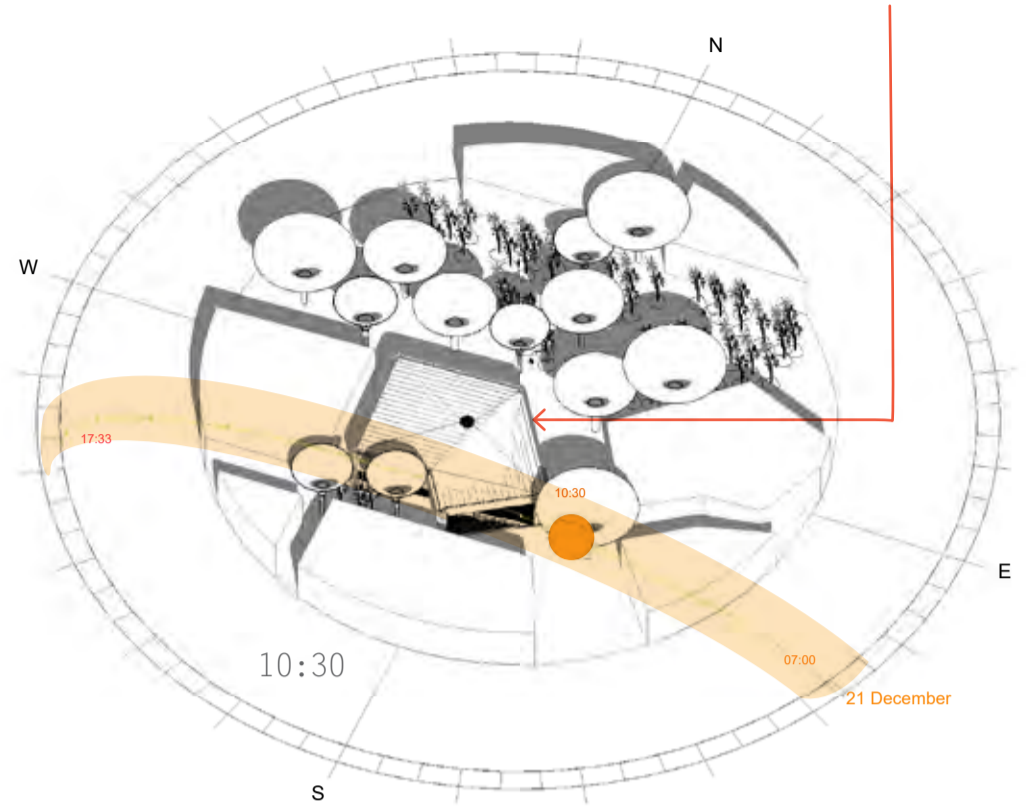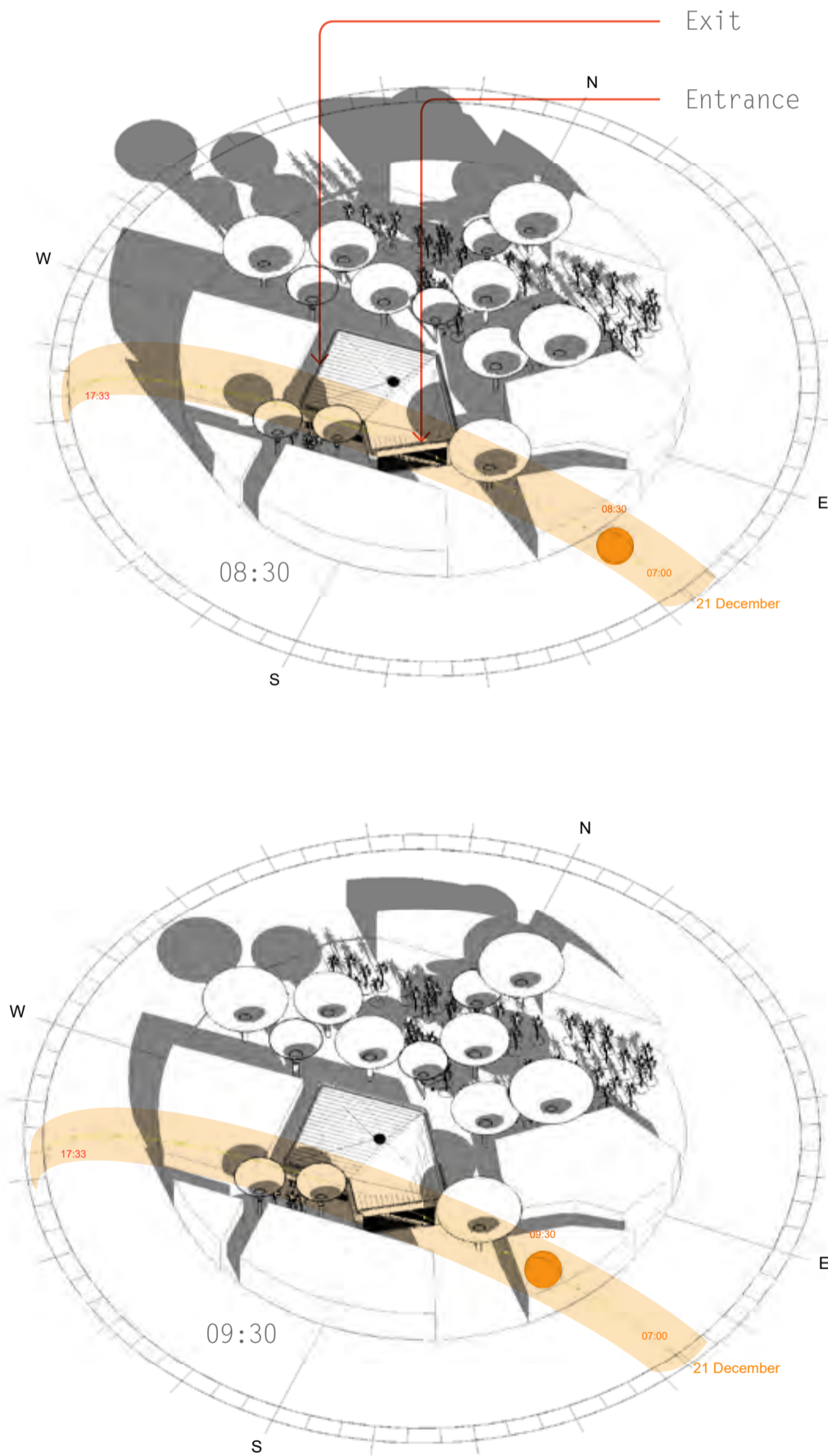
Figure 140: Climatic and site influences

12:20

Western Facade is directly lit from 12:30 onwards, it is however partly shade by the adjacent building from 14:30 onwards

13:30

15:30

16:30
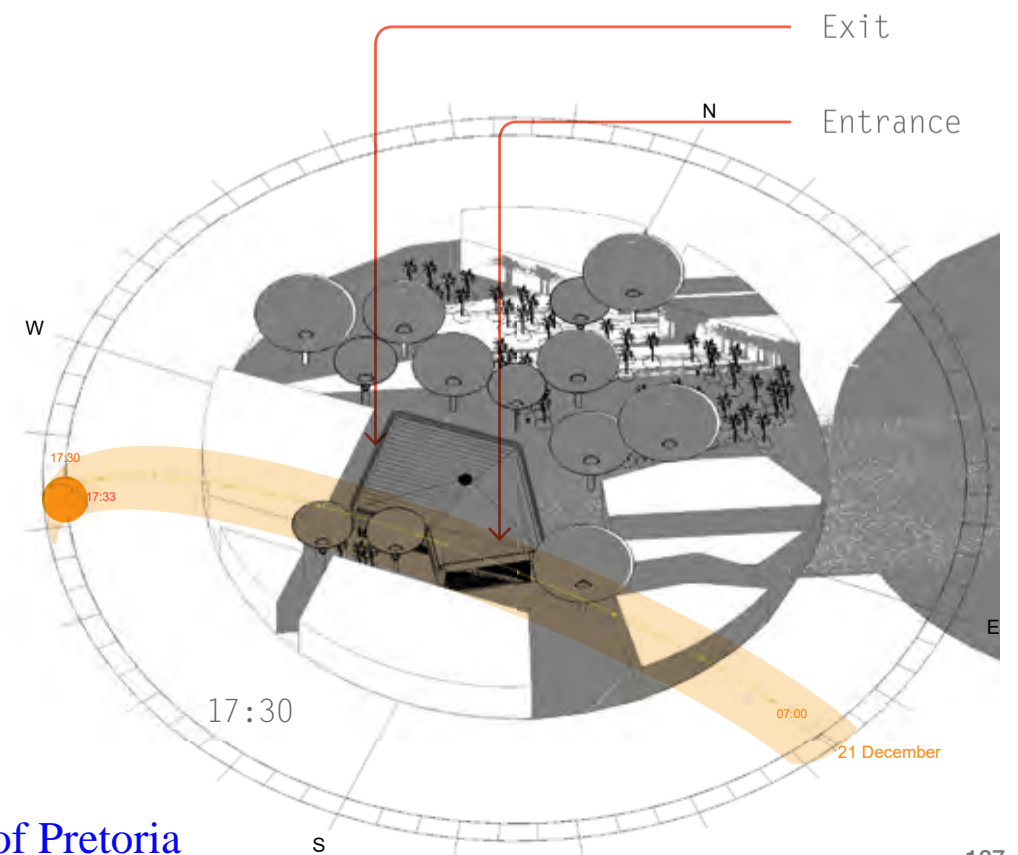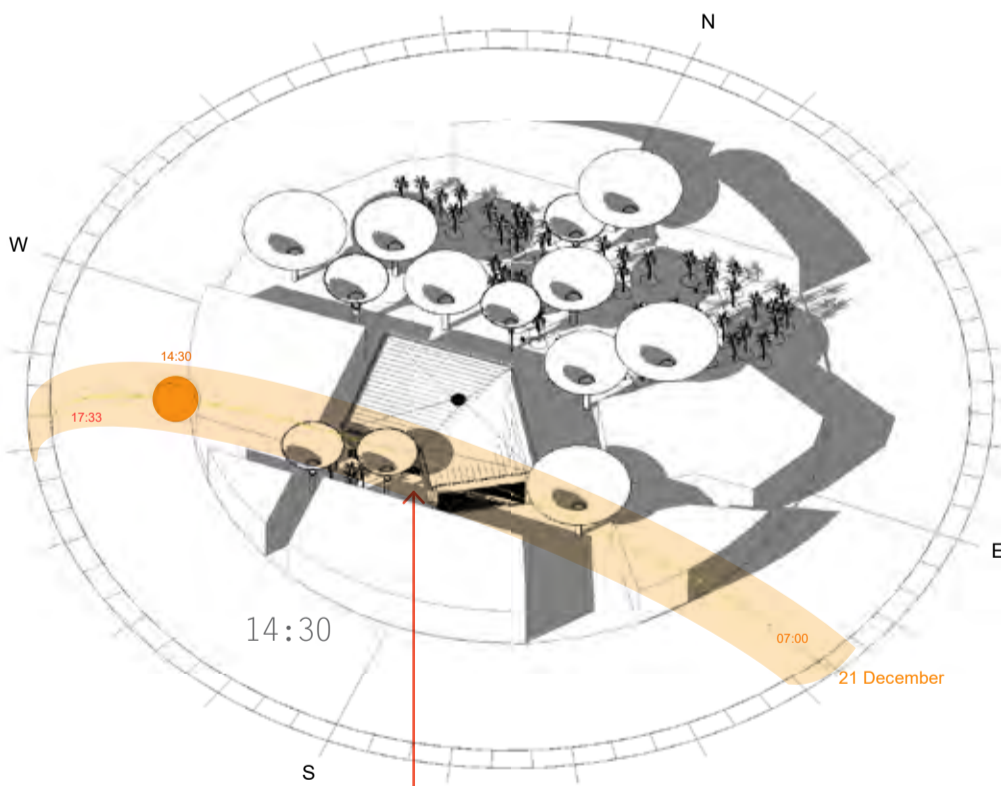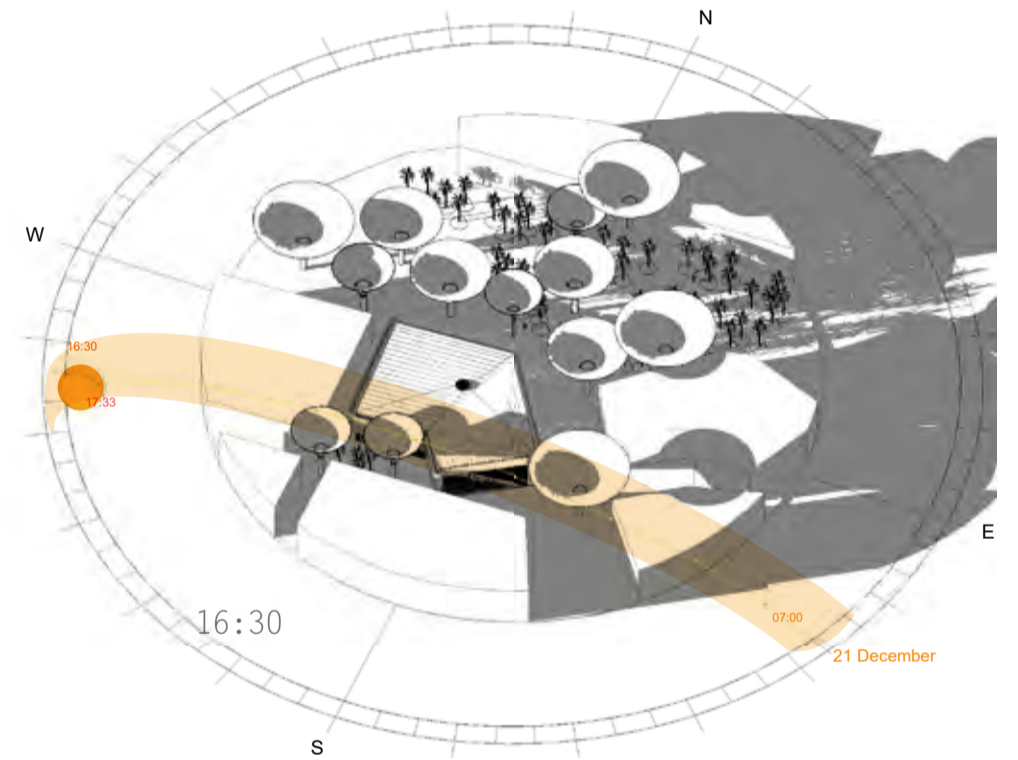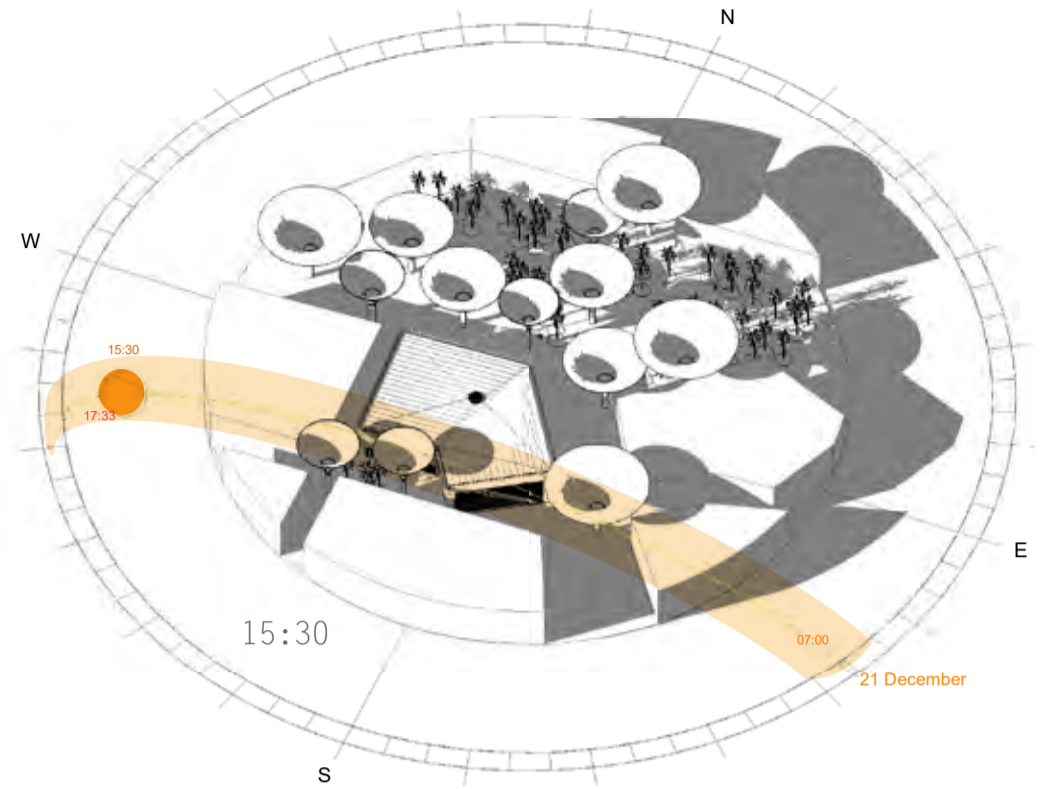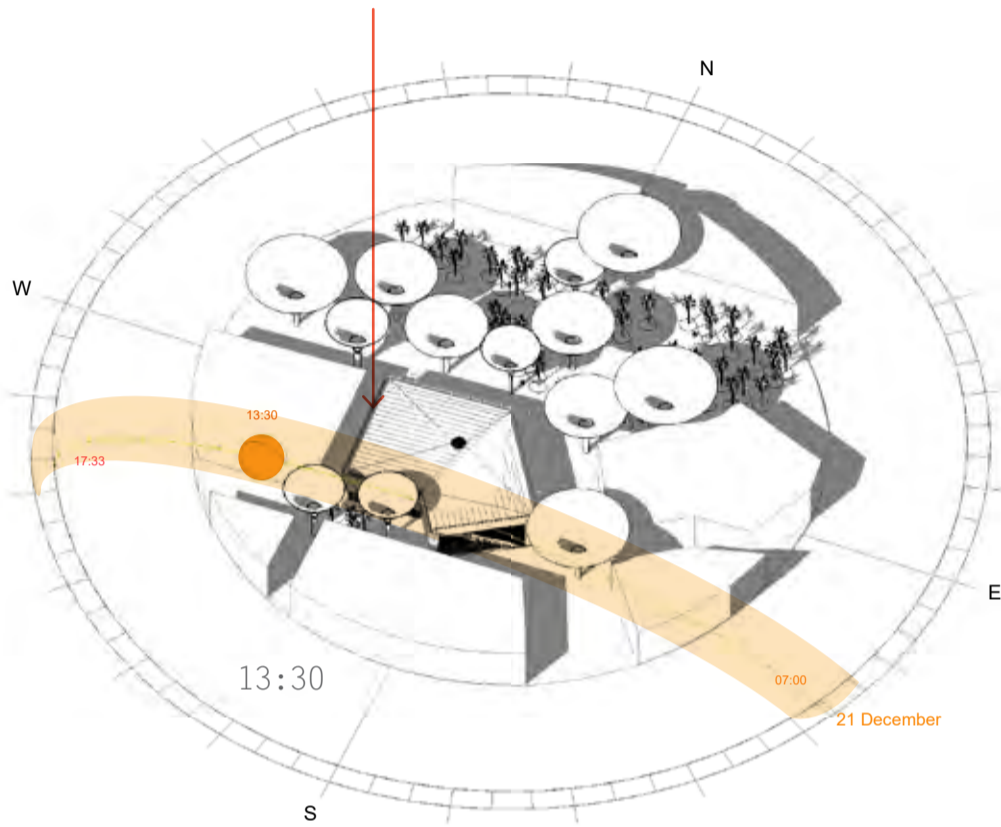
14:30

South Western Facades directly lit from 10:30, however it is less problematic as it is partly shaded by 'cones'. These facades are additionally the shortest facades on the pavilion.

Exit

Entrance

17:30
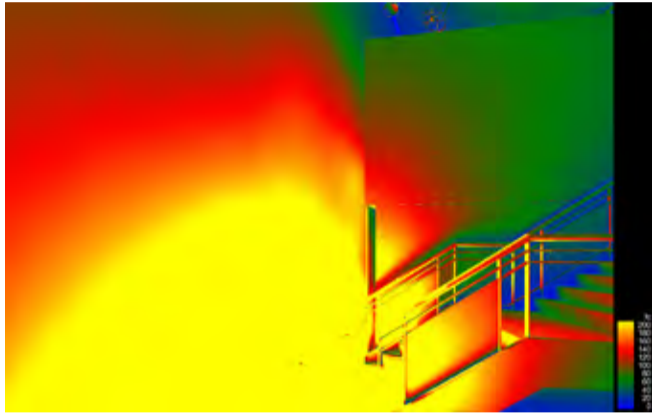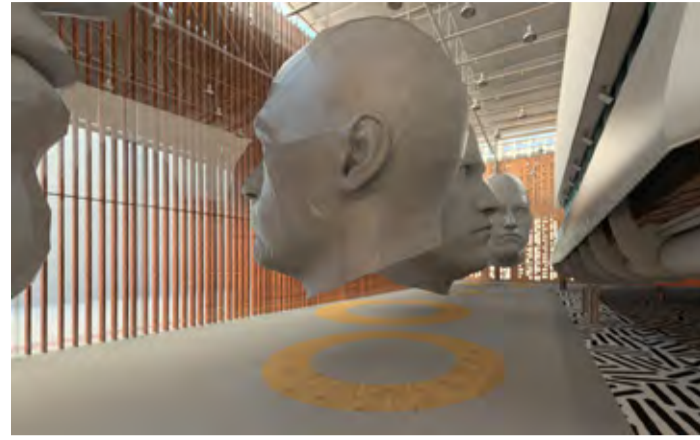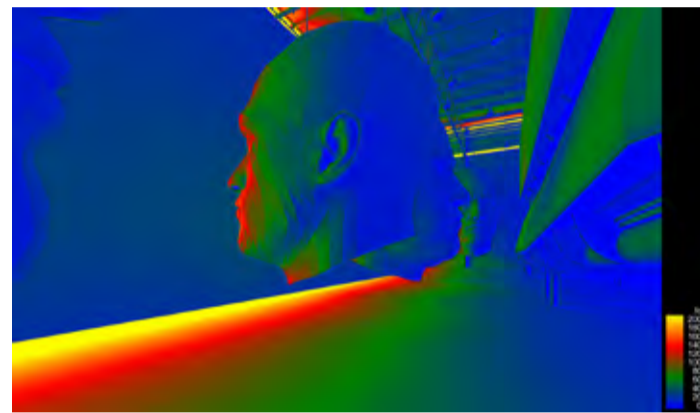
11:30
No Fins

14:30
No Fins
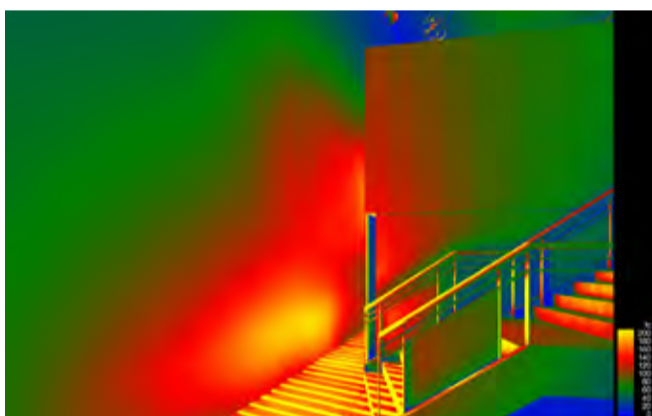
11:30
Fins
Added
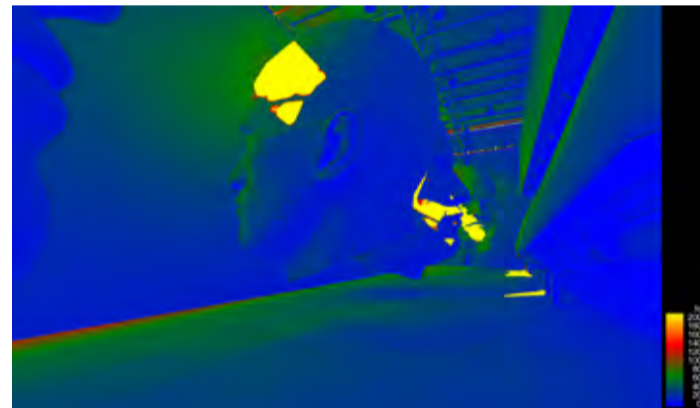
14:30
Fins
Added
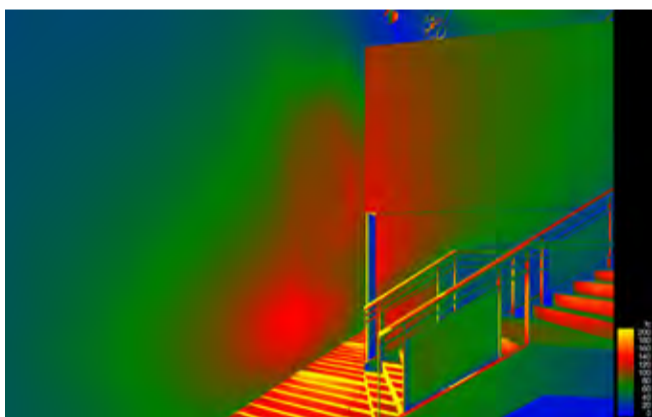
12:30
Fins
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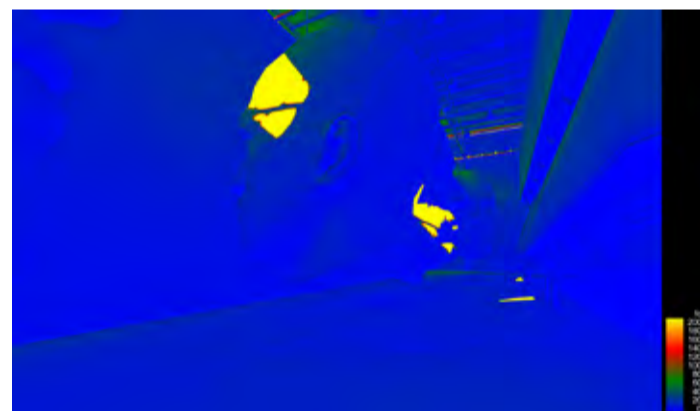
15:30
Fins
Added
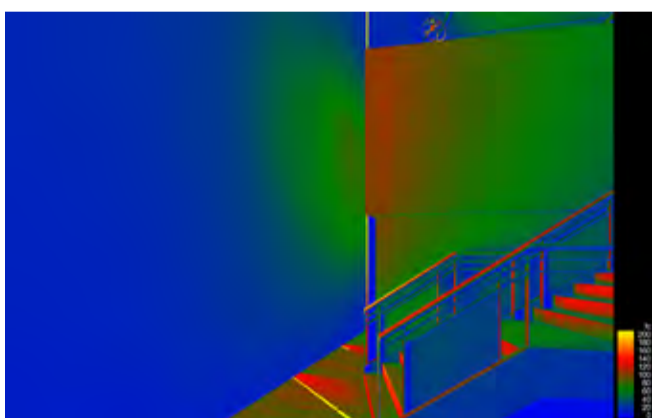
13:30
Fins
Added

11:30
Zone 4 Cool
through out
the morning
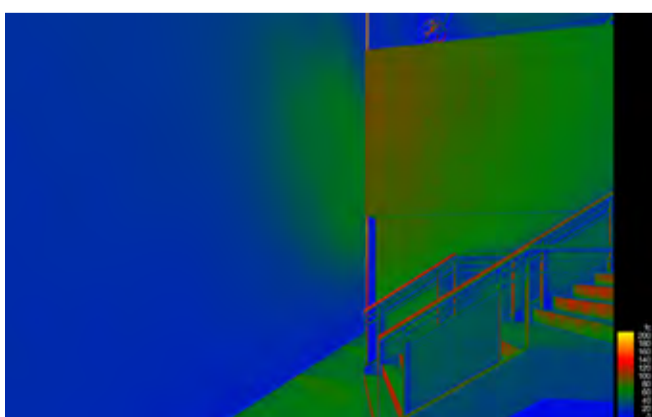
14:30
Fins
Added
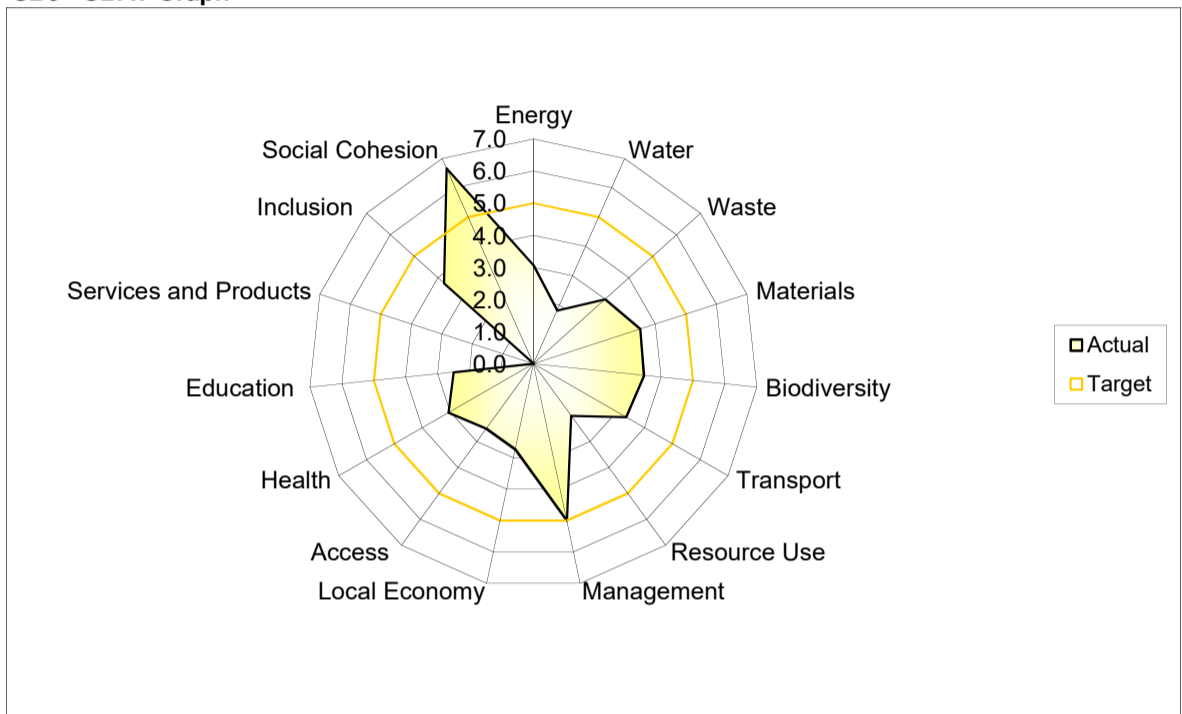
Figure 141: Effects of Solar Fins

9.5. SBAT

Table 4: SBAT Assesment

**SUSTAINABLE BUILDING ASSESSMENT TOOL RESIDENTIAL
1.04**

		Achieved
SB	**SBAT REPORT**	**3.1**

SB1 Project

South African Pavilion for the World Expo 2020, Dubai UAE

SB2 Address

Dubai South District, [adjacent to Al Maktoum International Airport]

SB3 SBAT Graph

SB4 Environmental, Social and Economic Performance	Score
Environmental	3.0
Economic	3.1
Social	3.2
SBAT Rating	3.1

SB5 EF and HDI Factors	Score
EF Factor	2.6
HDI Factor	3.0

SB6 Targets	Percentage
Environmental	59
Economic	62
Social	64

As the site is a new build, no comparison with the existing installation could be made.

Some targets; including Water, Biodiversity, Services and Products, could not be fully met due to the Expo location in Dubai and the location of the pavilion within a dedicated expo park. In other cases, such as the Local Sourcing and Materials, a decision was made to use international products based on their life-cycle assessments with regards to environmental impact of a product in comparison to locally available materials.

9.6. SERVICES

Occupation Classification: Mixed use - A1, C1, C2

A1_Entertainment and public assembly - 1person/1m2

C1_Exhibition hall - 1person/10 m2

C2_Museum (Art Gallery) - 1 person/20 m2

9.6.1. Services: Water & Sanitation

Services are located around the central service core and directly above it, (Figure 138). Pipes link to an existing sewage system located in the Underground Services network. The network is designed to service pavilions without impacting pedestrian movement on-site, c.f 5.3.5.

Plumbing Installation:

Plumbing and installation must be supervised by an qualified plumber.

HDPE sewers and drain pipes, and fittings:

High-density polyethylene sewers and drain pipes and fittings should comply with SANS 4427. Couplings must fit sockets with rubber seal rings. Sizes as specified are outside diameters. No bends and junctions allowed under floors and foundations.

Diplomatic
First Floor

16

PLATFORM
LIFT

15

1800

2130

3766

4300

800

Prep &
Serving
Counters

2.5 Door
under Bar
Fridge

Bar

Espresso
machine

Ice
machine

Sink

DIPLOMATIC ZONE
x 10 000 Entrance Portal

Diplomatic
Ground Floor

N

MH

Services Key Plan

5

PLATFORM
LIFT

4

MACHINE
ROOM

3

2378

1966

1800

224

2200

1800

1500

1812

RESTROOMS

6

7

FEC

1800

229

710

110 Ø uPVC
stub stack

**SERVICE
CORE**

5196

1355

800

1620

2446

6000

Prep &
Serving
Counters

2.5 Door
under Bar
Fridge

**SERVICE
KITCHEN**

Espresso
machine

Ice
machine

Sink

8

FEC

9

2200

Figure 142: Services: Water & Sanitation _ Not to Scale

9.6.2. Services: Fire

A Rational Fire Design needs to be completed by a professional. In accordance with the NBR TT16 (SANS 10400), the travel distance to the nearest escape door may not exceed 45m, (Figure 139).

FIRE PROTECTION
Comply with SANS 10087-7

FIRE INSTALLATION
Comply with SANS 10400 Part W: Fire Installation.
Automatic sprinkler systems to comply with SANS 10287,
Automatic sprinkler installation for fire-fighting purposes (by Building Owner)

Exit routes from exhibition main floor

Exit routes from diplomatic zone

FEC   Fire Extinguisher Cabinet

Fhr.   Fire Hydrant

Figure 143: Narrative Routes & General Circulation Diagram _ Not to Scale

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Detail 1: Wall Panels

SEE THROUGH OUR EYES _
Wall Panel Layers

Recycled Glass
Bottle Inserts

Fired Patina
[Exterior Surface Finish]

Birch Plywood
Interconnecting Panels
[Cavity Surface Finish]

Birch Plywood
Mounting Frame

Birch Plywood
Interconnecting Panels
[Int/Ext Surface Finish]

Fired Patina
[Interior Surface Finish]

Recycled Glass
Bottle Inserts

SEE THROUGH OUR EYES _
Wall Panel Assembly

Panels secured with screw
mountings for ease of disassembly
[No glue to be used in assembly]

Reduce Material Wastage

3000 x 1500 x 21 mm
Plywood Sheet
[Horizontal]

Mounting Frame Cut From
3000 x 1500 x 21 mm
Plywood Sheet [Vertical]

**Figure 144: Detail of Wall
Panel Mounting**

125 x 75 x 8 GMS angle cleat welded to GMS crossbrace bolted to column with 4 x M16 bolts

M16 bolts @ 600 cc. bolted through 100 x 100 GMS crossbrace & plywood sub-sections rails

220 birch plywood inter-connecting wall panel based on a 3000 x 1500 x 21 birch plywood sheet module

Surface finishes:
Nature wood sections of decorative pattern finished with tung oil.

Greyscale sections of decorative pattern fired to finish. Tone of greyscale sections to varied by caringing in relief into fired sections to re-expose natural wood tones.

145 Ø circular rubber gasket seal

140 Ø recycled glass bottle end

3000 x 178 x 21 birch plywood studs @ 600 cc.

50 glass-wool / mineral fibre rigid insulation

Plastic damp-proof membrane

M16 anchor bolts @ 600 cc.

2 ply 178 x 21 laminated birch plywood sole plate (LOSP treated)

SEE THROUGH OUR EYES _ Wall Panel Installation Detail
Not to Scale

Detail 2: Narrative Walkway

TO WALK A MILE IN OUR SHOES _
Overhead Carriage

Overhead Frame

Acoustic Bulkhead

Acoustic Baffles

TO WALK A MILE IN OUR SHOES _
Narrative Walkway

Walkway Structure
& Mural wall

Figure 145: Detail of Narrative Walkway
Over-carriage

20 Ø GMS tension rod

24 Ø GMS cover sleeve

145 x 220 x8 GMS rod anchor (Fork head)

2 M16 bolts

145 x 180 x 8 GMS Joining plate
welded to suspended beam

Channel trim installed with fixing bracket
@ 400 cc mounted to spacer with z-clips

228 x 38 timber spacer

250 x 250 x 4.5 square hollow GMS
suspended beam

41 Top hat U-bracket riveted to
suspended beam

44 x 44 timber mounting frames
@ 600 cc.

40 glass-wool acoustic panels

Suspended ceiling with 40
glass-wool acoustic panels

Felt baffels supported by channel trim
installed with fixing bracket @ 400 cc
mounted frame with z-clips

Mounting seam

4800 x 3450 felt acoustic baffles, pale
blue, mounted on 30 CHS rod with dog
leg to secure mounting

Baffle lengths vary to follow contour
and heights of walkway below to
ensure a consistent distance between
floor and ceiling plane

TO WALK A MILE IN OUR SHOES _ Overhead Carriage Details
Not to Scale

Detail 3 +4 : Narrative Walkway

TO WALK A MILE IN OUR SHOES _
Narrative Walkway

GMS CHS mural mounting
rail fixed to standchion

Composite shaped
Kiaat handrail

GMS standchion posts

GMS standchion posts

GMS CHS safty rail

200 Ø GMS CHS beam

GMS standchion undercarriage

GMS standchion undercarriage
to column connector

Figure 146: Walkway Supports Exploded Assembly

Figure 147: Detail of Narrative Walkway Mural Mounting

TO WALK A MILE IN OUR SHOES — Walkway and Mural Mounting Details
Not to Scale

Text labels on drawing (right panel):

152 Ø x 3 GMS CHS mural mounting rail fixed to standchion with 65 x 50 x 6 GMS angle cleat

8 GMS standchion posts, plasma cut and powder coated (Lak Series 6000 Powder Paints L.T.) RAL 7015 Slate Grey

Mural fabric is lined with 25 polyester batting to add relief detail to the mural.

A acoustically absorptive membrane (FABRASORB®) is further used to line the mural.

Mixed media embrodered fabric mural with 3-D sculptural projections fixed to floor mounting with leather loops secured with brass press studs

Mural floor mounting - 30 Ø timber dowel secured to decking with brass M10 U-bolts at 1200 cc.

300 tactile wayfinding composed of 3 x 30 GMS strips (yellow powder coated) inlayed in to decking

76 Ø x 3 GMS CHS safty rail

35
20
15
244

Overhang mounting to standchion - 30 Ø timber dowel secured to decking with carabina an 1Ø stainless steel cable @ consecutive standchions

784

Text labels on drawing (left panel):

Composite shaped Kiaat handrail fixed to continuous 80 x 40 x 4.5 curved GMS box

6.5 stainless steel cable

8 GMS standchion posts, plasma cut and powder coated (Lak Series 6000 Powder Paints L.T.) RAL 2009 Traffic Orange

40 Ø quater round timber childrens foot rail fixed to 40 x 40 GMS angle. Angle riveted to hidden cleat welded to standchion

200 Ø x 8 GMS CHS beam

8 GMS standchion undercarriage, plasma cut and powder coated (Lak Series 6000 Powder Paints L.T.) RAL 2009 Traffic Orange

38 x 140 composite decking (Urban Brown) twice fixed to 44 x 44 batterns beneath

38 x 38 timber battens fixed to continuous 100 x 65 x 5 GMS angles

8 GMS standchion posts, plasma cut and powder coated (Lak Series 6000 Powder Paints L.T.) RAL 7015 Slate Grey

1640
900
200

*FEEL WITH OUR HEARTS_*
Chandelier

40 Ø Nylon lamp socket E27 250V

107 x 3 x 2 ply Grey mounting board fitter

230 x 3 x 2 ply Grey mounting board fitter

250 x 3 x 2 ply Grey mounting board fitter

366 x 10 x 2 ply Grey mounting board staimen

Bespoke lampshades

Figure 148: Detail of Reflection Pool Chandelier

© University of Pretoria

250 Ø
210 Ø
230 Ø
200 Ø
107 Ø
40 Ø

FEEL WITH OUR HEART _ Laser Cutting Templates
Not to Scale

9.8. MODELS & PROTOTYPES

Figure 149: Reflection Pool Chandelier Prototype

Figure 150: Wall Panel Prototype

Figure 151: Walk-way: Tactile Wayfinding Prototype

Figure 152: Exam: Prototypes

Figure 153: Exam: Building Model

Figure 154-161: Exam: Building Model

10. CONCLUSION

10.1. SUMMARY OF FINDINGS

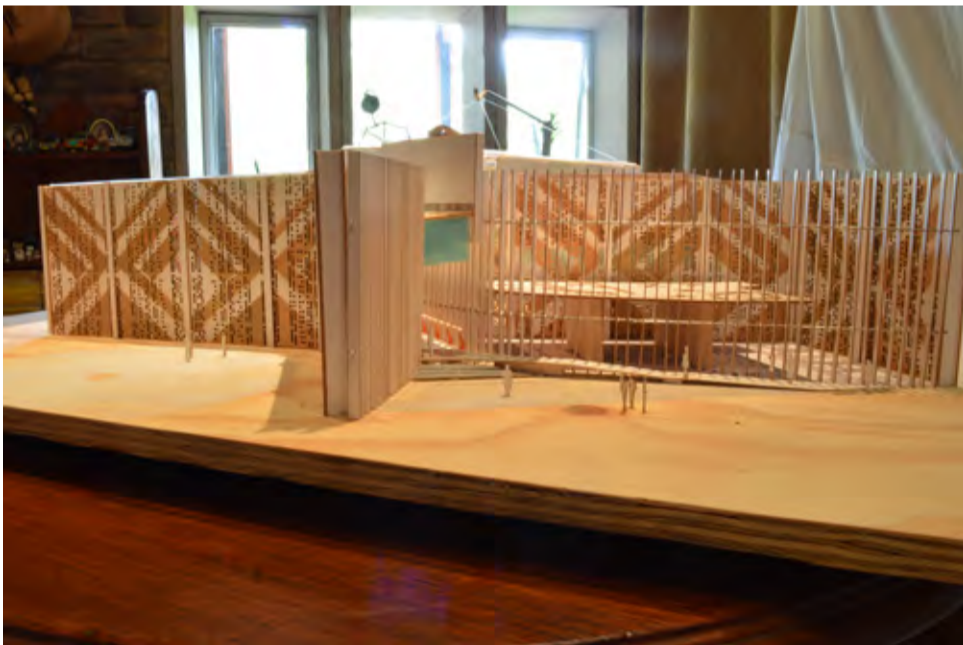The western approach to nation branding is based on two critical assumptions; firstly, that modern nations are composed of homogeneous societies, and secondly, that these societies share a common culture.

It is here that the problem lies, for essentially South Africa is pluralistic. We are a multicultural nation. We do not have typical shared myths, historical memories and a mass public culture due to historic and more recent political struggles within our country.

Bhaba's (1994) theory of the 'Beyond' and his notions of Interstices and Cultural Hybridity as adjectives and means of complex cultural production, were used as the starting point in the distillation of an alternative multicultural South African identity. This identity needed to be complex rather than reductive, while still conveying a single, strong, clear, believable idea about what the country really is and what it stands for. The results of this process were then spatially transcribed into the design of South African pavilion at the Expo 2020, Dubai UAE. This spatial transcription needed to demonstrate that there was a different approach to the current brand washing tactic applied at previous expos.

The results and outcomes of South Africa's participation at Expo 2010, were also identified as providing a background and key informants to which to respond for the current study. In essence, in an attempt to produce a single, strong, clear believable idea about what South Africa is, following the Western approach, traditional and historic aspects of our collective heritage(s) were positions in opposition, and subservient to more modern and progressive aspects of our nations Collective National Identity (CNI).

10.2. CHAPTER SUMMARIES

Chapter Two established the alternative locations and forms that shared myths and memories (as the foundation for a nations CNI) may take. These new signs of identity are the result of the interstices of minority cultures which combine and influence each other to form new hybrid cultures. These new hybridities are at their essence often expressions of radical, unorthodox, unconventional and/or avant-garde Zeitgeists.

It is these new ideas of being that form the basis for an alternative national identity that is no longer unitary and reductive (shared), but rather complex and multiplicitous. The chapter concluded with an outline and description of the analytical procedures to be applied in the examination of the selected cultural hybridity.

While the application of the analytical method to the i-jusi magazines, in Chapter Three, required some fine tuning to avoid the editors comments leading the results the overall procedure was successful. It allowed for the identification of dominant themes and their verification through a process making inferences and associations based on the life-world surrounding each idea. These themes were then further distilled by assessing the connections and oppositions between each theme to facilitate their eventual grouping into seven brand indications.

These indicators were then distilled one last time into the brand descriptor; We are not only & we have strong emotions. This brand essence was used to inform the design of the South African pavilion.

Chapter four addressed the concerns raised during the review of the South African Expo 2010 pavilion; specifically the positioning of the modern and the traditional in opposition to each other. Instead the intersection between the Modern and the Traditional was sought, via a comparative precedent study. The meeting point of the two was found in the concept of building with art. From this, two distinct approaches to the spatial translation of the seven key indicators was identified. These approaches involved the identification of the dominant need to be met by each element (Utilitarian or Symbolic), and the application of the associated technical strategy. The two strategies that emerged from the precedent study are either Handiwork/Craft (Utilitarian)or Fine Arts (Symbolic) approaches.

Together, Chapters 5 and 6 provided an understanding of the contextual framework within which the South African pavilion needed to function, at Expo 2020.

An important contextual development that has emerged in more recent years is the creation of a 'moment' by the participating countries through/in their pavilion. This 'moment' is meant to capture the essence of that country's culture, society and people, while expressing a particular message they want to project to the world.

Chapter 5 concluded with a contextual discussion of the up-coming World Expo 2020, Dubai, UAE. Details of the expo's masterplan and theme, which addresses a particular universal concern, were provided. Importantly, this theme must be addressed or responded to in some manner via the pavilion. This is in addition to the individual messages a country might want to express via their 'Moment'.

The most important aspect to understand from Chapter 6 is that expo's are typologically similar to contemporary museums, in that they function as 'interior' cities within cities.

The South African 'room' at the Expo 2020, is a rented 'box' in the Opportunity Souq, with a self-guided explorative exhibit format.

Chapter 7, established the reasoning behind the strategic approach taken by the proposed pavilion to focus on the promotion of the nation's People, Culture and Policies. These factors, combined with the seven indicators informed the pavilion concept: 'We are [in Full Colour]'.

Significantly, during the developmental process it emerged that it was necessary to shift away from viewing the pavilion as a single multi-layered exhibit. Instead the approach applied during the final design resolution was to handle each of the four experiential zones separately. The chapter concluded by providing a detailed summary of the various requirements that need to be met by each of the four zones in preparation for the technification of the design.

In Chapter 8's Design Discourse focus was placed on outlining how the multiplicitous character of our nation, as detailed by the seven design indicators of the alternative nation brand, was embodied in each of the four zones. Despite the chapter being divided into several separate sections, a common thread which speaks of the multiplicitous character of our nation can clearly be drawn through each section. This thread weaves both the narrative of our Collective National Identity and the key tenets of the Alternative Nation Brand into the design of the pavilion. Most notably, the importance of maintaining a sense of connection between the different zones, while preserving the integrity of each of the four zone's individual experiences, was highlighted.

This as a spatial tactic speaks most clearly of: "We Are Not Only". We are not only of the land or the city, and we understand that Ubuntu means: "I am because We Are". The second half of the brand descriptor: "& we have strong emotions", was brought to life throughout the pavilion via the contrasts in texture, material and finish. The combination of these two tactics serve to express the brand essence of: "We Are Not Only & We have strong emotions".

The technical resolution was divided into two sections. The first section deals with design elements and specification pertaining to the pavilion as a whole, while the second section presents detailed technical resolutions, following the approach of the Design Discourse chapter by handling each of the four experiential zones separately.

10.3. CONCLUSIONS

The method established to construct a complex rather than reductive identity proved successful. Viewing cultural construction through the lens of hybridity was an effective tool to re-frame the identity debate. However, as it was conducted on a small scale due to the constraints of the study the effectiveness of the protocol on alternative forms of hybrid cultures, such as Pantsula dancing or Zeff behaviours and culture, will need to be assessed. Perhaps criteria per hybridity 'genre' will need to be added to the method.

With regards to the spatial transcription of the brand values into spatial informants, the creation of the tactile objects to explore how the intangible brand values could be expressed tangibly was invaluable. These objects not only define the aesthetic of the pavilion but also help to establish the materiality and types of tectonic connections used later during the design and technical resolution of the pavilion. Additionally, through this integrated method an alternative to the brand washing approach was established.

Lastly, the research into and understanding of our nations' Collection National Identity tempered by an in-depth knowledge of the hybrid culture also prove extremely important in the development of the concept and narrative for the pavilion. Since, together they ensure that the 'Moment' created, was a single, strong, clear, believable idea about what the country really is and what it stands for.

The hybridity in this case can be understood as a filter through which the CNI and history surrounding it, could be critically assessed and questioned as the hybridity by default takes on the stance of the Punctum, while the CNI's takes on the stance of the Studium.

10.4. CONTRIBUTIONS

- The application of a hermeneutical, social visual semiotic and lexical method of analysis to examine interrelationships between the various levels of meaning present in the i-jusi magazine series. The consequent distillation of the analysis into a new nation brand descriptor: We are not only & we have strong emotions.

- The design investigation and proposal contributes to the field of interior design through the presentation of an alternative to the typical industry approach, which is heavily dependent on development and application of a logo and associated graphics of a brand identity to the branding of space and place.

10.5. SUGGESTIONS FOR FURTHER RESEARCH

- The assessment and development of additional criteria and tools for the analysis of a diverse range of cultural hybrids. The development of a complete alternative nation brand for South Africa based on a complete set of cultural hybrids evident in our nation and the associated collateral.

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ADDENDUM 1

ADDENDUM 2