[WE ARE]

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

Taryn Val King

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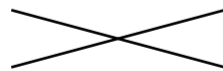
Taryn Val King
2016

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[WE ARE]

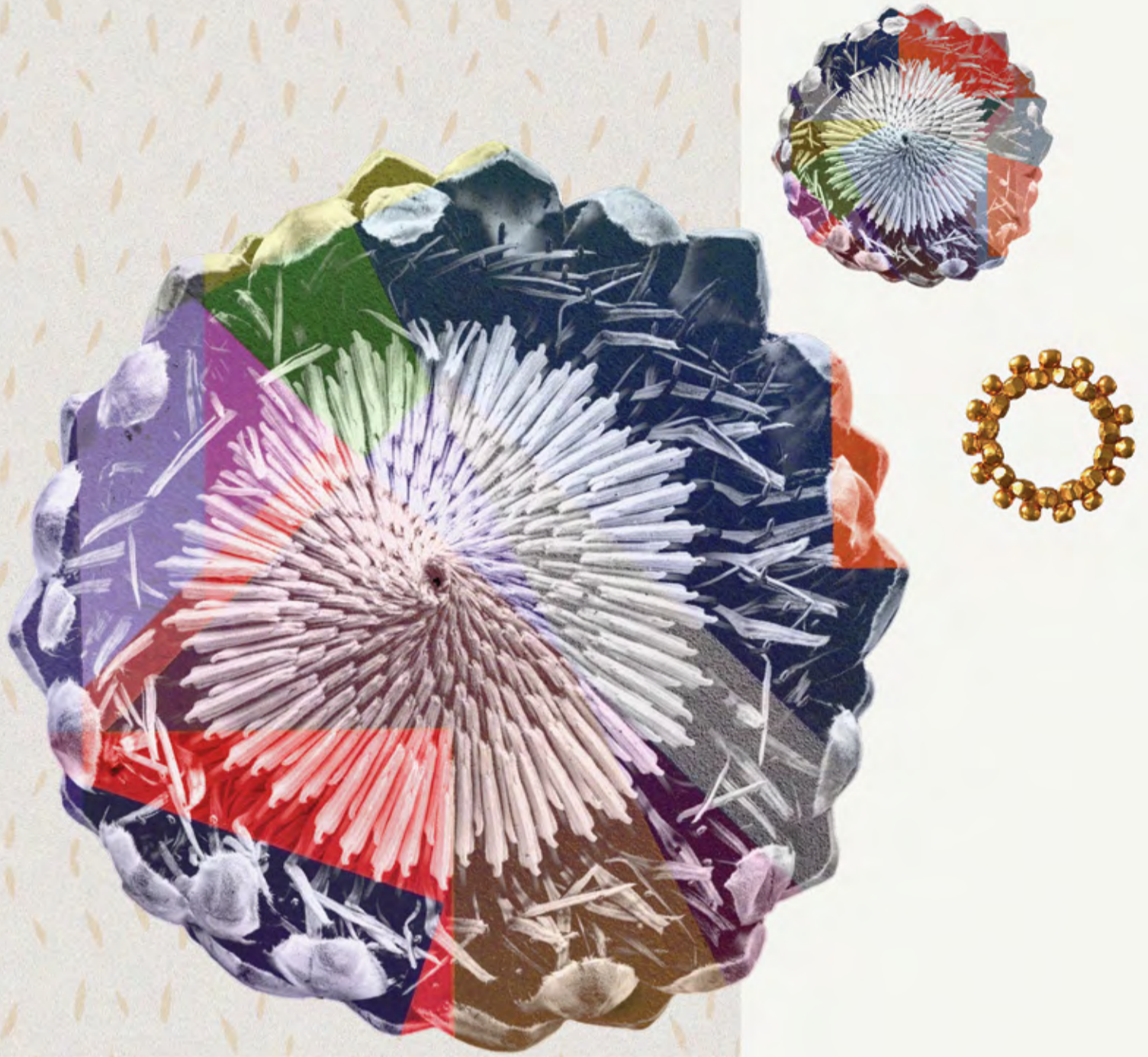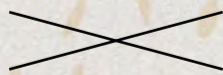## Designing the South African Pavilion for *World Expo 2020, Dubai UAE*

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*.

Taryn Val King

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.

_____

Taryn King
05 December 2016

ACKNOWLEDGMENT

Opinions expressed in this dissertation and conclusions arrived at are those of the author and are not necessarily to be attributed to the University of Pretoria.

SUMMARY

Title of dissertation:	[We Are] Designing the South African Pavilion for *World Expo 2020, Dubai UAE*
Name of student:	Taryn Val King
Supervisor:	Catherine Karusseit
Course Coordinator:	Prof. Barbara Jekot
Department:	Architecture
Degree:	Masters in Interior Architecture, MInt(Prof)

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.

Key Terms

Architecture, Interior Architecture, Nation Branding, Alternative Identity construction, Collective National Identity, World Expo.

OPSOMMING

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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Part 01. Seeking a Cultural Identity

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
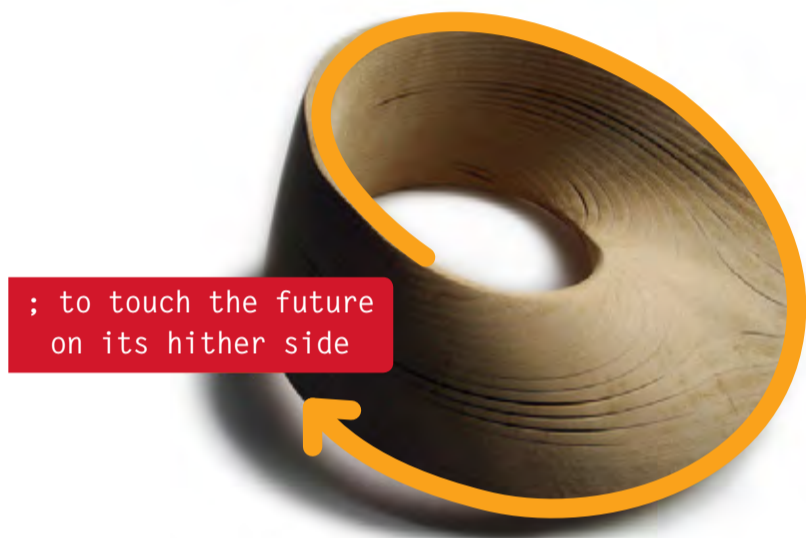
Figure 1: Bhaba's concept of the 'Beyond'

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

40 000

13 000   27 000

a

DIGITAL DISPLAY SCREENS

ADMIN

SHADED ENTRANCE PORTAL

ENTRANCE   INFO

PROMOTIONAL POSTERS

THINGS

9000

BEAUTIFUL   COLLECTION   SEATING

b   b

SEATING

UPSTAIRS LOUNGE

ARCH OF CONSTITUTIONAL VALUES

EXIT

DIGITAL SCREENS

53000   36000

8000

ADMIN

BAR

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 |

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3

Figure 3: *Expo 2010,* Guide 2010)

4

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
PICC Pavilion
Shanghai Corporate Pavilion
China Railway Pavilion S
China Railway Pavilion
Republic of Korea Business Pavilion
L5 Ferry Terminal
Metro Line
No. 3 Parking Lot
South Xizang Road
Elevated Pedestrians' Walk
CSSC Pavilion S
Corporate Pavilion S
Aurora Pavilion
L3 Ferry Terminal
Slipway Square
Abilia
Jiangnan Square
Dock No. 3
Dock No. 1
Water Kung Fu Play: Huang-Tai Chi Tao
Red-puppet show: Journey to the West
Shadow Play: Romance of Three Kingdoms
Children's Multimedia Show: Magic Maze
Multimedia Show: Haibao is Coming
Sesame Street
Greenland Expo Square
Events for the Youth
CSSC Pavilion
Miaojiang Road
SAIC-GM
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

Gourmet Plaza S
Plaza S
L2 Ferry Terminal
M2 Water Gate
Chinese Garden

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
Laos Pavilion
Myanmar Pavilion
Iraq Pavilion
Bailianjing Entrance/Exit S
Bailianjing Road

Elevated Pedestrians' Walk

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

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

Oman Pavilion
United Arab Emirates Pavilion
Qatar Pavilion
Guozhan Road

Maldives Pavilion
Timor-Teste Pavilion
Kyrgyzstan Pavilion
Bangladesh Pavilion
Tajikistan Pavilion
Mongolia Pavilion

TravelChinaGuide.com

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.
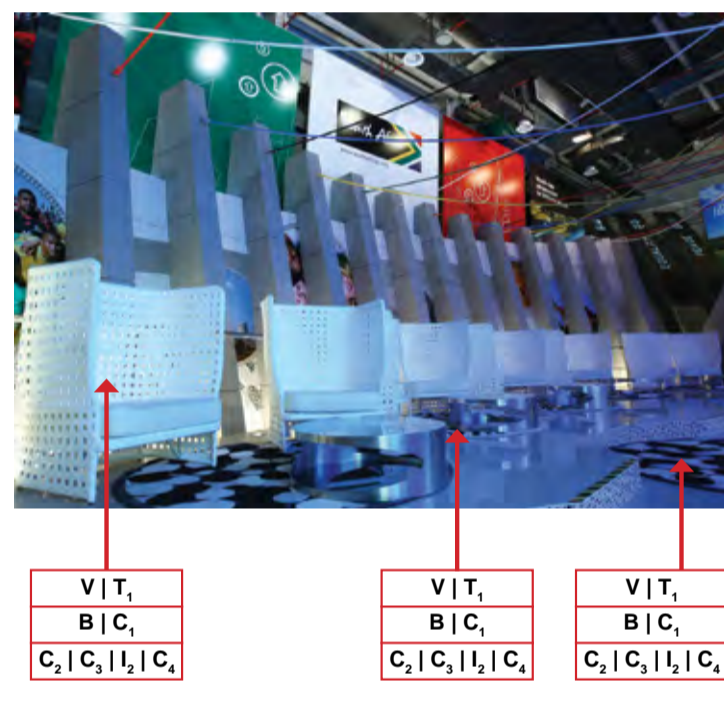
Figure 4: Example of the analysis of individual *communiqués*

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*.

USA

cnl

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
Vasco da Gama & Bartholemew Diaz — 1487-1497

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

Dutch East India Trading Company — 1652 - 1815

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 Rainbow Nation (1994 – Present)

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

The start of apartheid
National Party elected into Power — 1948

WWI 1914 - 1918
WW2 1939- 1945

The Union of South Africa: independent of British — 1913

The foundation of the ANC — 1912

Afrikaner Nationalist South Africa
(1910 – 1994)

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

1820 King Shaka Mfecane

1836 The birth of the 'Afrikaner' The Great Trek

1867 Diamonds De Beers

1884 Gold De Beers

1906-1961 The Union of South Africa

Colonial Africa (1652 - 1910)

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 (1999:249), 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
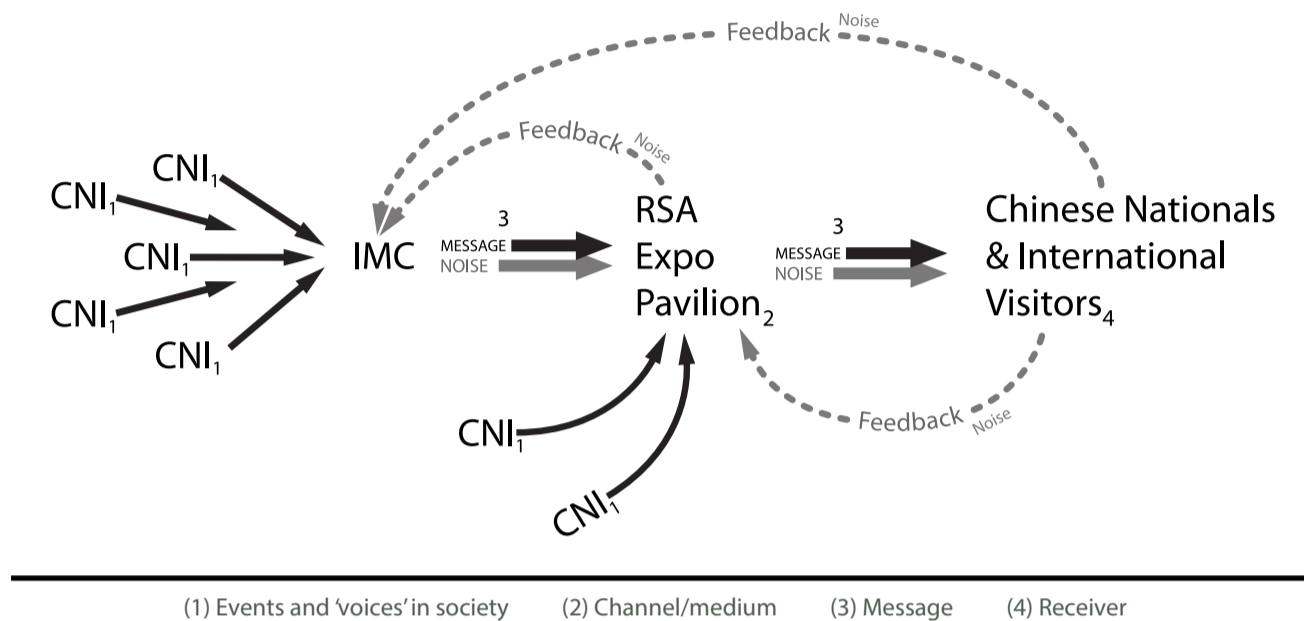
Figure 6: South African pavilion model of communication at *Expo 2010*
(adapted from Westley and Maclean's (1957) Model of Communication (McQuail 2010:70)).
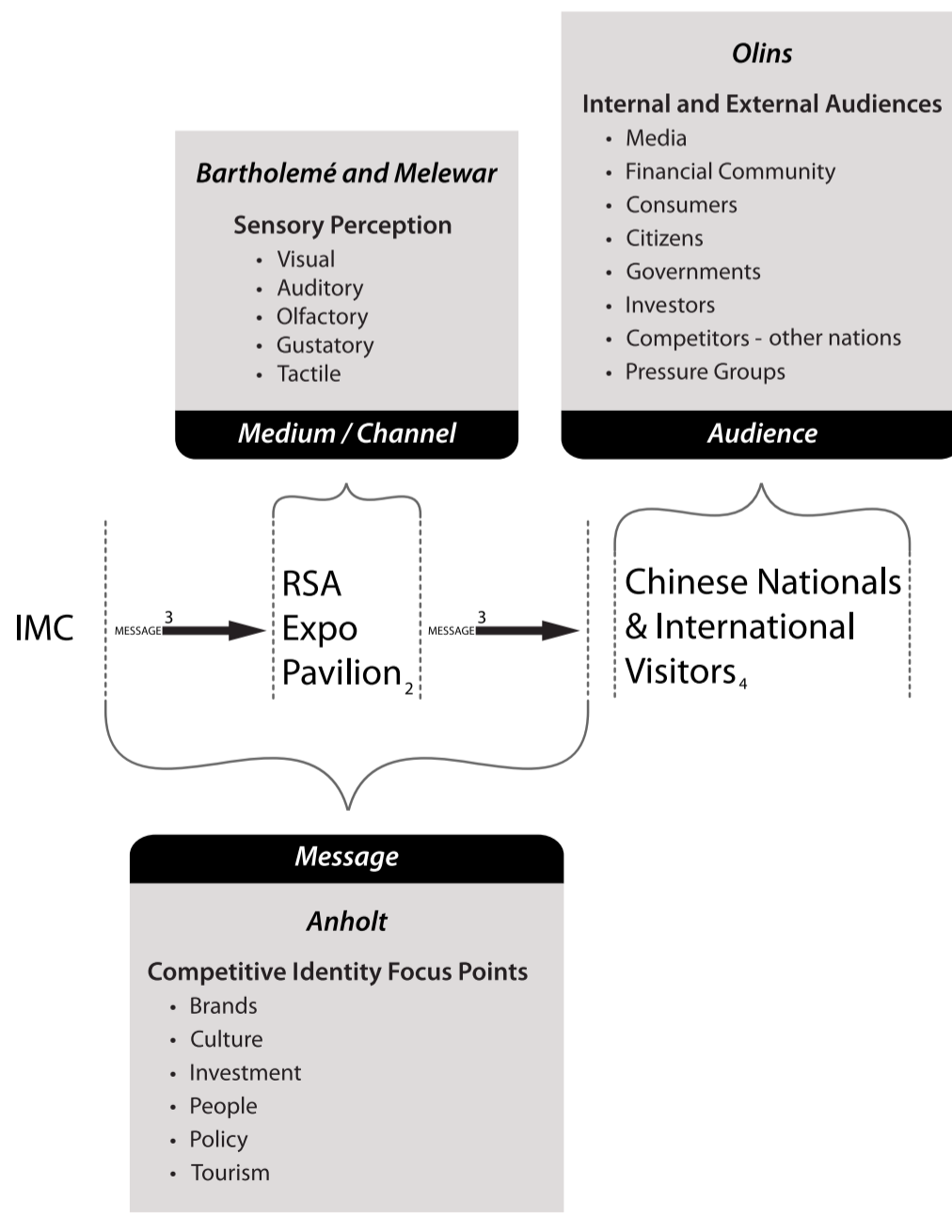
Figure 7: Structure of analytical framework
(King 2011: 21).

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, '*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).
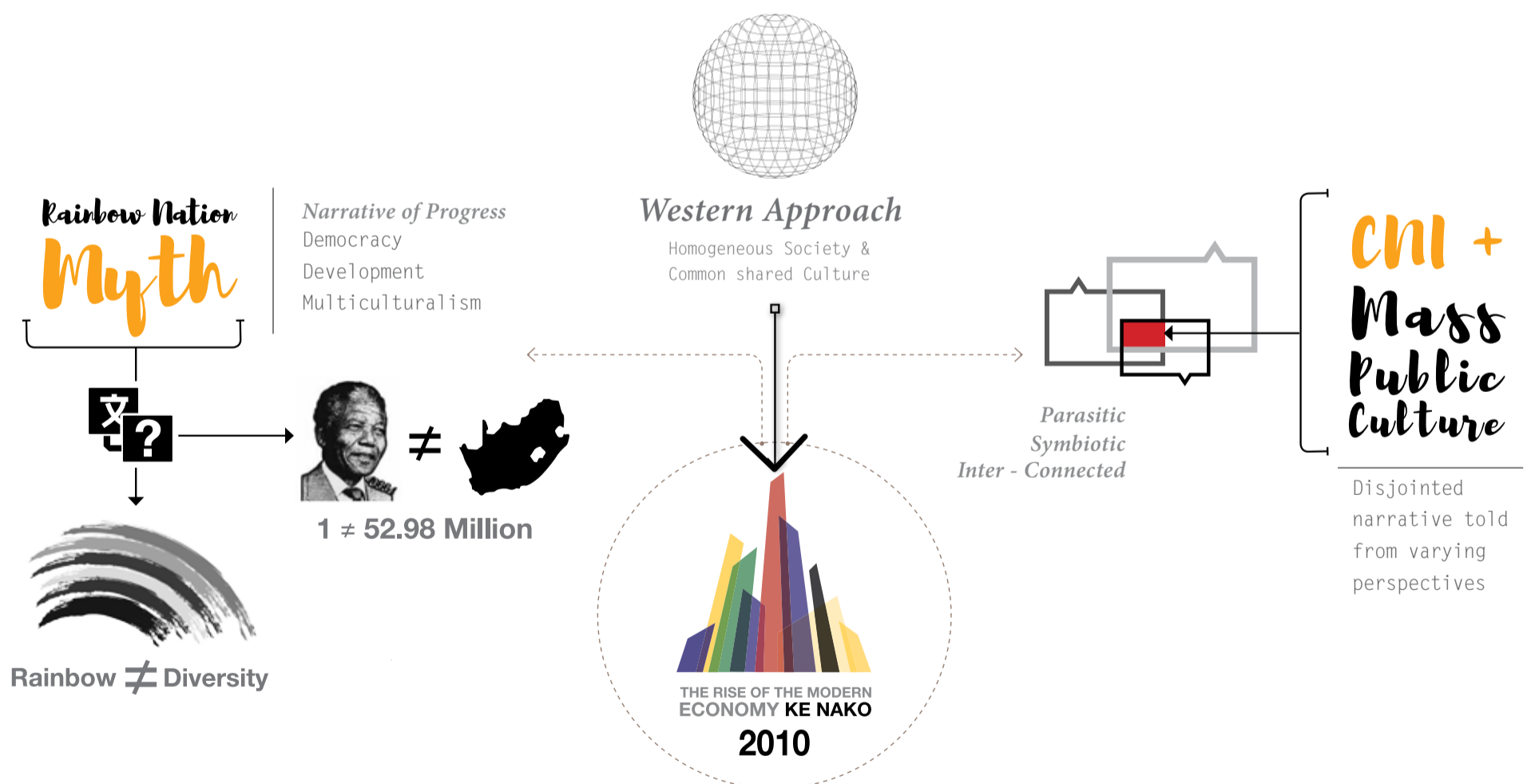
Figure 8a: Graphic Summary of Relevant Conclusions

Western Approach
Homogeneous Society &
Common shared Culture

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

$
Modern

VS.

RSA

Perpetuation of
Colonial Myths

Othering & Orientalism
Relegating the traditional
and indigenous to a timeless
existence in the past or as
stereotypical cultural packaging

No-mans Land
Invisible to the
eyes of the world

Homegenous
Mass of Everywhere
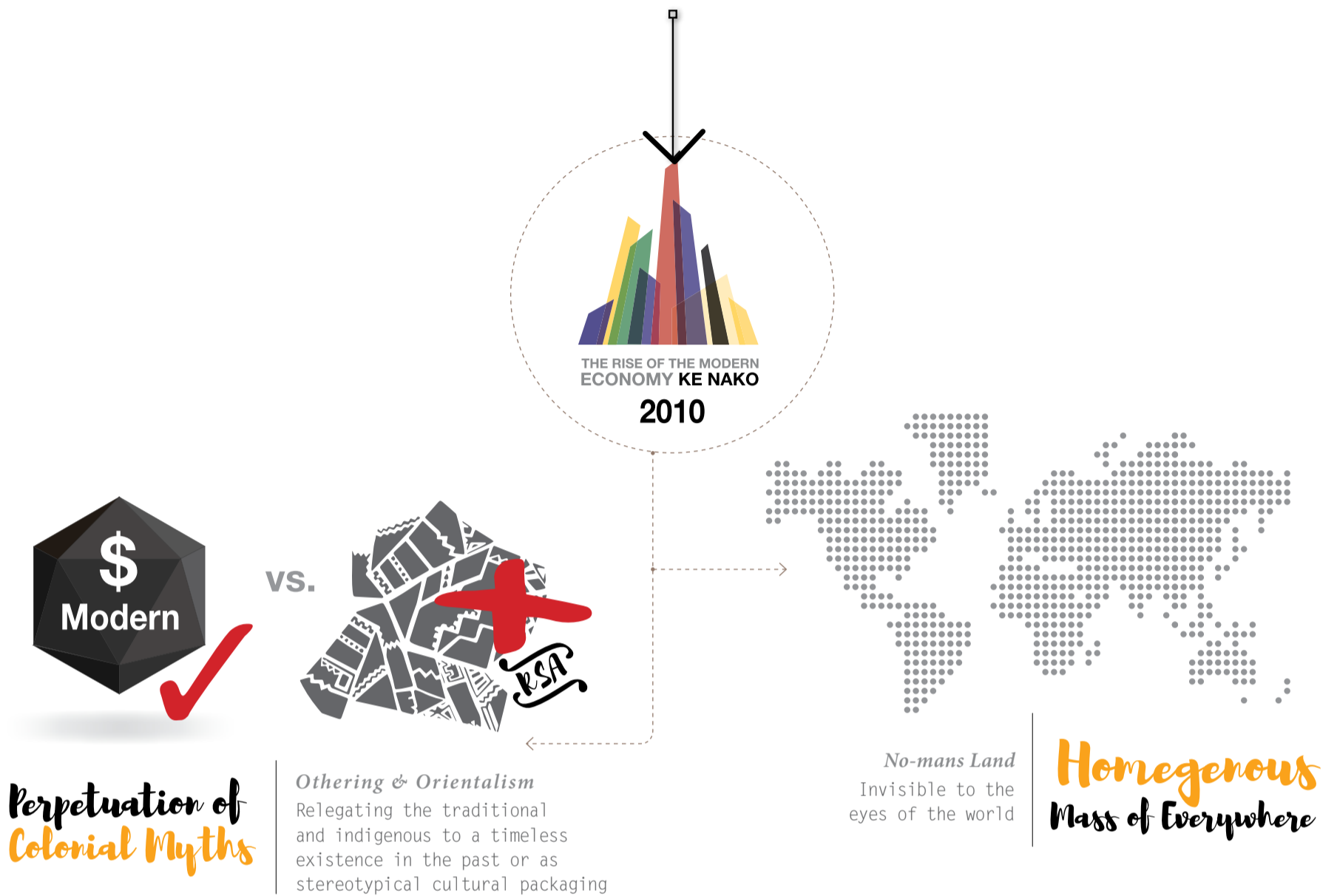
Figure 8b: Graphic Summary of Relevant Conclusions

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).

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.*

Brand South Africa Logo (2012 - Present)

Inspiring new ways

Campaigns

PLAY YOUR PART
www.playyourpart.co.za

PROUDLY SOUTH AFRICAN

Colour Palette

BLACK	RED	GREEN
0C 0M 0M 100K Pantone Black R0 G0 B0 #000000	0C 100M 100M 0K Pantone 032C 237R / 28G / 36B #ed1c24	100C 0M 100M 10K Pantone 355C 0R / 152G / 74B #00984a

WHITE	YELLOW	BLUE
0C 0M 0M 0K Pantone White 225R / 255G / 255B #ffffff	100C 20M 0M 0K Pantone 1235C 255R / 203G / 8B #ffcb08	100C 80M 0M 10K Pantone 2738C 10R / 69G / 149B #0a4595

2002 SOUTH AFRICA ALIVE WITH POSSIBILITY   2010 South Africa *It's Possible*

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

VS

-5 | -3

South Africa
Africa
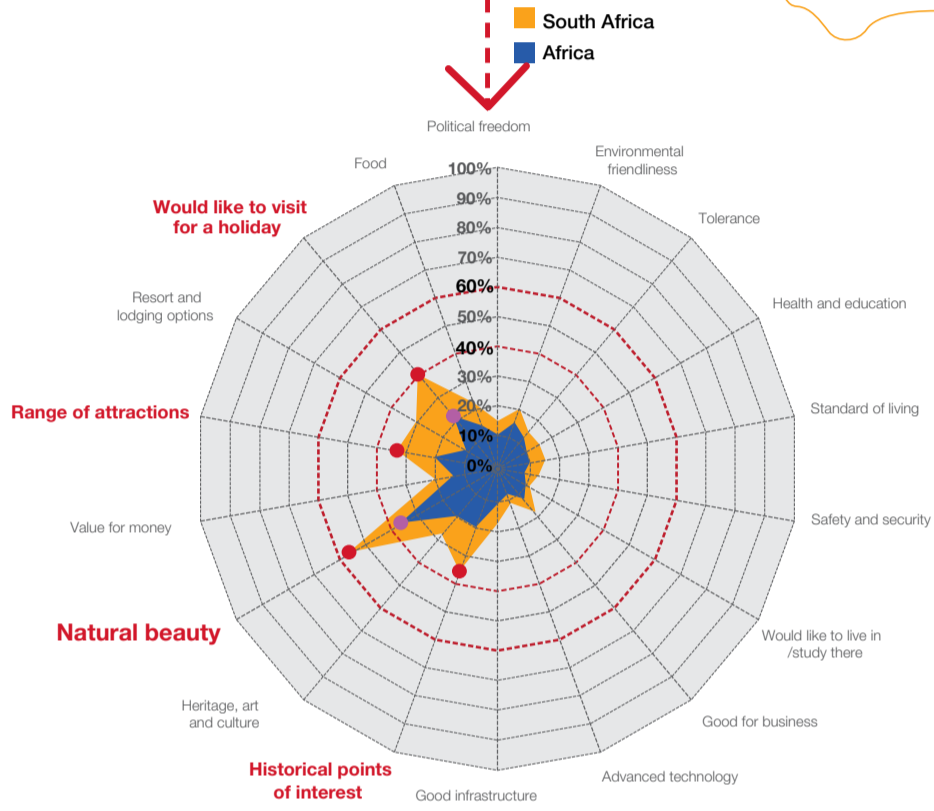
Regional rankings
Africa

72% Awareness

		Overall Ranking
	South Africa	40
	Kenya	65
	Zimbabwe	69
	Ghana	70
	Nigeria	75

Radar chart axes:
Political freedom, Environmental friendliness, Tolerance, Health and education, Standard of living, Safety and security, Would like to live in /study there, Good for business, Advanced technology, Good infrastructure, Historical points of interest, Heritage, art and culture, Natural beauty, Value for money, Range of attractions, Resort and lodging options, Would like to visit for a holiday, Food

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

Scatter plot

Y-axis: *Average purpose score* (0% – 60%)
X-axis: *Average Experience Score* (0% – 60%)

STATUS COUNTRIES

COUNTRY BRANDS

Switzerland
Sweden, Canada, Germany, Japan
Norway
Denmark
Australia
Finland, Singapore, United States, Austria
Netherlands, New Zealand
Iceland
United Kingdom
United Arab Emirates
Belgium
Qatar, South Korea, France
Ireland
Bahrain, Israel, Italy
Saudi Arabia, Oman, China, Fiji
Taiwan, Russia, Czech Republic, Spain
Estonia, Poland, Malta, Portugal
Malaysia, Panama, Puerto Rico
Uruguay, Croatia, Chile, Costa Rica
Solvakia, Lebanon, Hungary, South Africa, Greece
Romania, Jordan, Brazil, Argentina, Thailand
Sri Lanka, Jamaica
Pakistan, Ghana, Bulgaria, Kenya, Columbia, Turkey, India, Morocco
Bangladesh, Zimbabwe, Indonesia, Peru
Nigeria, Ukraine, Iran, Vietnam, Egypt
Cambodia, Mexico

COUNTRIES

EXPERIENCE COUNTRIES

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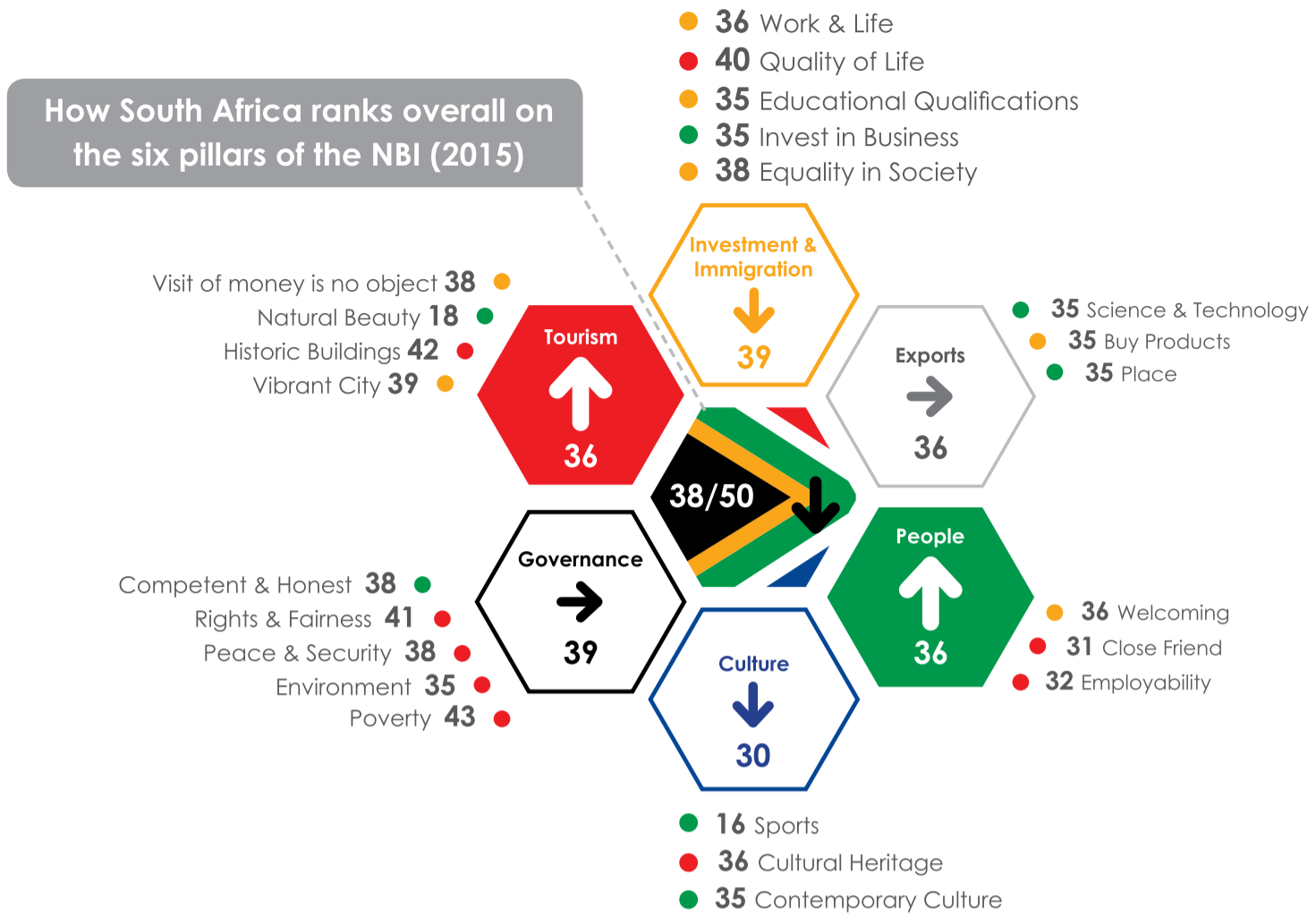
Figure 11: How South Africa ranks overall on the six pillars of *NBI* (2015)
(Adapted from Anholt-GFK Roper Nation Brand Index 2015).

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.
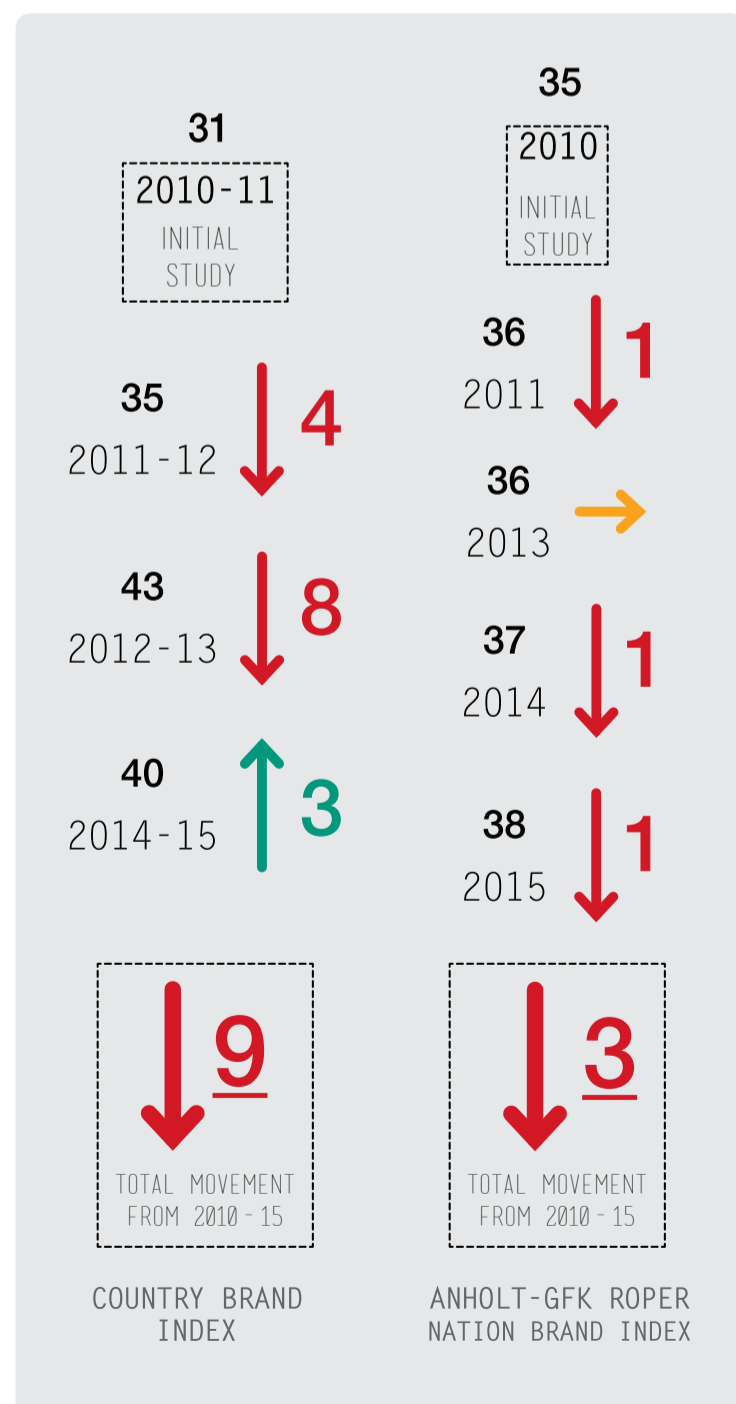
Figure 12: The Indexes

What are the key associations with Japan?

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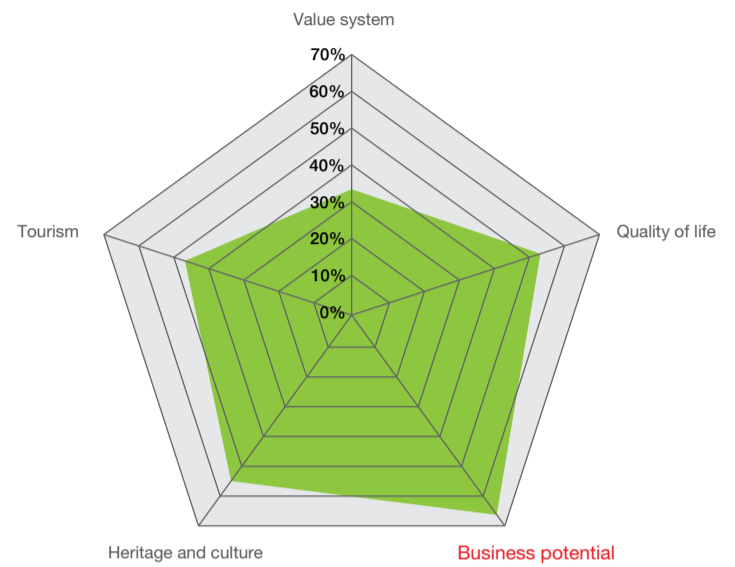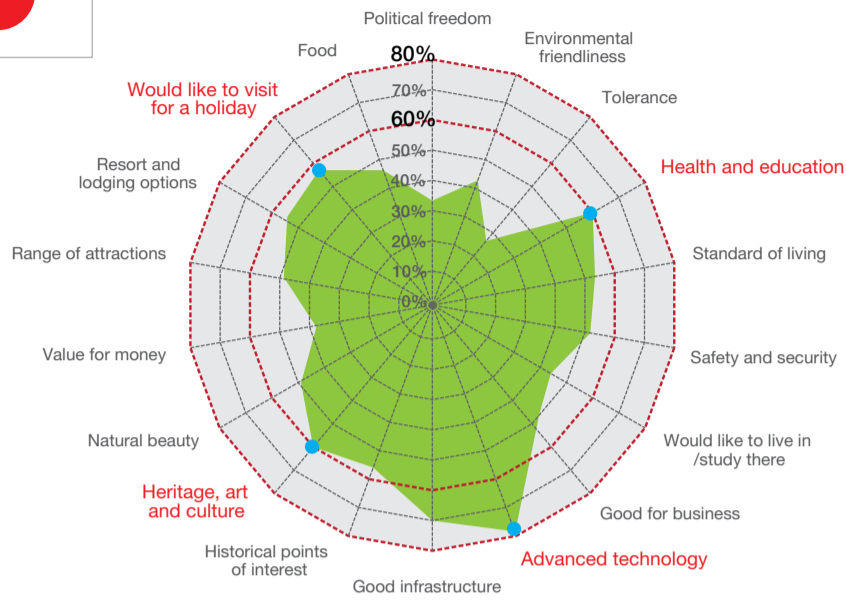
**Figure 13:Japan – Summary of perceptions
(Adapted from Country Brand Index 2014-2015: 15).**

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.
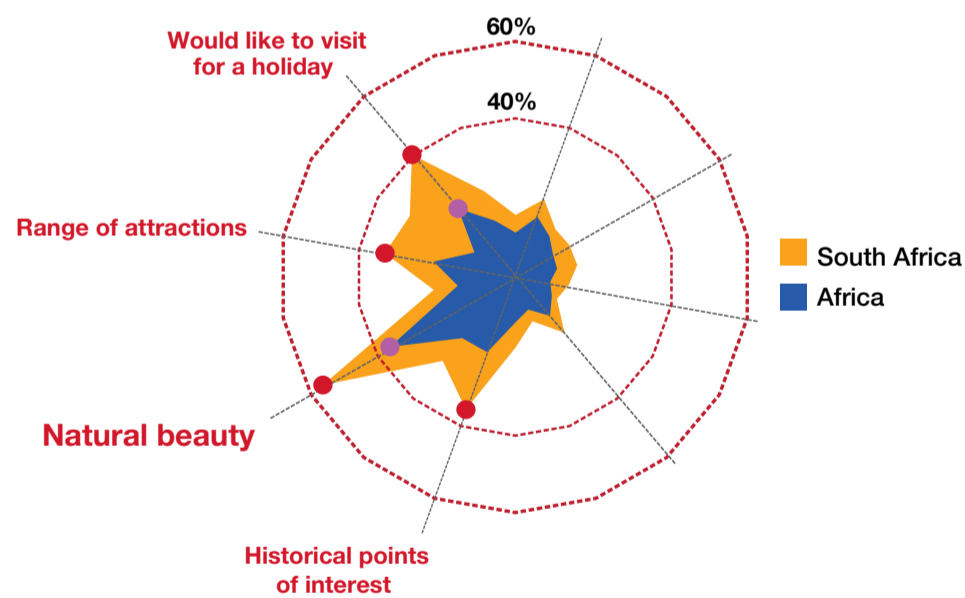
**Figure 14: Homogeneous Mass of Africa
(Adapted from Country Brand Index 2014-15: 46).**

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).
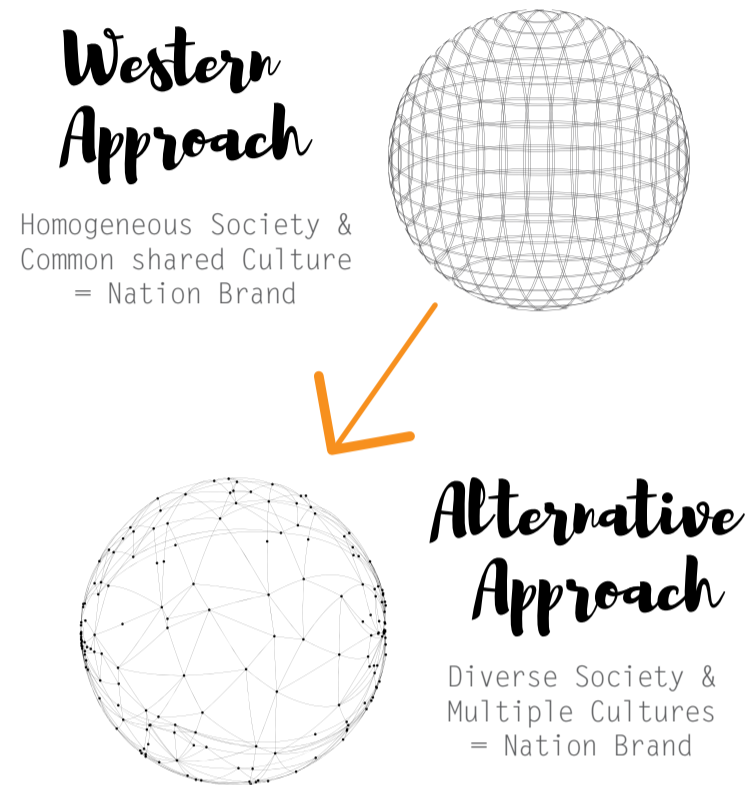
Figure 15: Western vs. The Alternative

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.*
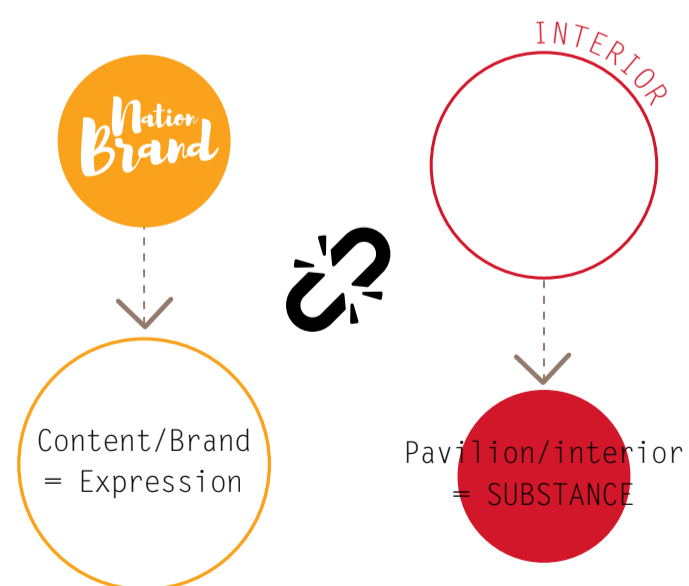
Figure 16: Brand Washing Approach

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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.
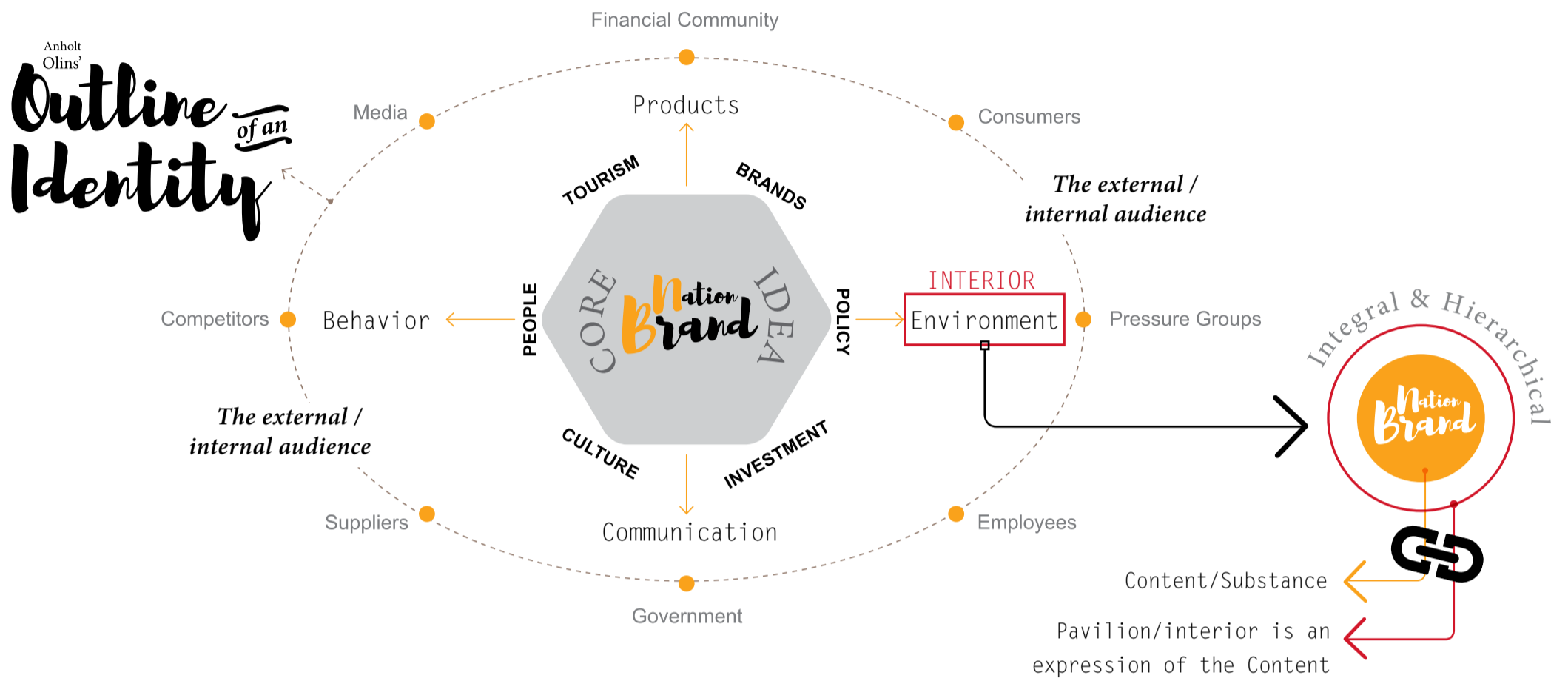
Figure 19: Outline of an ideal national identity

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 *[Zeitgeist⁸]*, (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.

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

3a.

Informant
+
Evaluation Criteria
for Int. Design Concept

7
Indicators

7.   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

Building
with Art

6.

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

Concept

5.

Site &
Context

WE ARE

[in Full Colour]

Rich + Complex + Inter-woven

Figure 20: Graphic summary of background & problem statement