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).

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Figure 43: Research & Design Map

© University of Pretoria
BRUSSELS - Belgium
The first Expo to be organised after the BIE was established following the signing of the Paris Convention Relating to International Exhibitions in 1928.

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

PORT-AU-PRINCE - Haiti
The Haiti exhibition celebrated the 200th anniversary of the founding of Port-au-Prince.

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

BARCELONA - Spain
The Barcelona Expo 1986 was the first World Exhibition held in Spain and it celebrated the urbanisation of the city.

CHICAGO - 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.

NEW YORK - USA
"The World of tomorrow"

BRUSSELS - Belgium
Brussels Expo 1958 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.

Figure 44: Evolution of World Expos (Adapted from BIE 2016)
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 seen so beautiful," wrote Paul Morand about the Exposition of 1900.

LIEGE - Belgium
Liege Expo World Expo 1995 celebrated both the 70th 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 18 million visitors.

SAN FRANCISCO - USA
In 1994, San Francisco was already thinking about organising an Expo in order to celebrate the opening of the Panama Canal.

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.

1889
1900
1904
1906
1910
1913
1928

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.

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

Sustainable Human Development
Environment | Energy | Health | Education

Mar Xcentric
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 Decolonisation
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, TROKA. 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)

[Diagram image: Creating A “Moment”]

Expression of one aspect that makes that country unique.

© University of Pretoria
Creating A “Moment”
Expression of one aspect that makes that country unique.
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_Archdaily 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 (Archdaily 2015). The temporary pavilion includes various sensorially 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 between these sub-themes.

These clusters "are organized according to ideas such as nutrition, family agriculture, forestry and integration between farming and livestock", (Archdaily 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 (Archdaily 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 its 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

Creating
A “Moment”
Expression of one aspect
that makes that country
unique.

Figure 47:
© University of Pretoria
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 m².

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.
Creating A “Moment”
Expression of one aspect that makes that country unique!
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).

© University of Pretoria
Northern Hemisphere: Dubai South District, [adjacent to Al Maktoum International Airport]

1st in MENSA [Middle East, North America, South Asia]

Oct. 2020 - April 2021

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

Opportunity Souq

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

Souq = Market in Arabic

Sustainability Souq

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

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.
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 Emirati 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.

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

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 within an 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.

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

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

The substructure will be made of recycled materials.

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

This chapter explored World Expos 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 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.

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.
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 Deme (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, Deme (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 throughout the six month period.

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

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1. **19th century museum _ Exhibitory complex**
   Arrangement of rooms at the domestic scale

2. **20th century museum _ Exhibitory complex**
   Plan modelled more closely on an urban grid

3. **21st century museum _ Exhibitory complex**
   Field of both dedicated circulation corridors and spaces of program activity more similar to that of an urban conglomerate.

4. *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.

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

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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 Scelsa 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

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).
Content & Function

Sustainable Human Development
Environment | Energy
Health | Education

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

World Exposition

5 Injection of the urban grid museum _Exhibitionary 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 (Sebass 2014:5)

Exhibit

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

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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 / themes in a wing, which is in turn nested within the museum (expo park) as a whole.

Form

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

Selected Pavilion:
- Rented Pavilion

© University of Pretoria

Creating A “Moment”

Expression of one aspect that makes that country unique!

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