



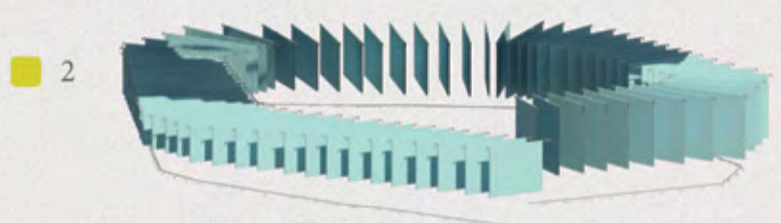
Reflections Pool
Light Well



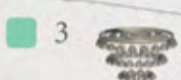
Raised Walkway
Overhead Frame



Raised Walkway
Bulkhead



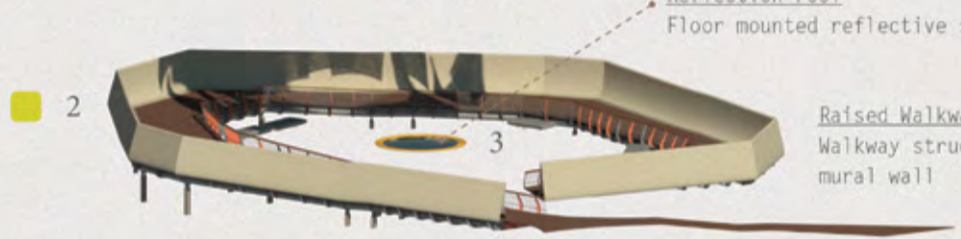
Raised Walkway
Acoustic Baffles



Reflection Pool
Chandelier

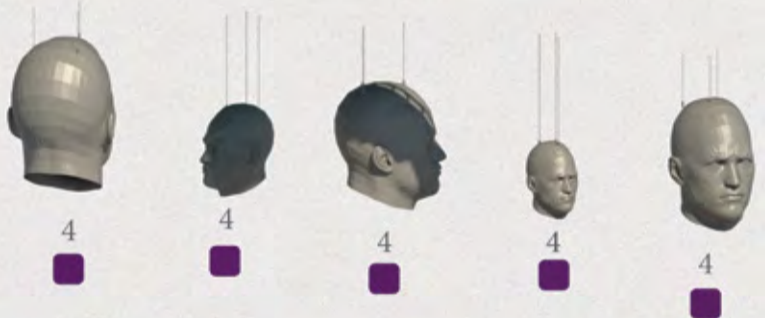


Reflection Pool - Well of Souls
Display Petals & Scrim Screens



Reflection Pool
Floor mounted reflective surface

Raised Walkway
Walkway structure & mural wall

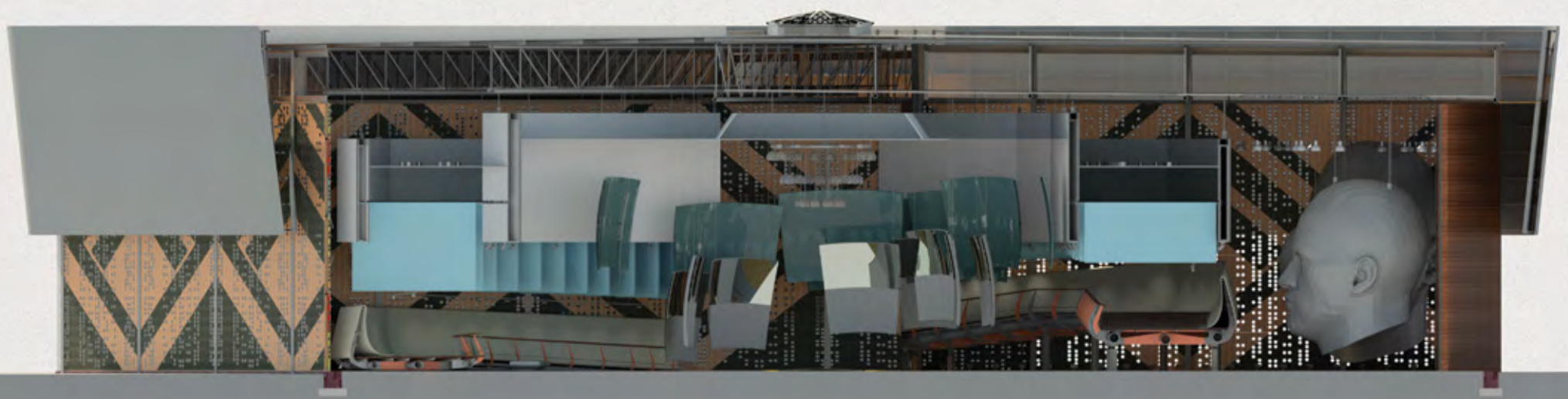


Bobble Heads



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.

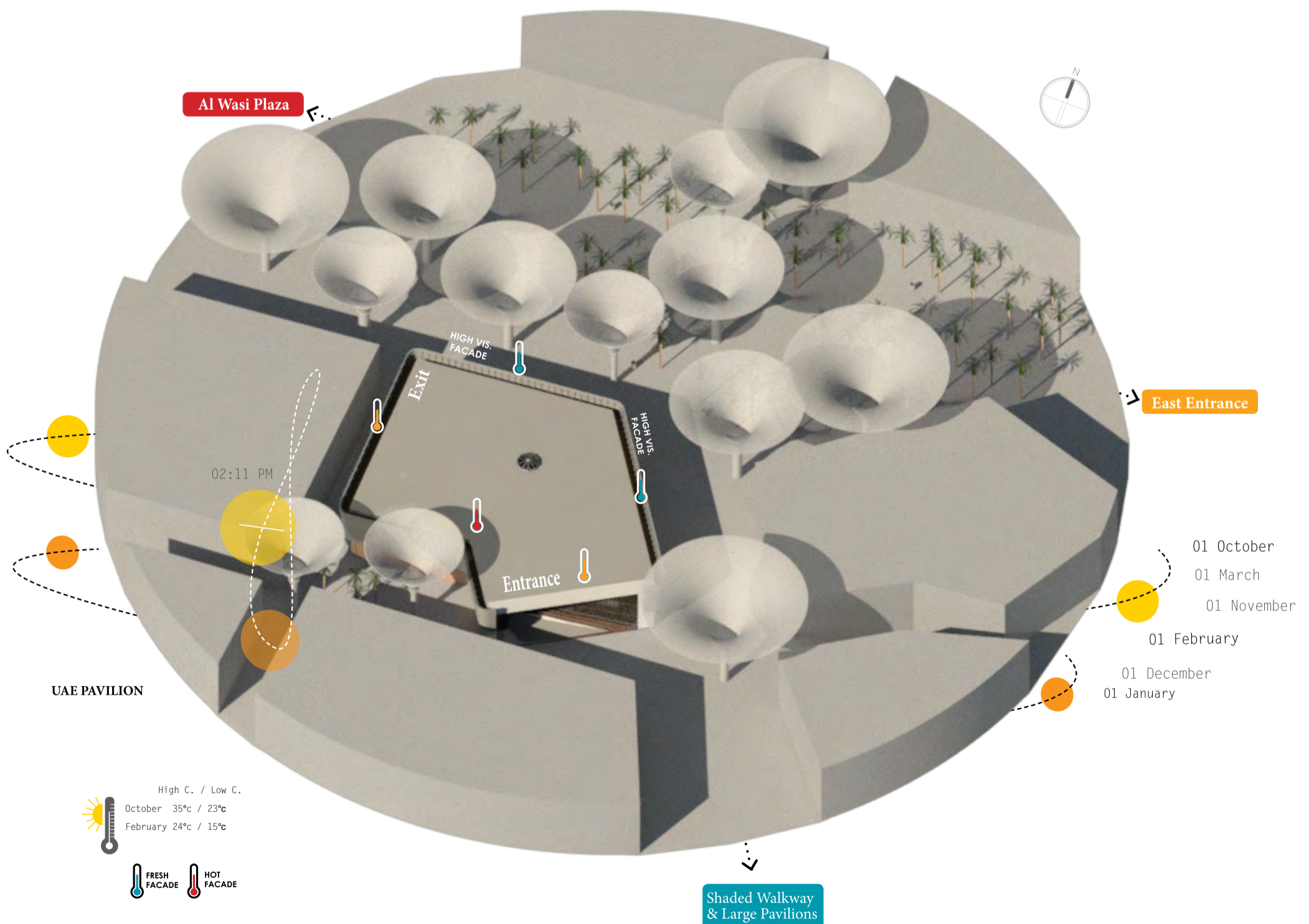
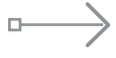


Figure 78: Site Overview



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]

○ - - - -> Guests to the pavilion

┆ - - - -> Pavilion Staff

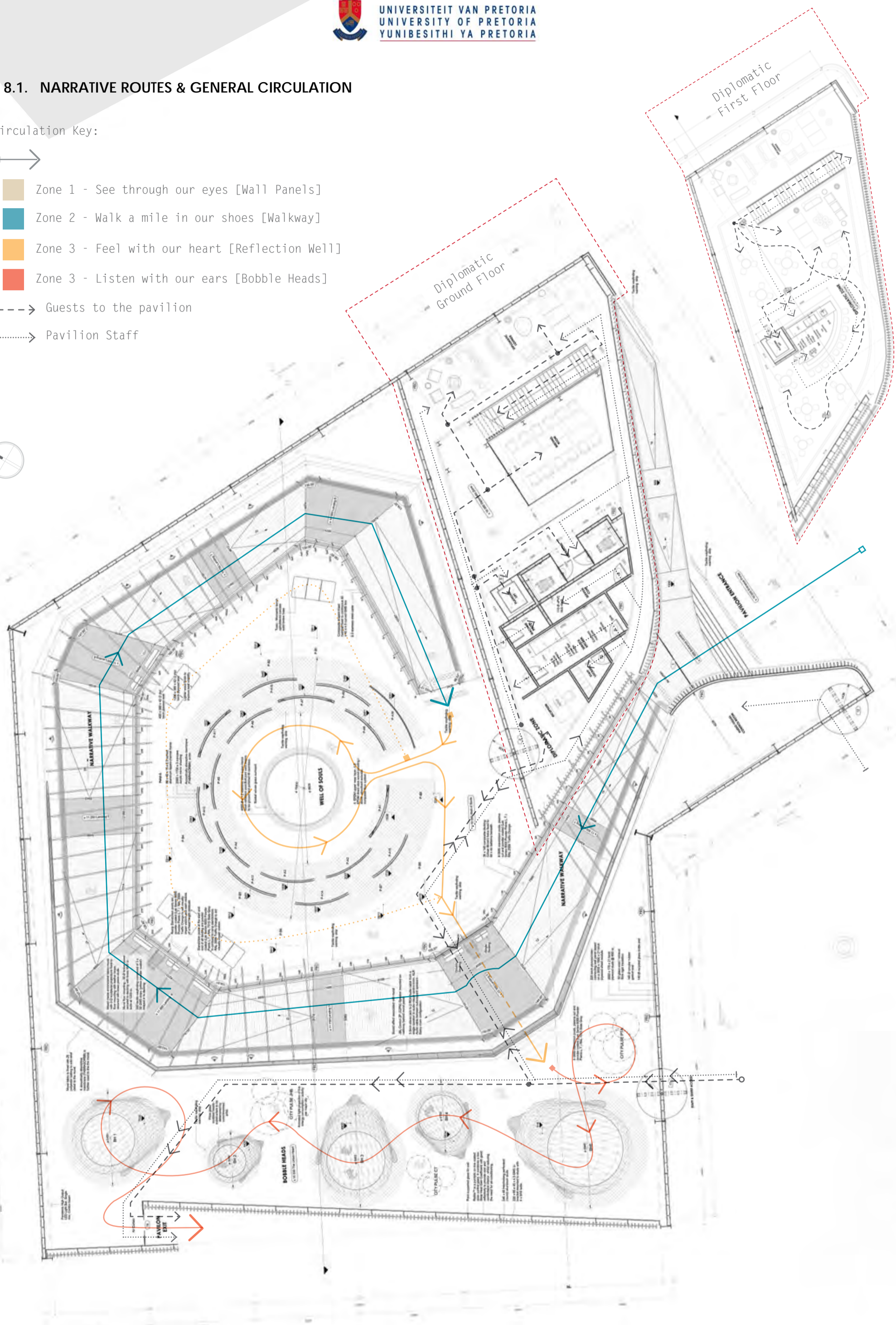


Figure 79: Narrative Routes & General Circulation Diagram _ Not to Scale

8.2. PLANS

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-transparent 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.

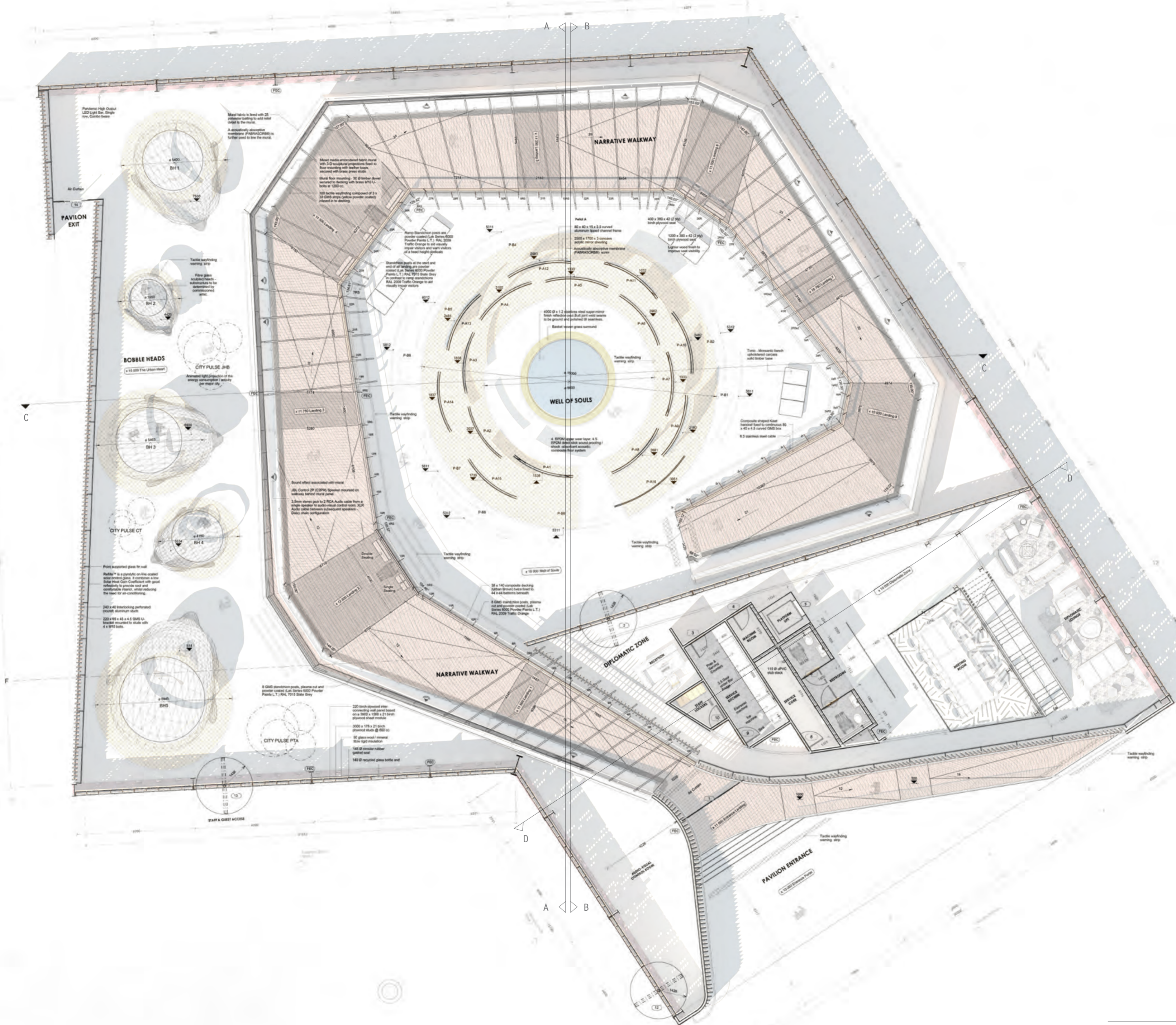


Figure 80: WE ARE: Ground Floor Plan _ Not to Scale

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.

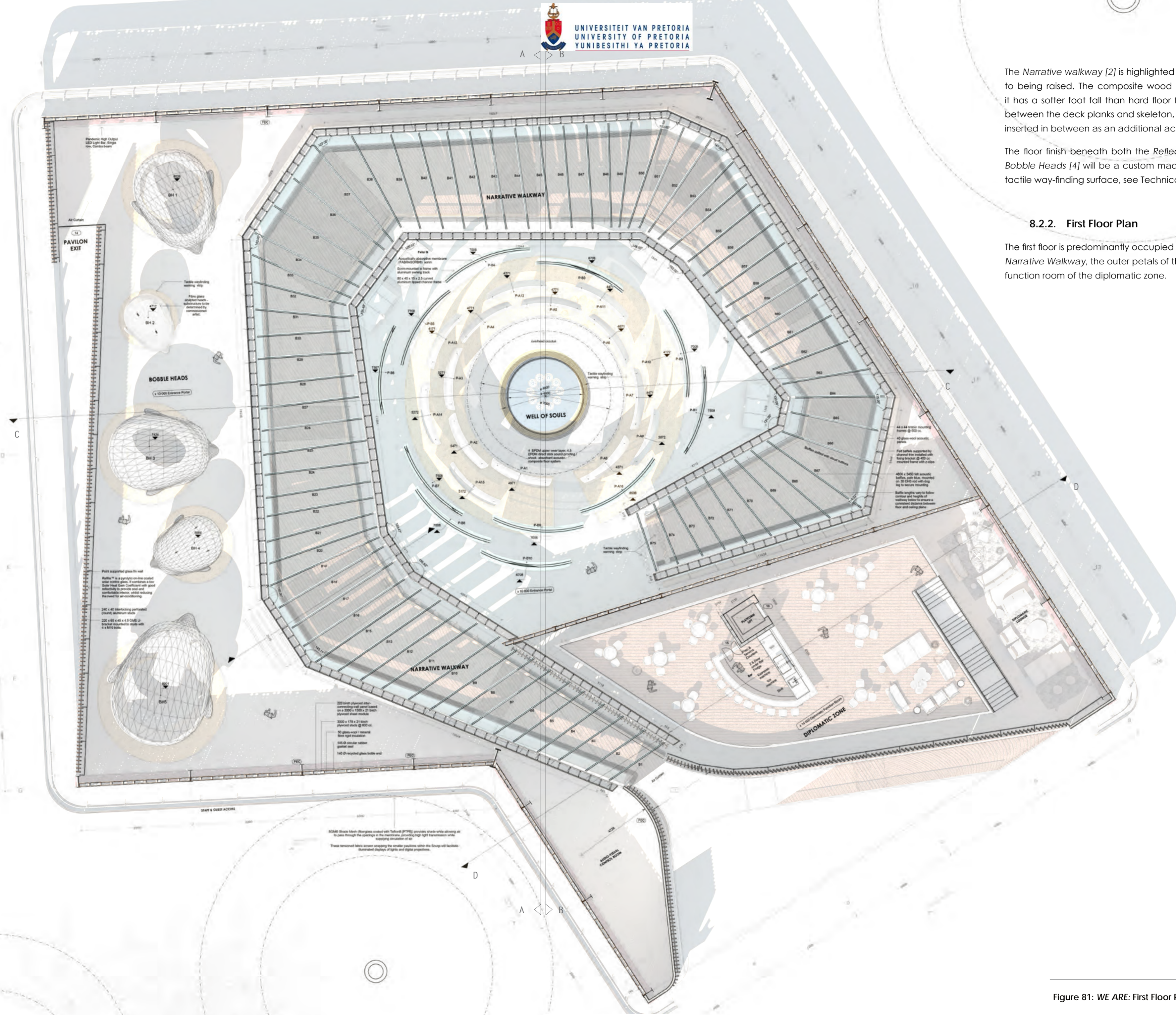


Figure 81: WE ARE: First Floor Plan _ Not to Scale

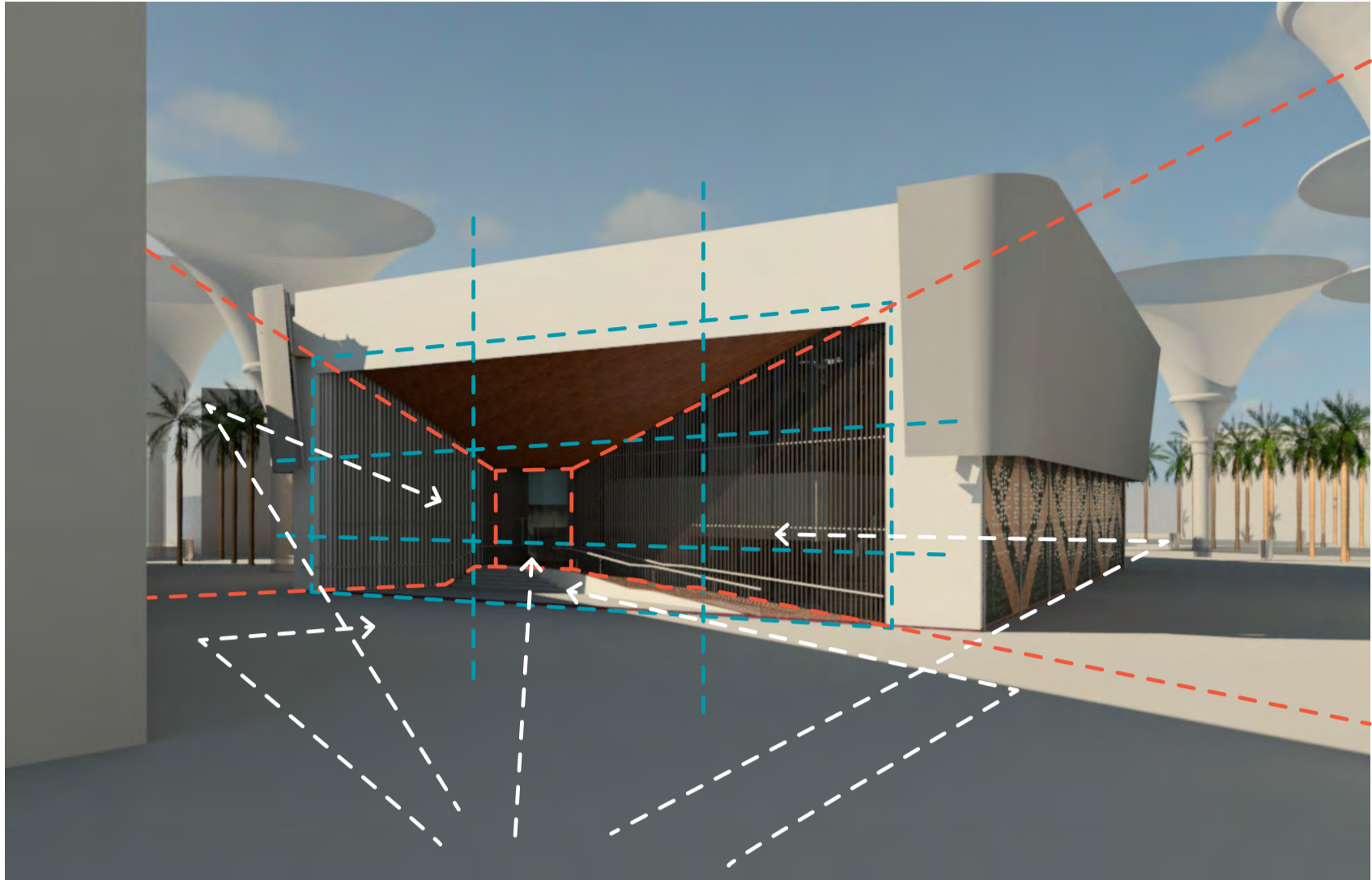


Figure 82: Hijacking the Line of Sight

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).

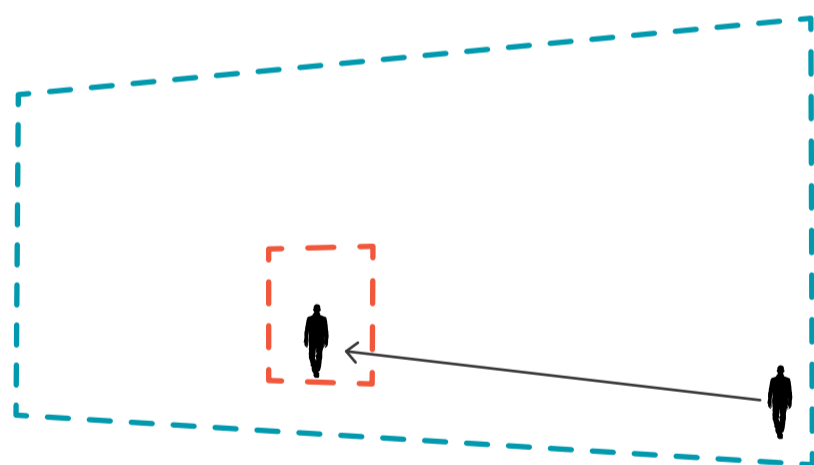


Figure 83: Changing Scales

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).

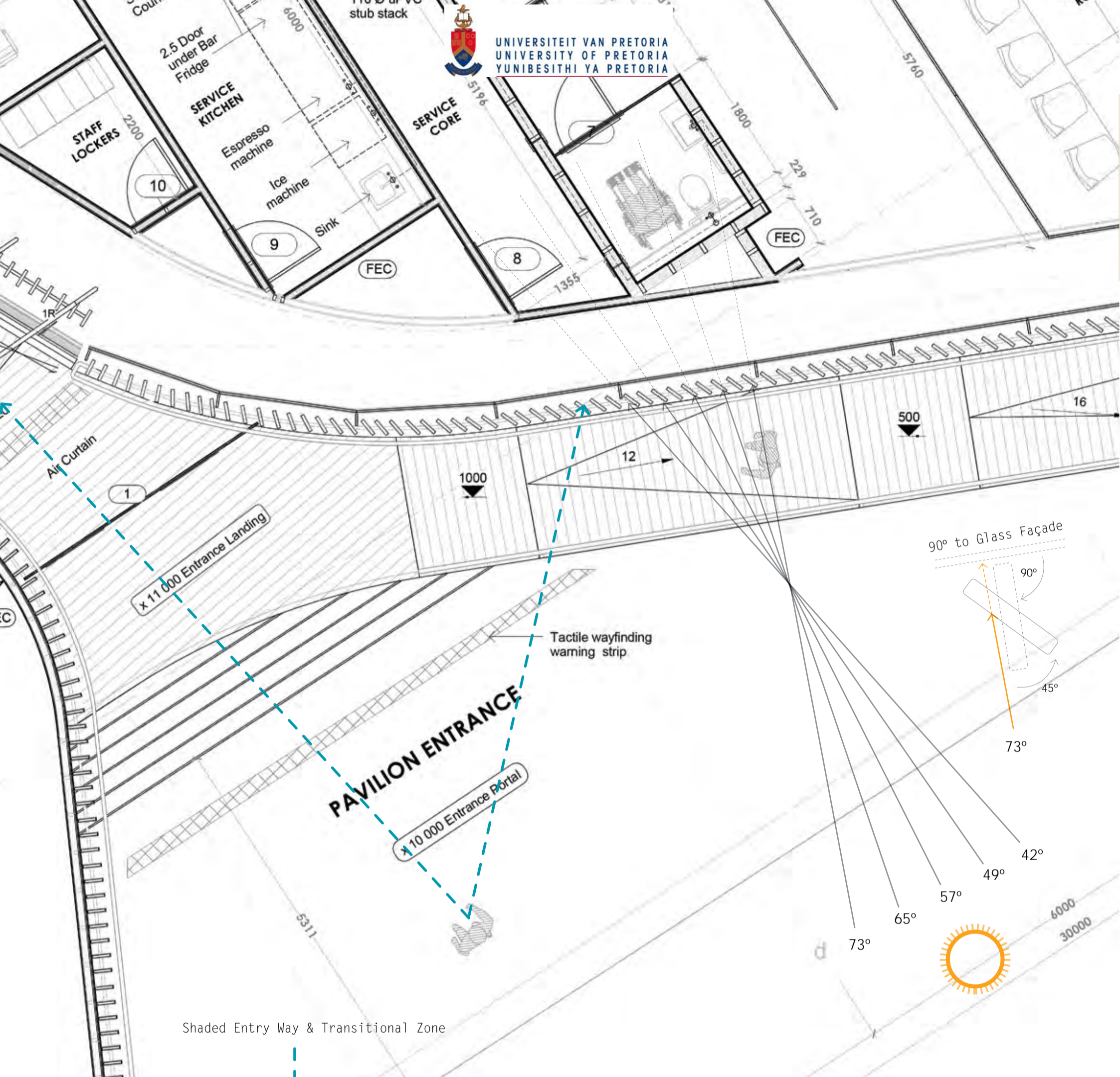
Like the tapered entryway, a similar transitional zone exists at the exit, (Figure 85). Due to its location on the north west corner of the pavilion, a less drastic intervention was needed to shade the exit. However, the slight angling was still sufficient to create a transitional zone that functioned 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.



Shaded Entry Way & Transitional Zone

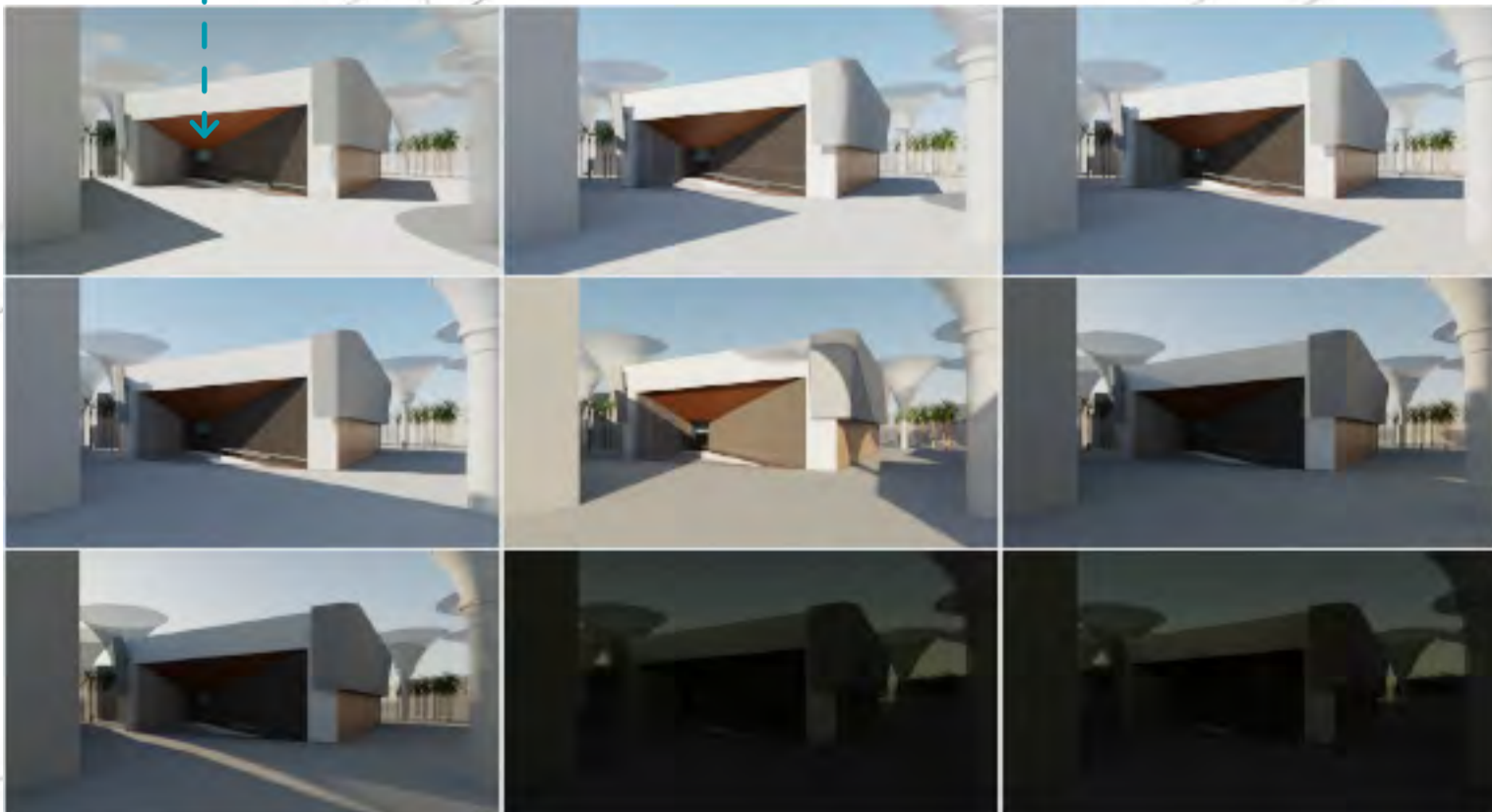
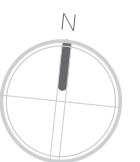
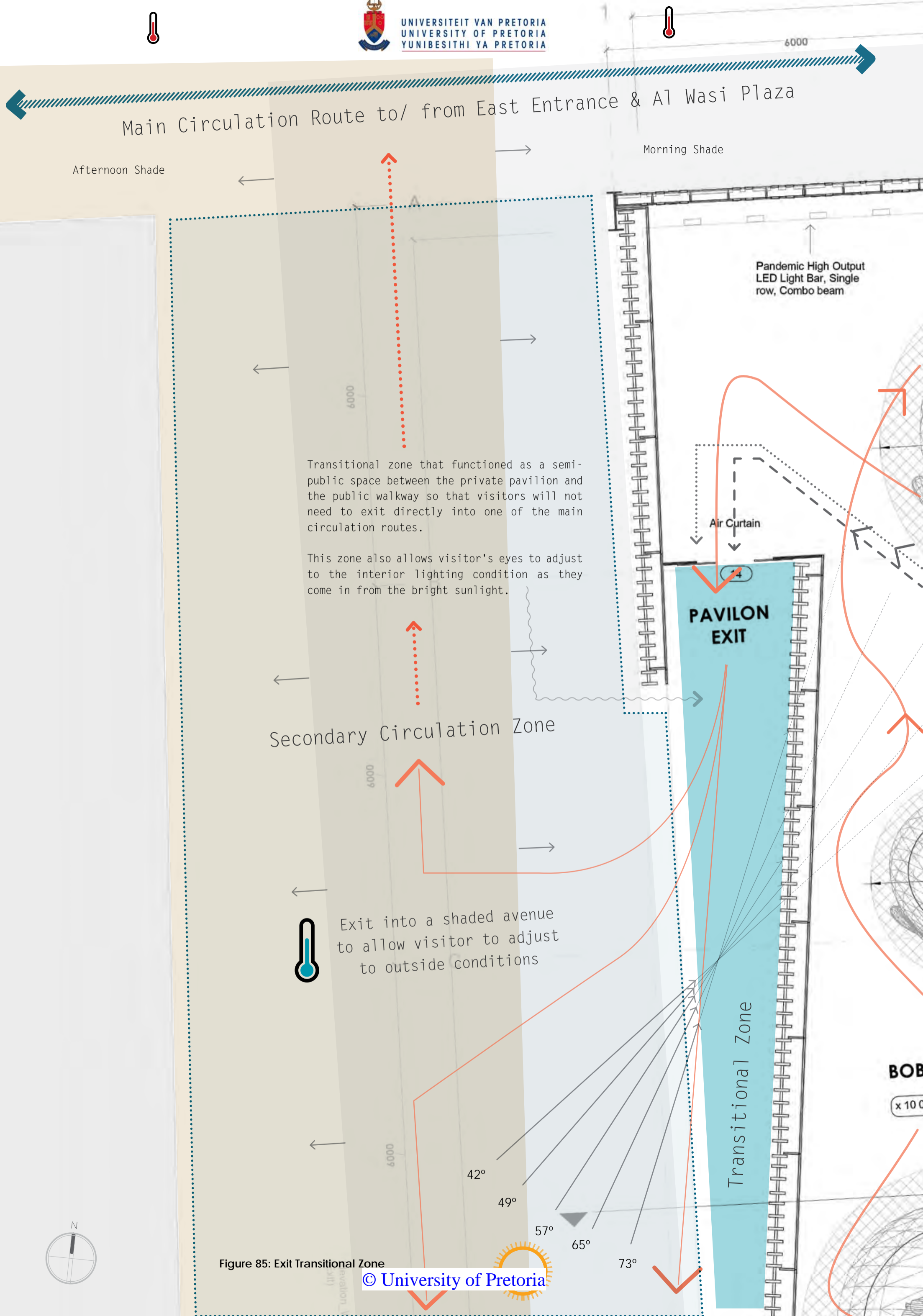


Figure 84: Entrance Transitional Zone
© University of Pretoria





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

Afternoon Shade

Morning Shade

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

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.

Secondary Circulation Zone

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

PAVILION EXIT

Transitional Zone

42°
49°
57°
65°
73°

Figure 85: Exit Transitional Zone

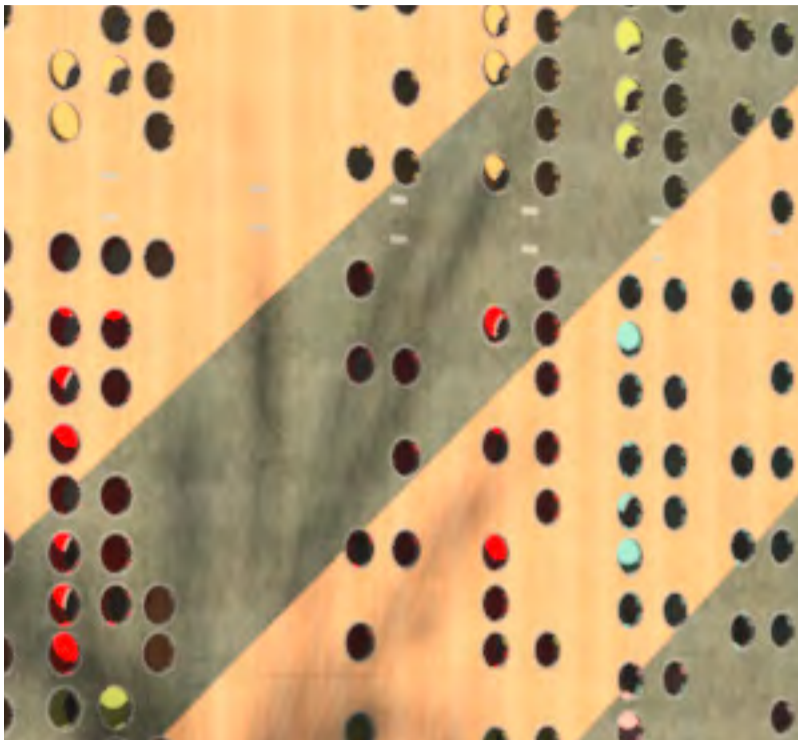


Figure 86: Iridescent Effect



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).

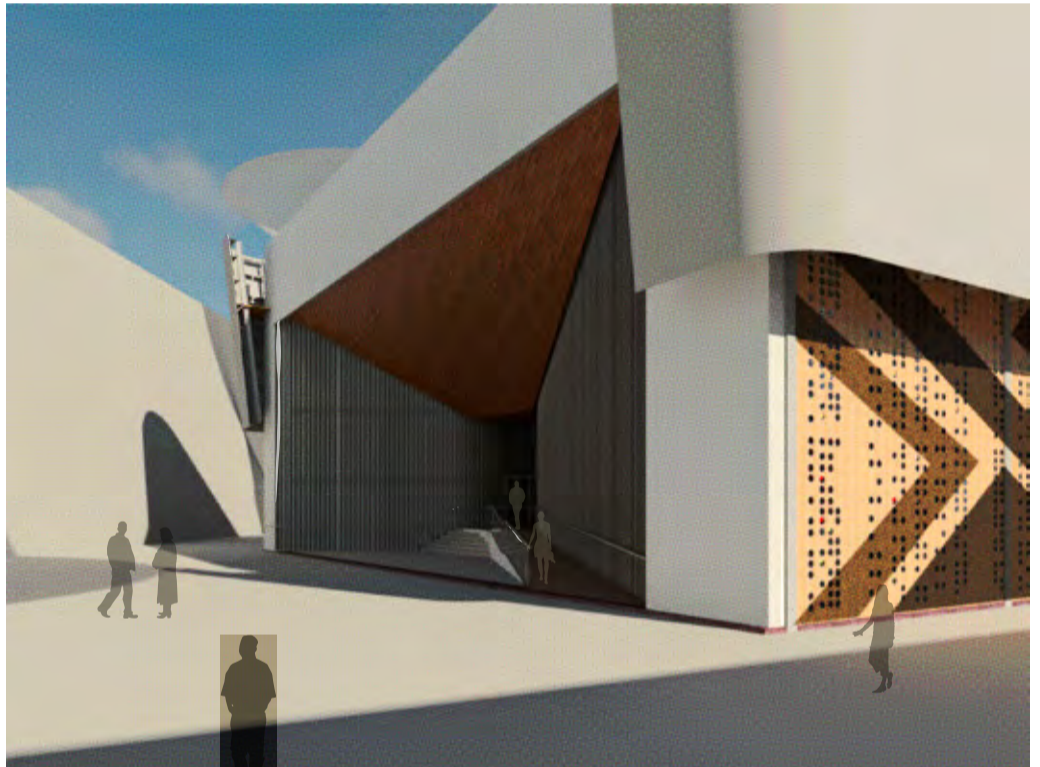


Figure 88: Ramp Access to Pavilion

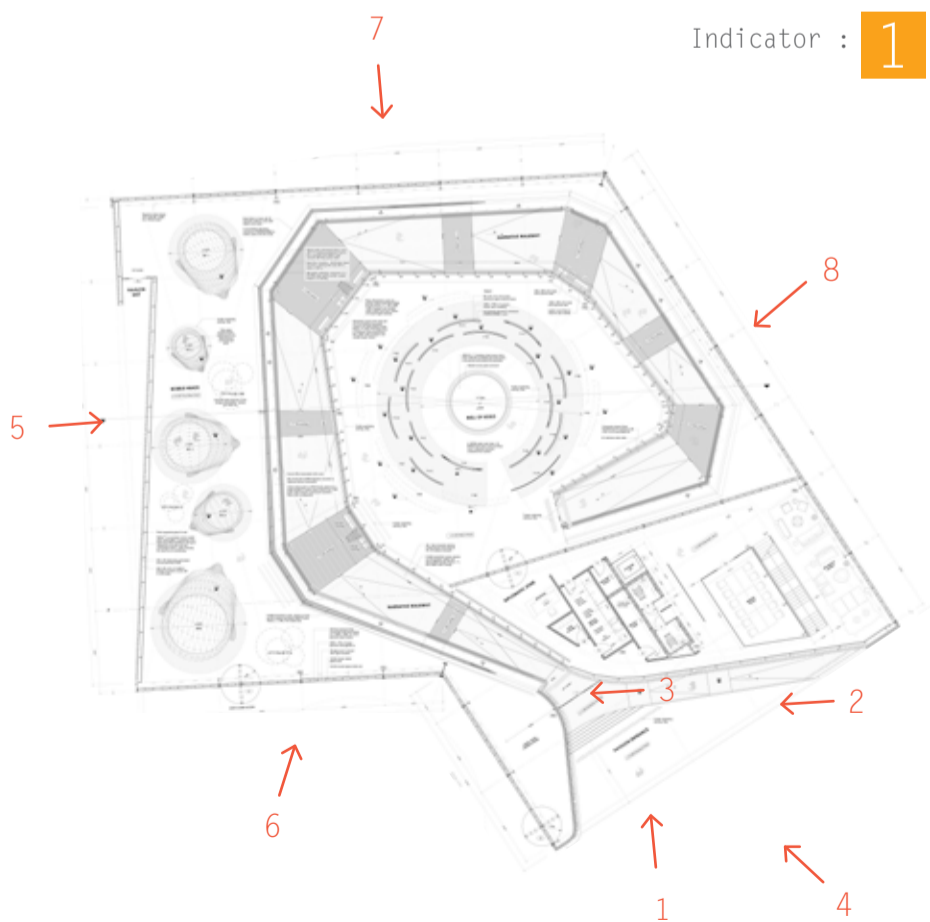


Figure 89: Pavilion Entryway

Facade Key Plan



4



Figure 90: ENTRANCE _ Eastern Elevation

5



Figure 91: EXIT _ Western Elevation

6

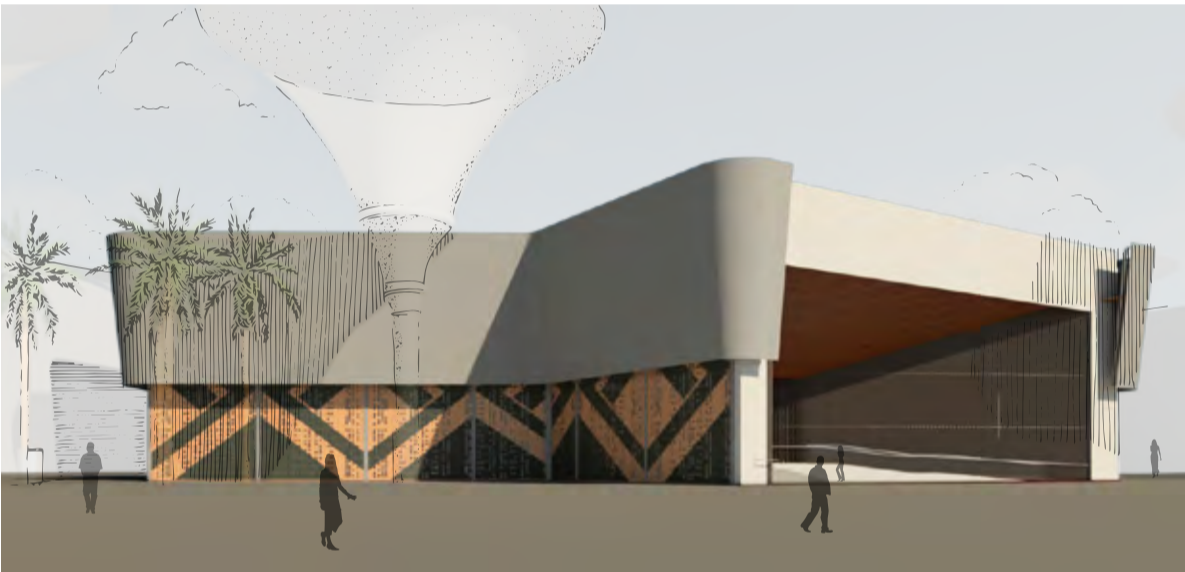


Figure 92: Southern Elevation

7

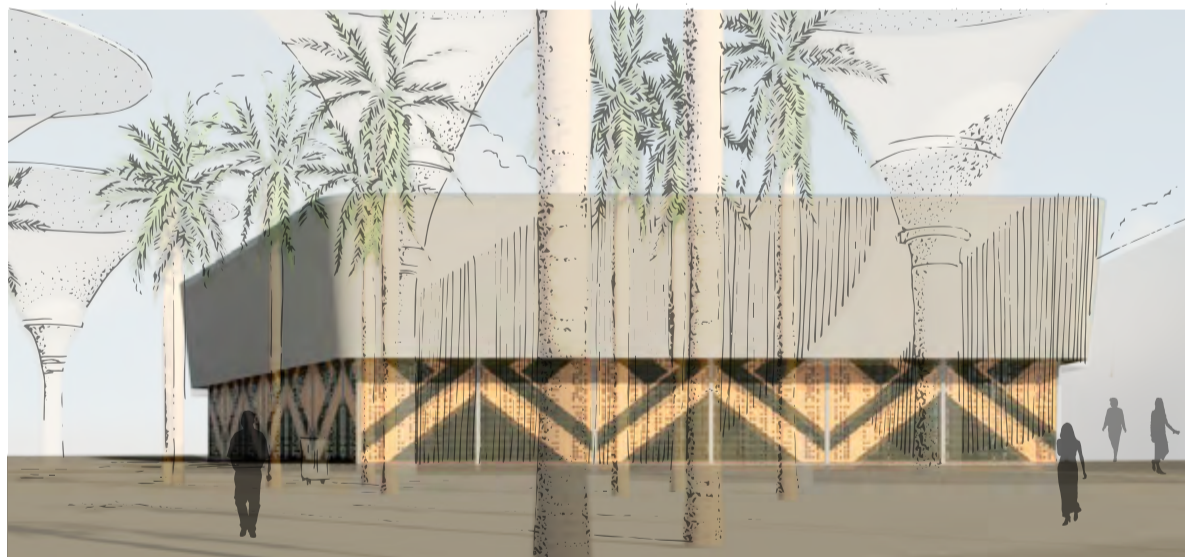


Figure 93: Northern Elevation

8

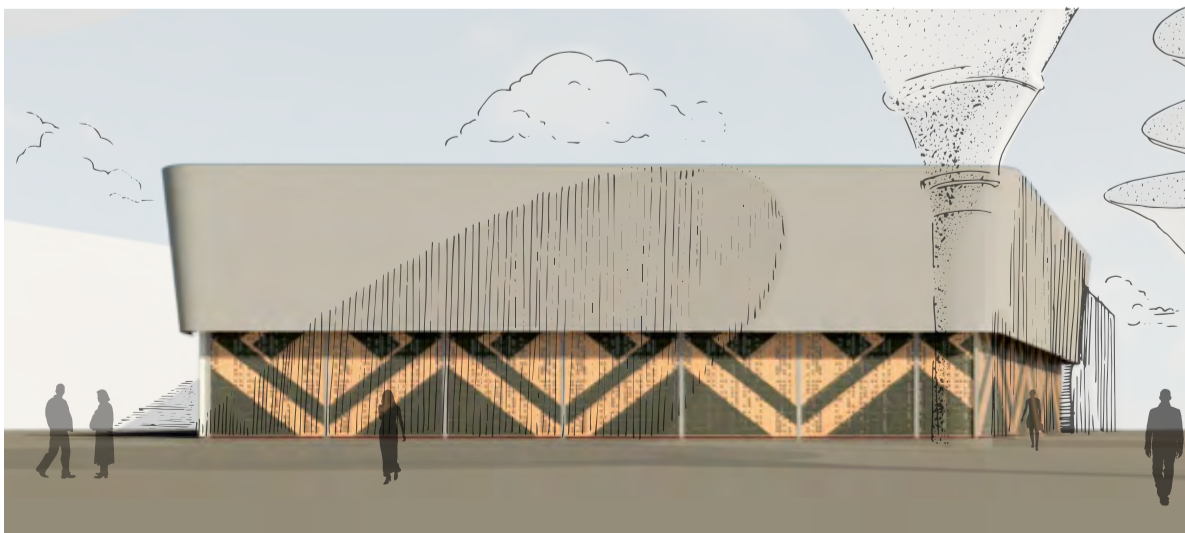


Figure 94: North-Eastern Elevation
© University of Pretoria

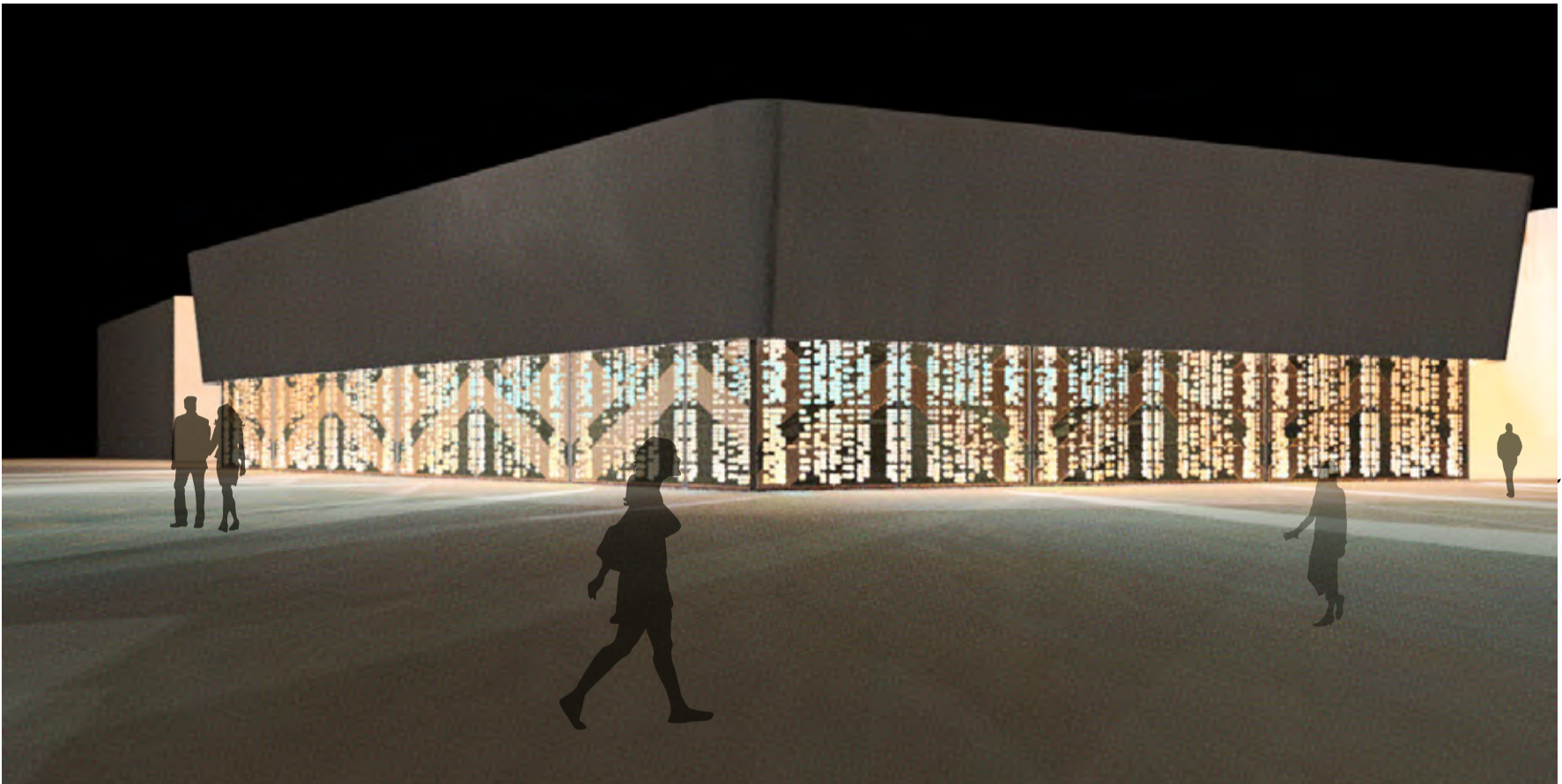


Figure 95: North Eastern & North Western Façades at Night

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

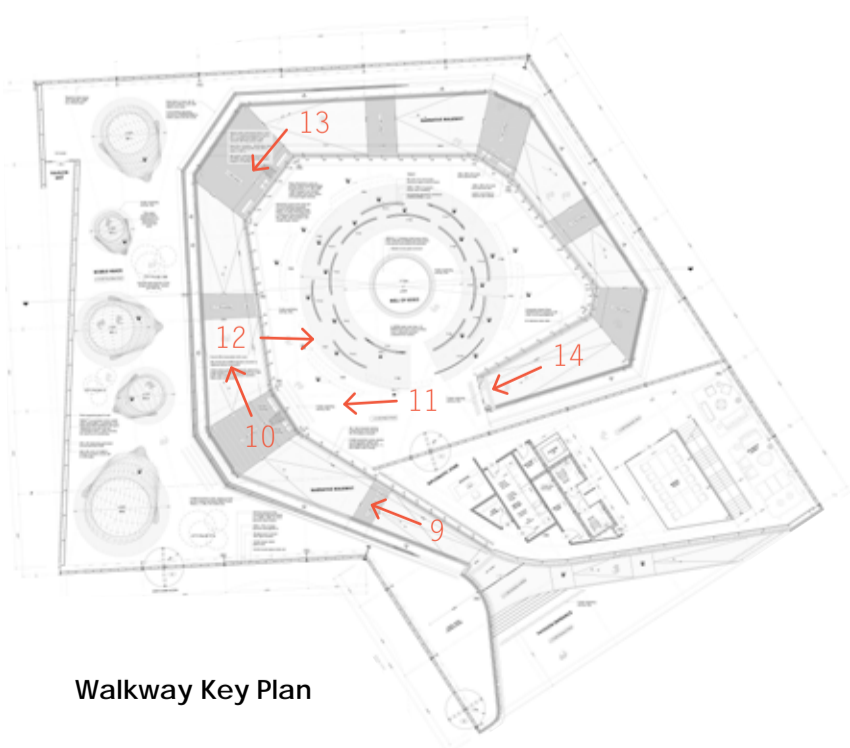
The sense of an intimate connection with the land is not only created through the more humane scale of the raised walkway (c.f. 8.1.1), but also through the acoustic treatment of this zone. This zone is designed to be acoustically quiet so as to mimic the experience of walking in the landscape, (Figures 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 walkway; 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

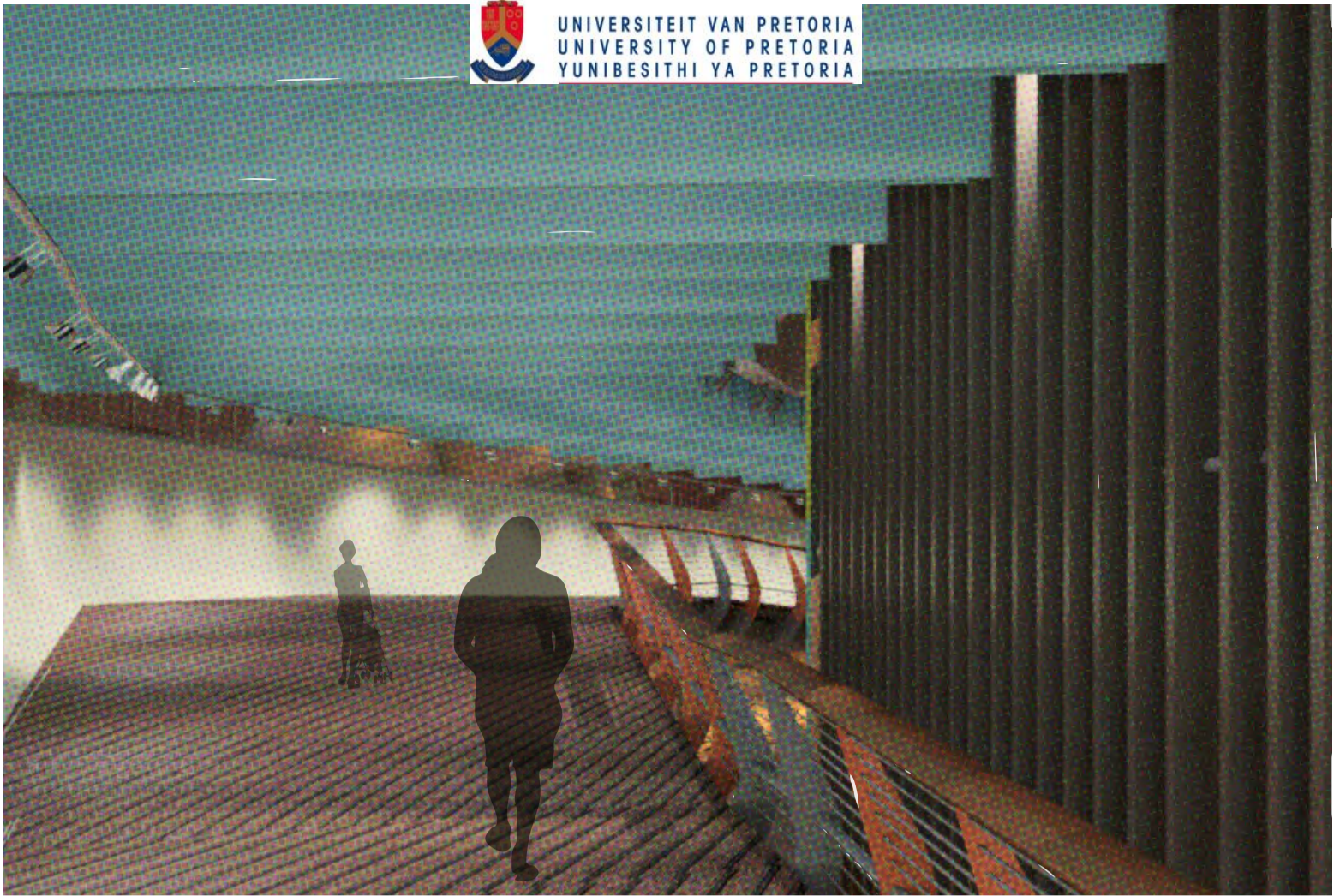


Figure 96: Start of Walkway

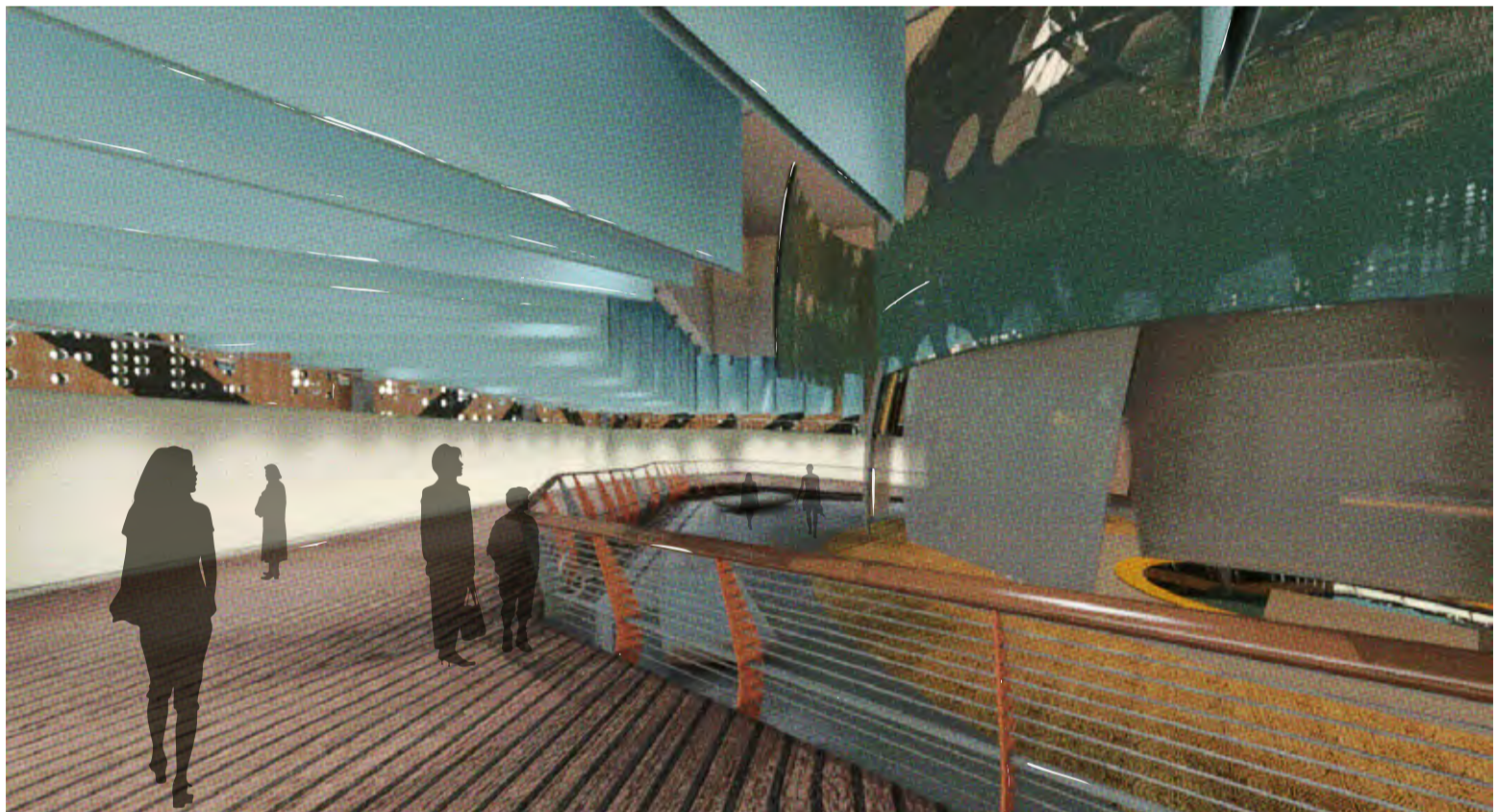


Figure 97: Walkway Summit



Figure 98: Section Well

12

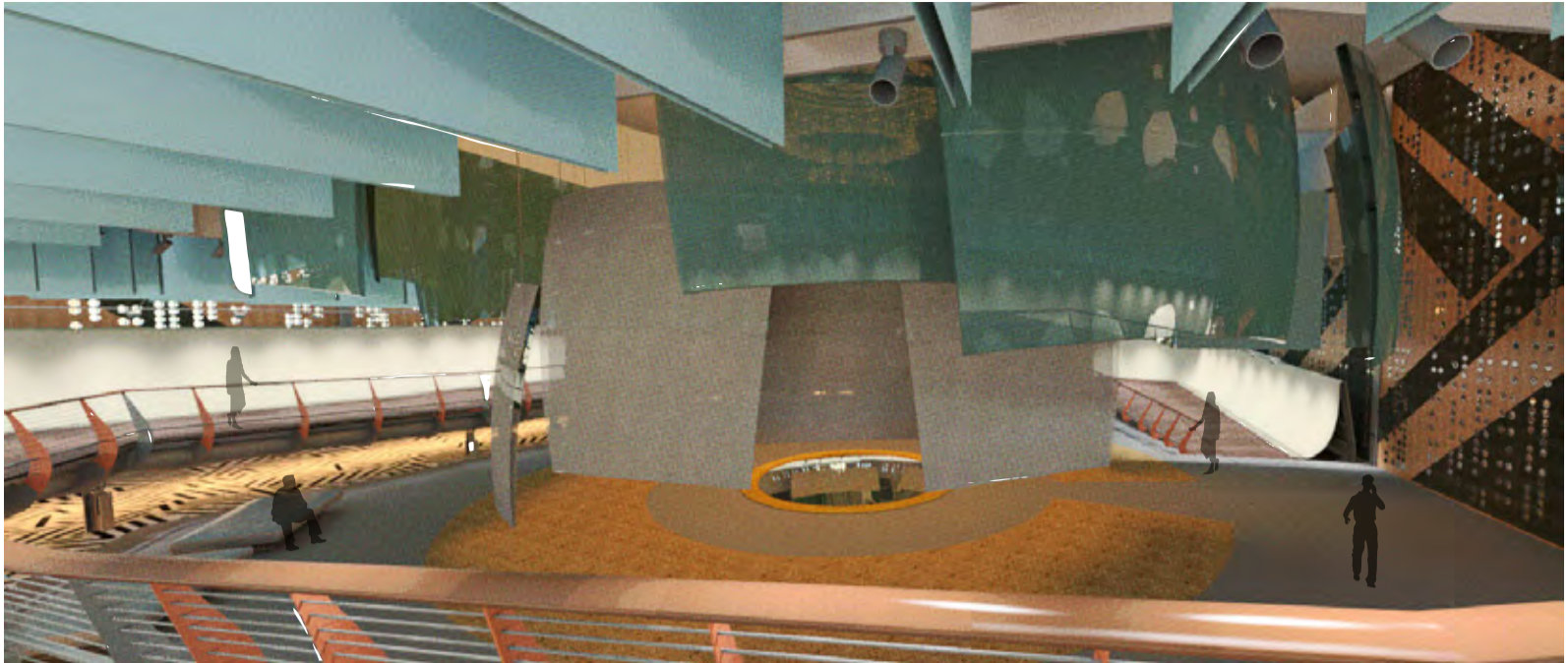


Figure 99: View from Start to Finish

13

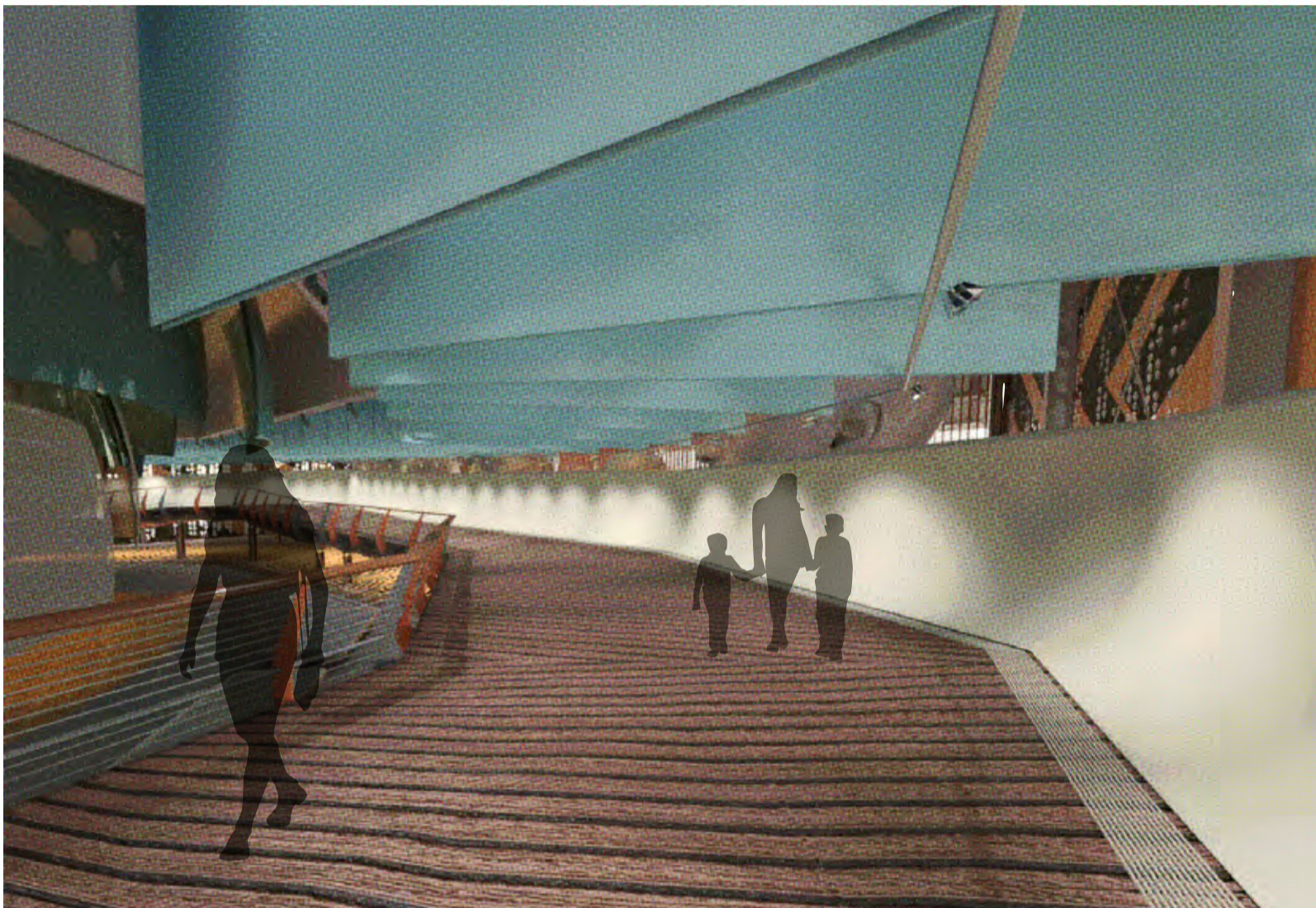


Figure 100: Walkway with Bobble Head Glimpse

14

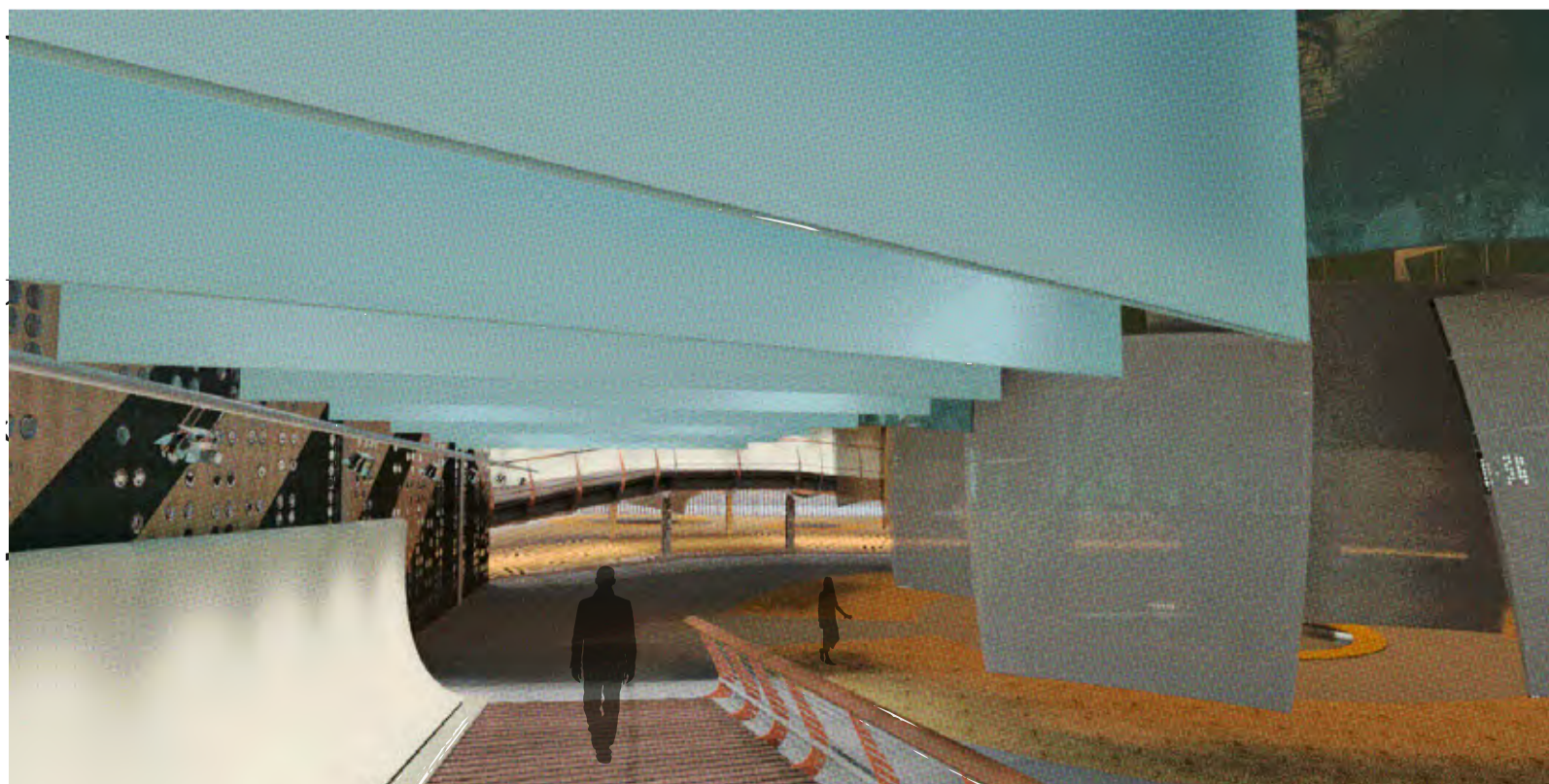


Figure 101: End of Walkway



Interior Elevation



A-A

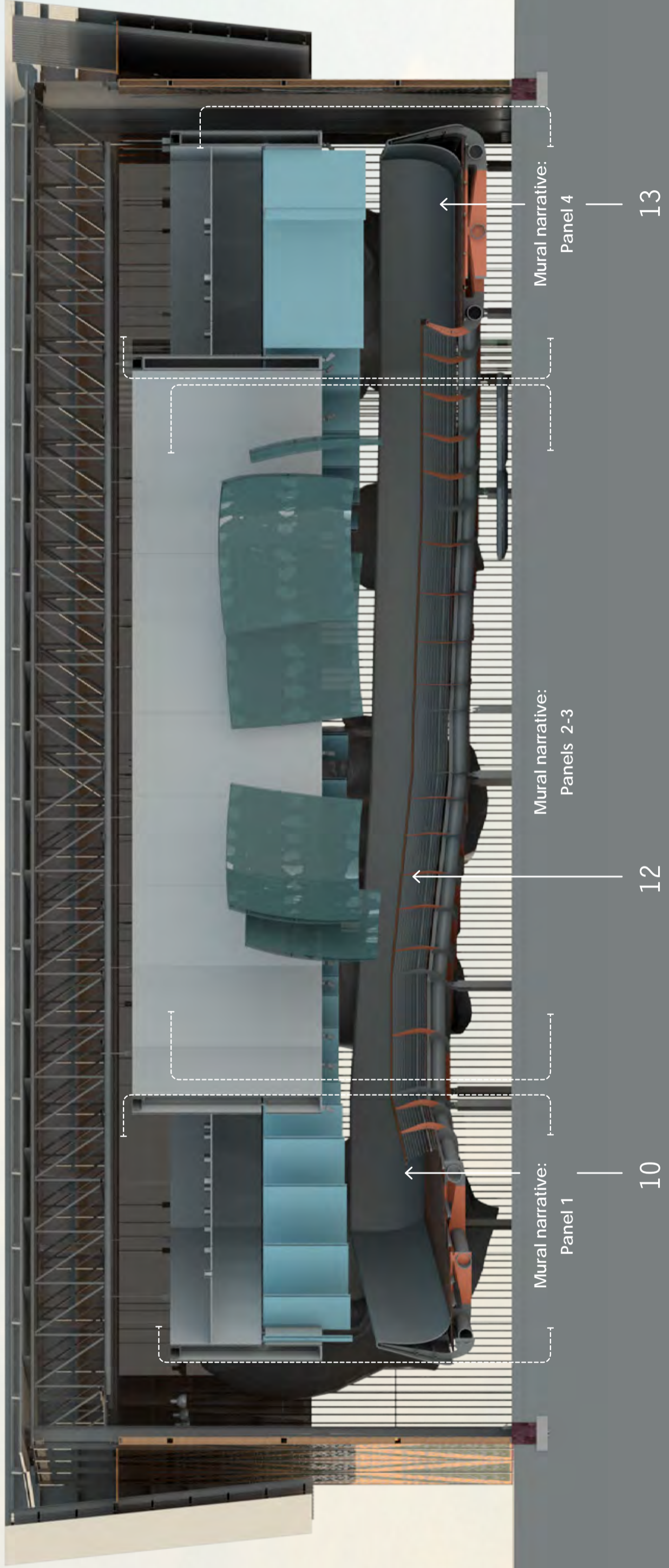
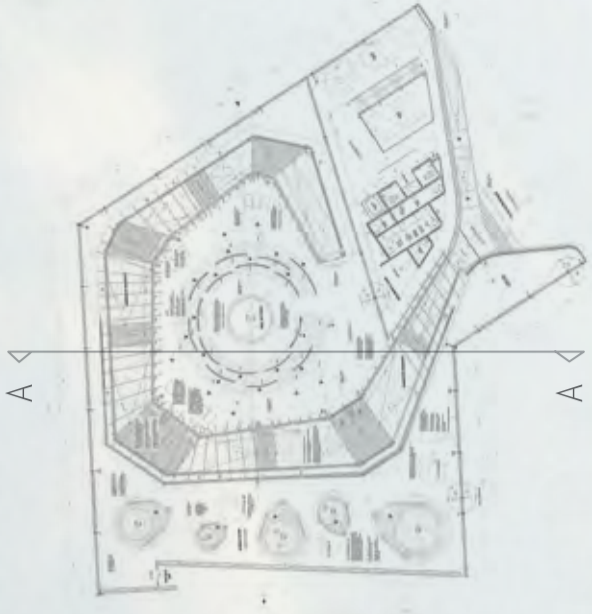


Figure 102: Narrative Walkway Western Elevation

"There is a man sleeping in the grass. And over him is gathering the greatest storm of all his days. Such lightning 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)

1

Traditional cultures belief in the spirit world and the connection to their Ancestors

The introduction and influence of Western religion

South Africa as the "The Cradle of Humankind"

2

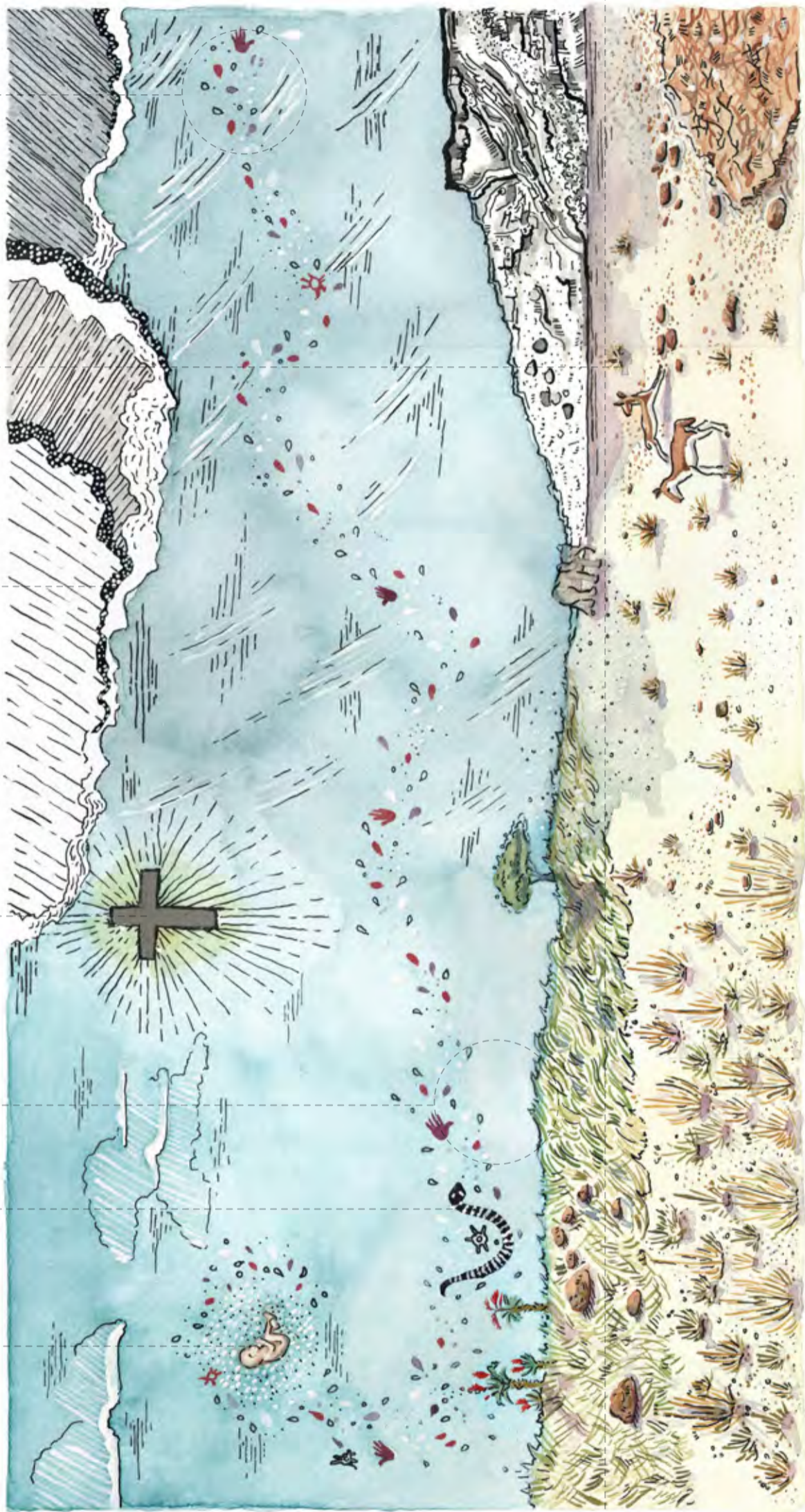
The connection between the spirits and the land

A storm is brewing

A shadow fell over the land

4

The dislocation and marginalisation of native South Africans and their traditional beliefs and practices



Panel 1

1 3

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

Colonial Africa (1652 - 1910)

Identity of the artist is imbued into the work and that through its production vestiges of the craft and skill to survive.

“Cry, the beloved country, for the unborn child that's the inheritor of our fear...”

Alan Paton: Cry, the Beloved Country (1948:72)

Figure 103: Mural narrative: Panels 1

"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)

"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

Life and hope begins to return to our land

The negative side of growth

Rebuilding the Nation in light of the principals of our new constitution.

Reconnection with the land and ideas of an 'African Renaissance'



Panel 2

1 3

Afrikaner Nationalist South Africa (1910 - 1994)

Panel 3

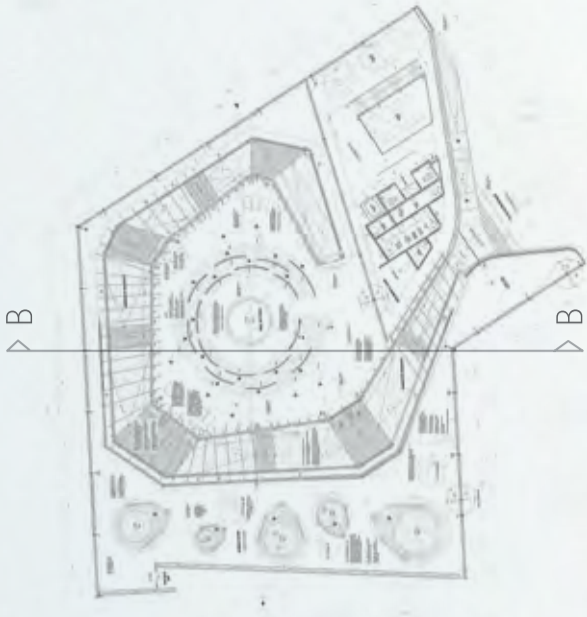
1 3

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)

Figure 104: Mural narrative: Panels 2-3



Interior Elevation

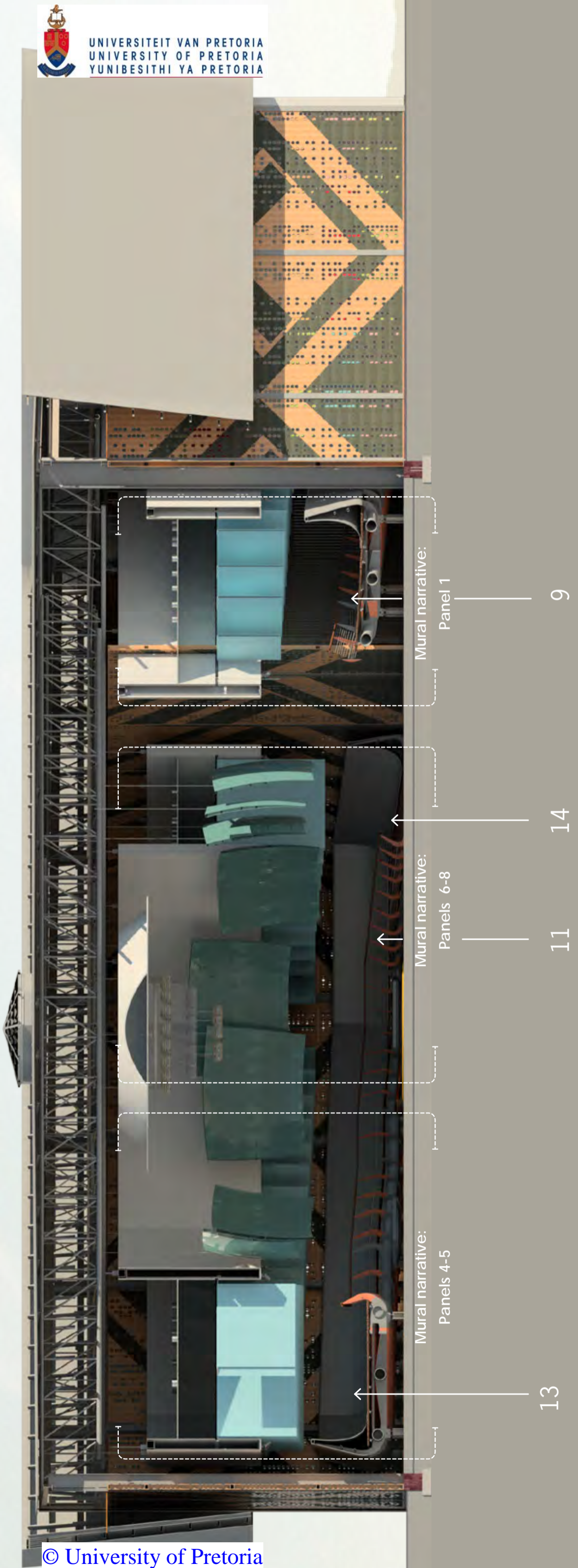
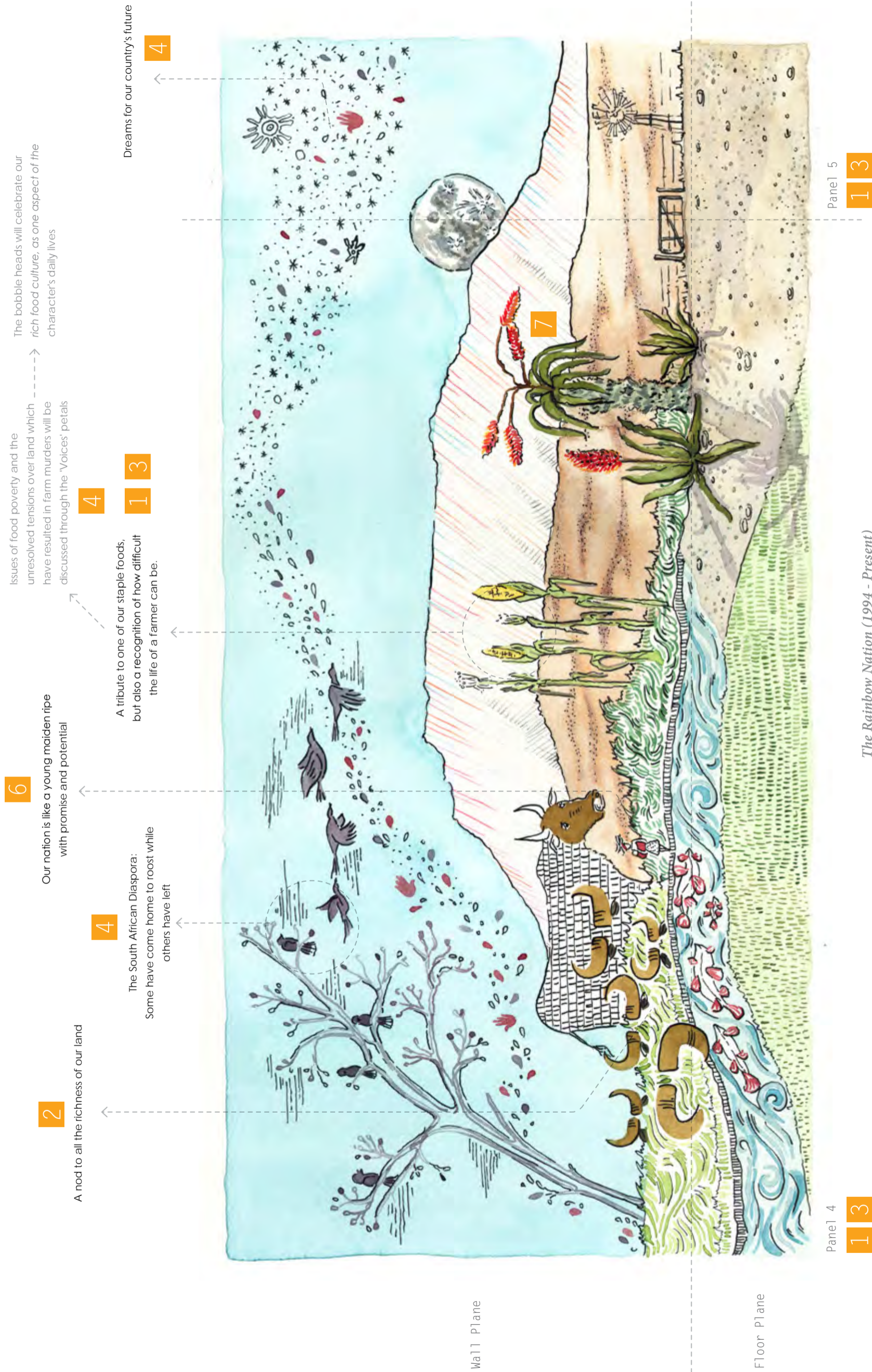


Figure 105: Narrative Walkway Eastern Elevation

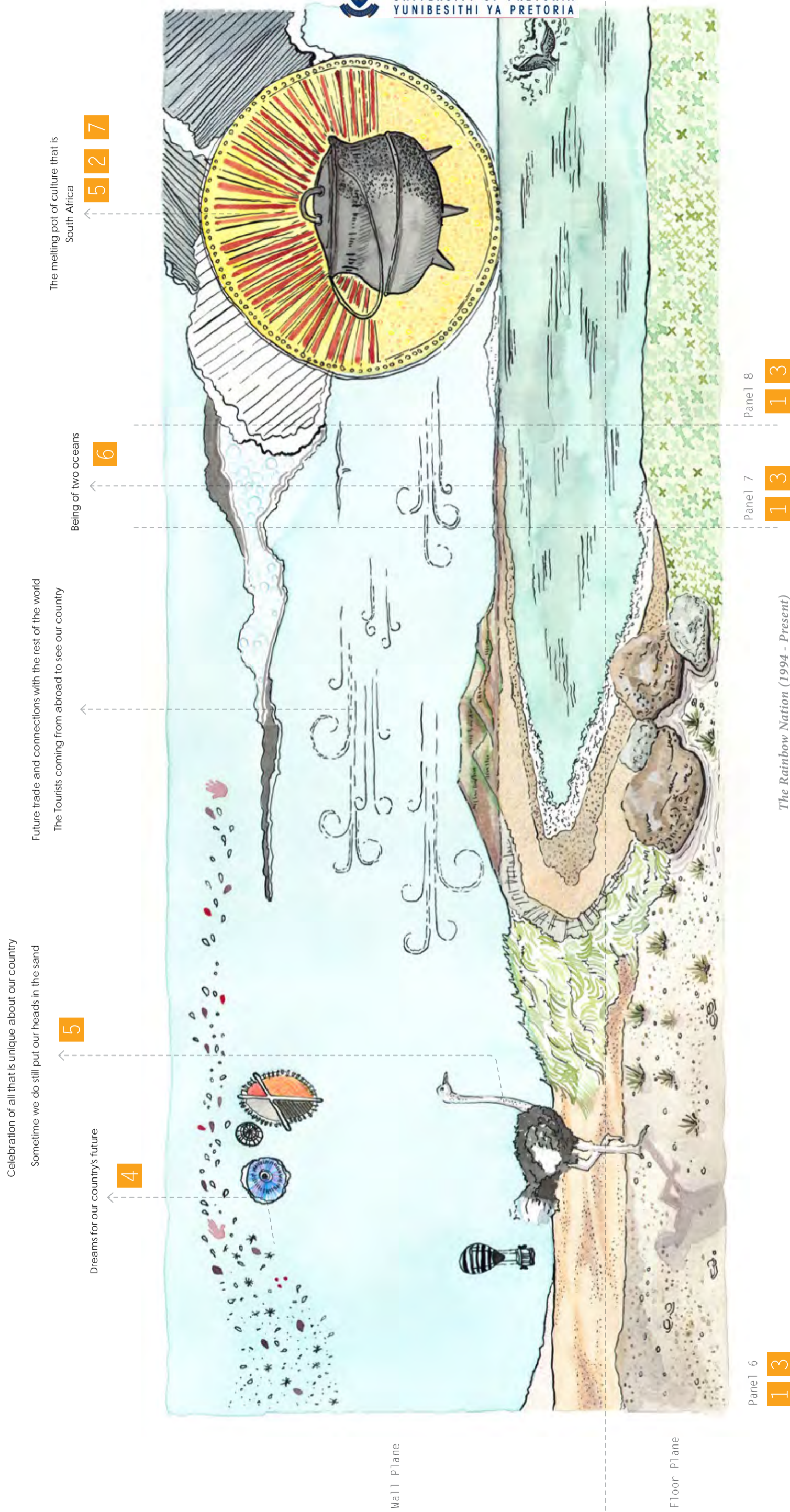


The Rainbow Nation (1994 - Present)

“ ... 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)

Figure 106: © University of Pretoria



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)

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.

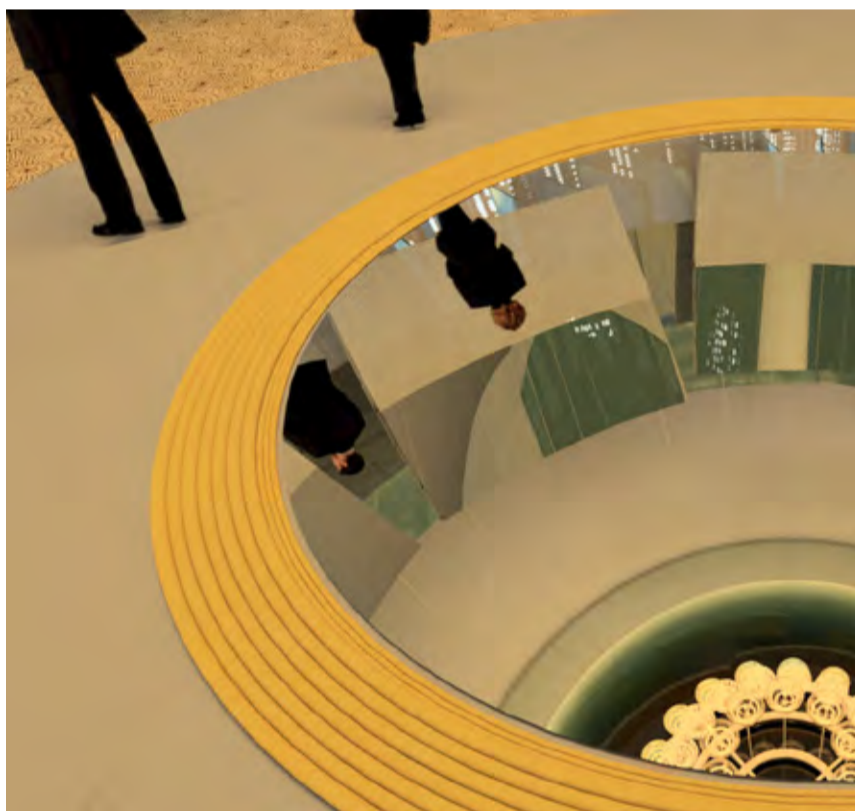


Figure 108: The Fish Eye Effect of the Convex Mirror

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 their 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)

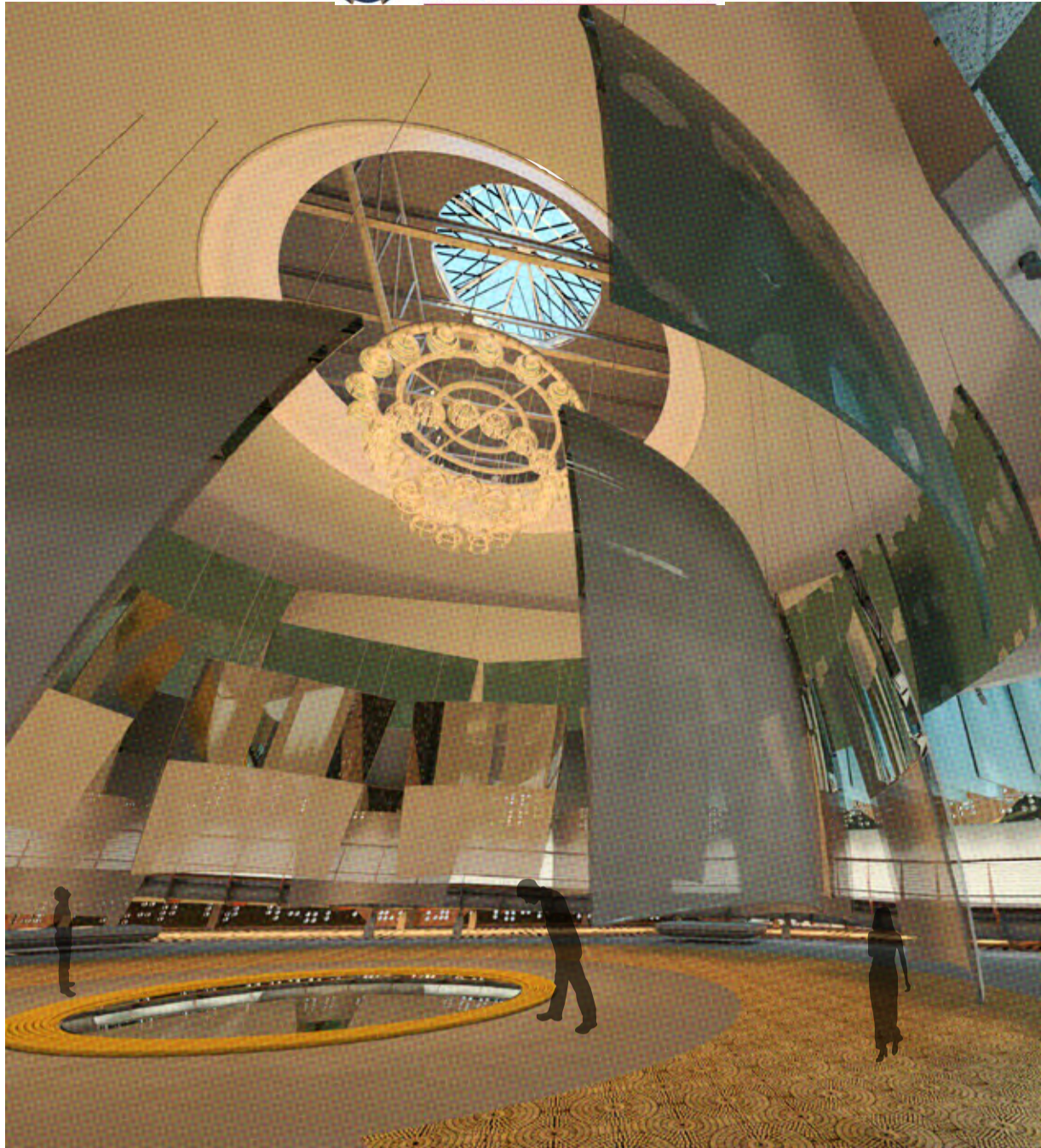


Figure 110: Heart of the Reflection well (Natural & Artificial)

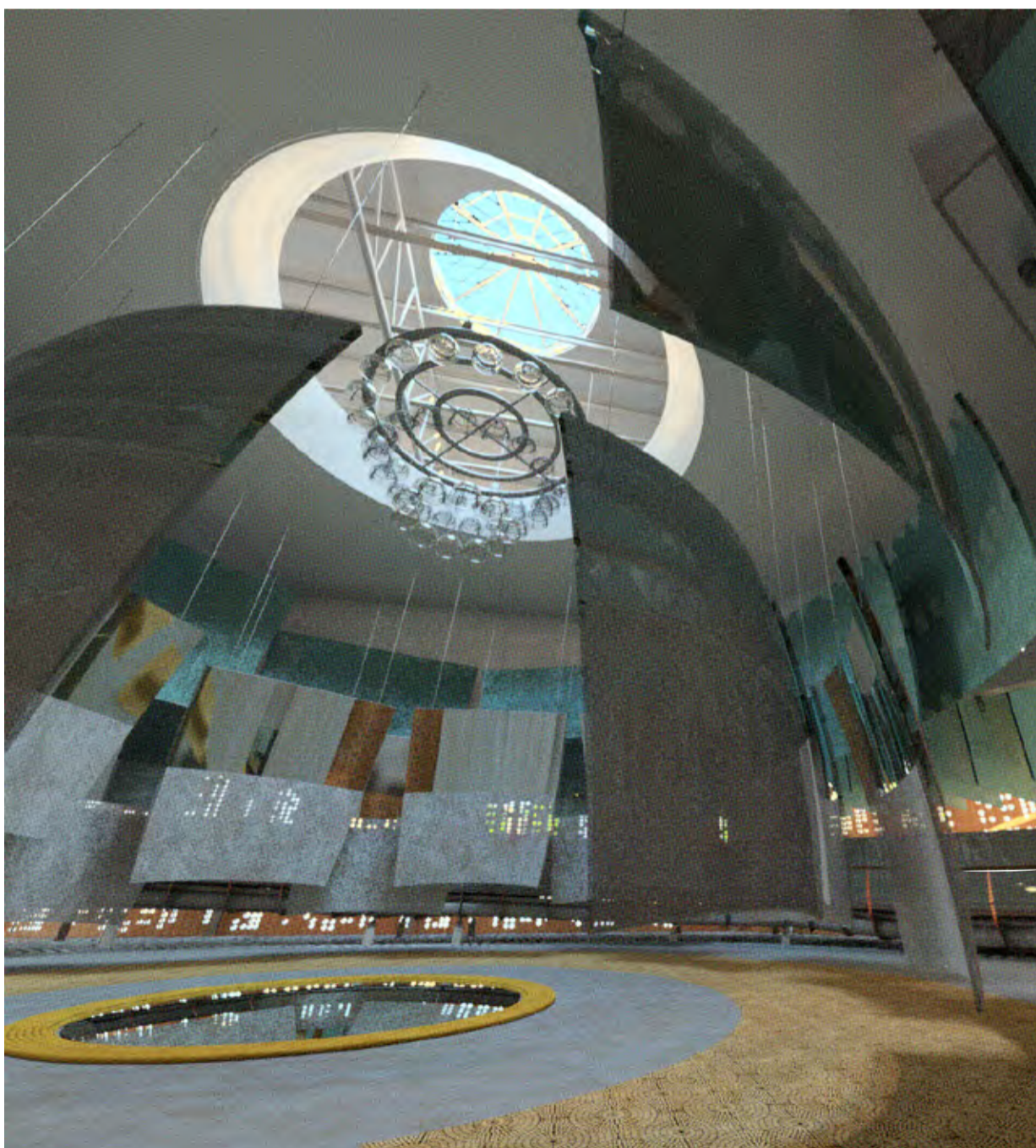


Figure 111: View into Reflection Well from End of Walkway - (Natural Lighting only).

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 - funkster"

"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

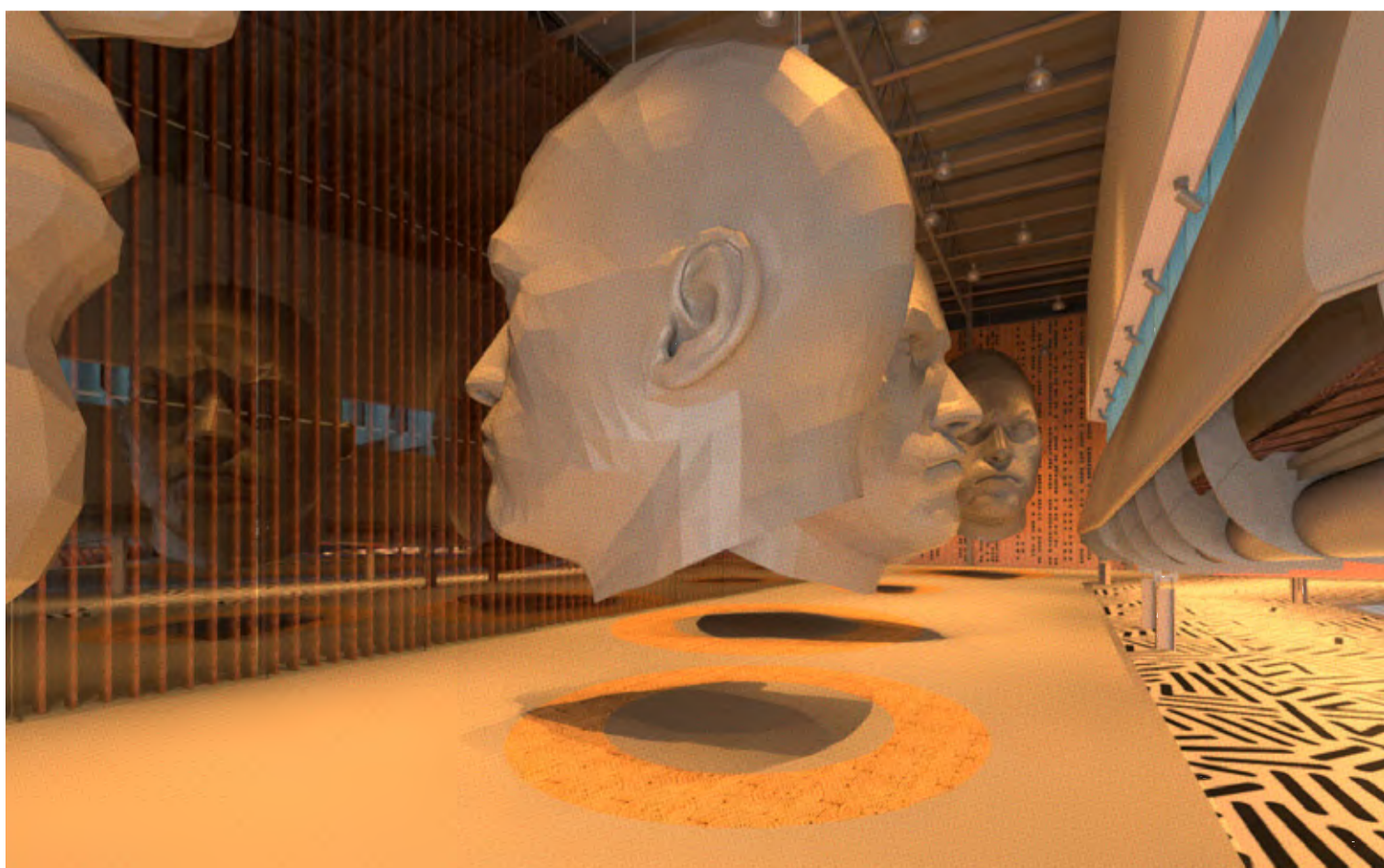
We are not shy, reserved people but we have manners, pride & ancestors!

"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

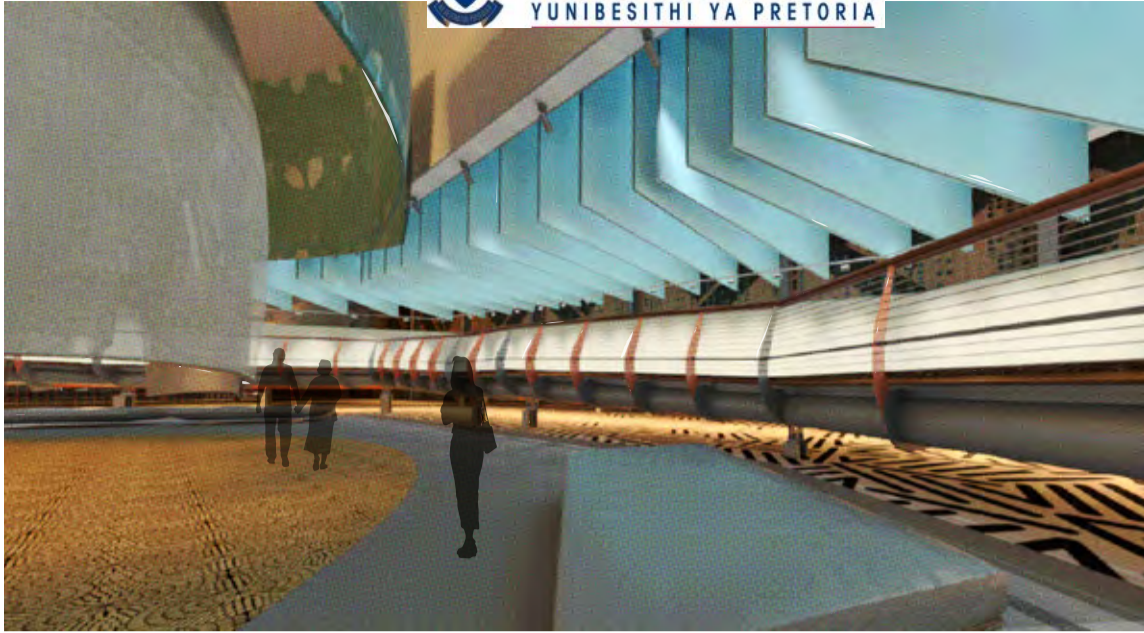


Figure 114:
Reflection Well sidelines

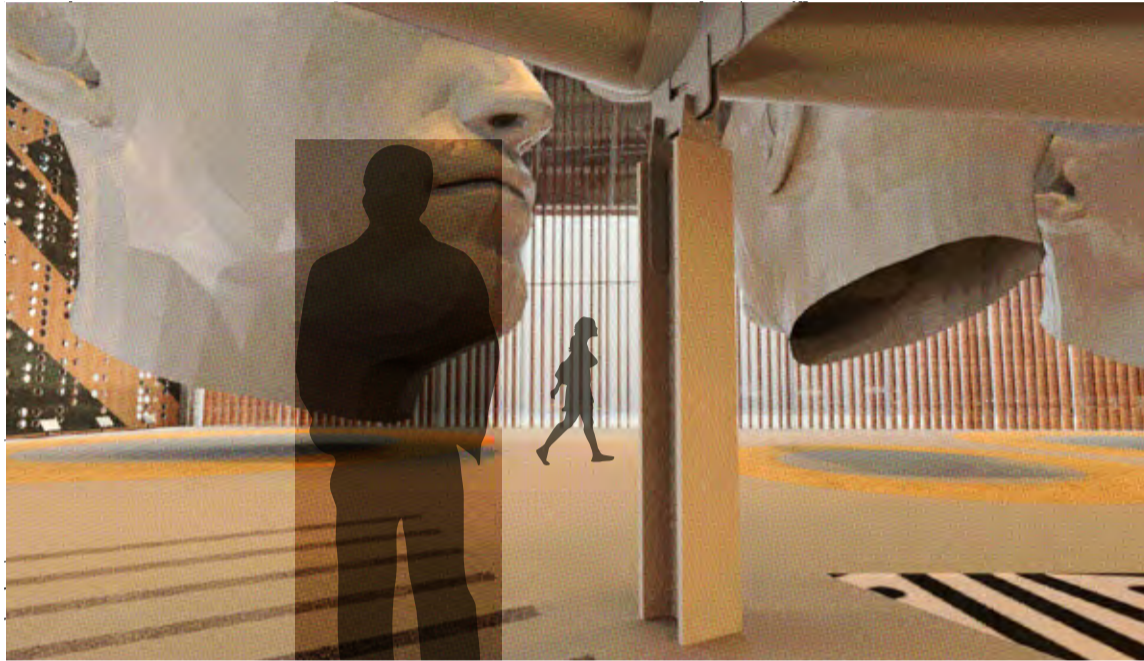


Figure 115:
View to Bobble Heads
from under Walkway



Figure 116:
View back from Exit



Figure 117:
EXIT _ Western Elevation

8.7. DIPLOMATIC ZONE

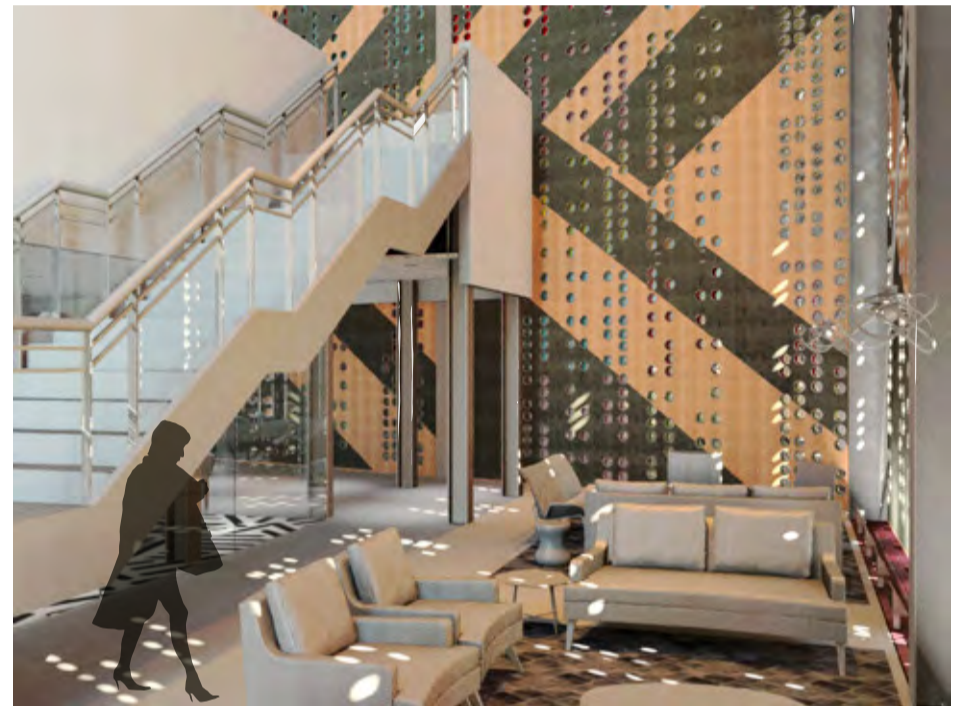
In addition to the exhibition component, the South African pavilion also features a dedicated Diplomatic Zone to be used to host meeting, events, workshops and functions. Such events will relate to Public Forums, Interactive Projects and Cultural events, in addition to traditional diplomatic functions scheduled throughout the six month duration of the *Expo 2020*.

8.8. SECTIONS

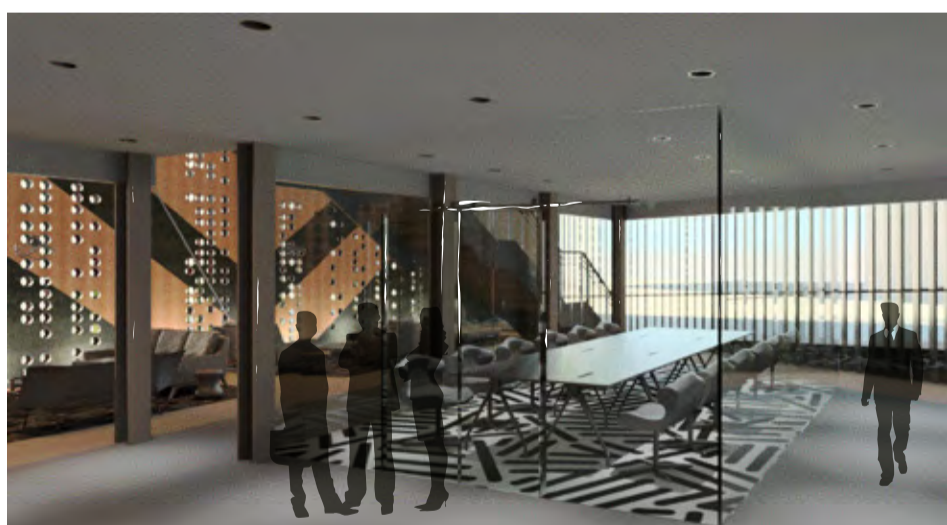
The spatial resolution and details of the four exhibition zones, ;Wall Panels [1], the Narrative Walkway [2], the Reflection Well [3] and the Bobble Heads [4], as well as the Diplomatic Zone can be seen in the sections in Figures 119-120.



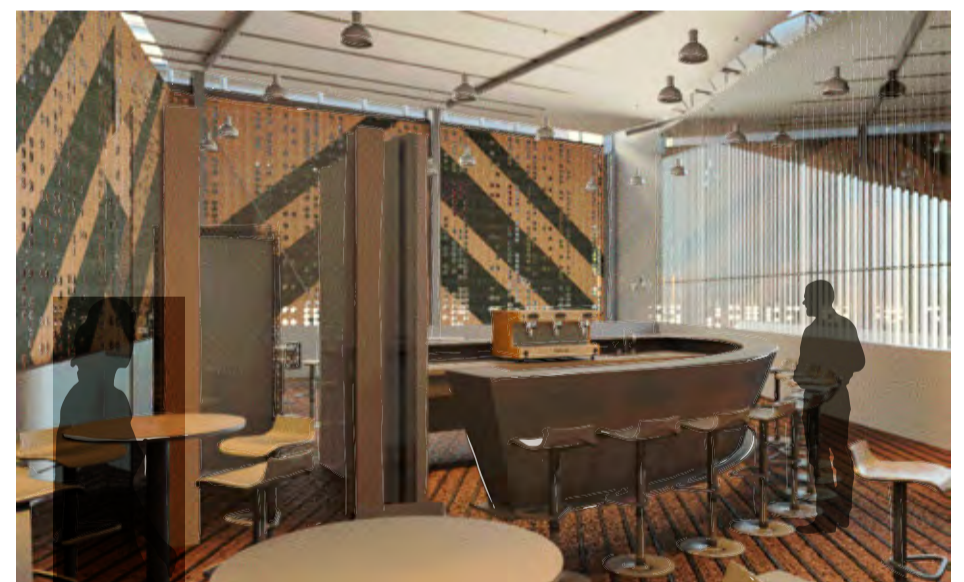
Diplomatic Zone _ View from Entrance



Diplomatic Zone _ Visitors Lounge



Diplomatic Zone _ Meeting Room



Diplomatic Zone _ Function Room bar

Figure 118: Diplomatic Zone

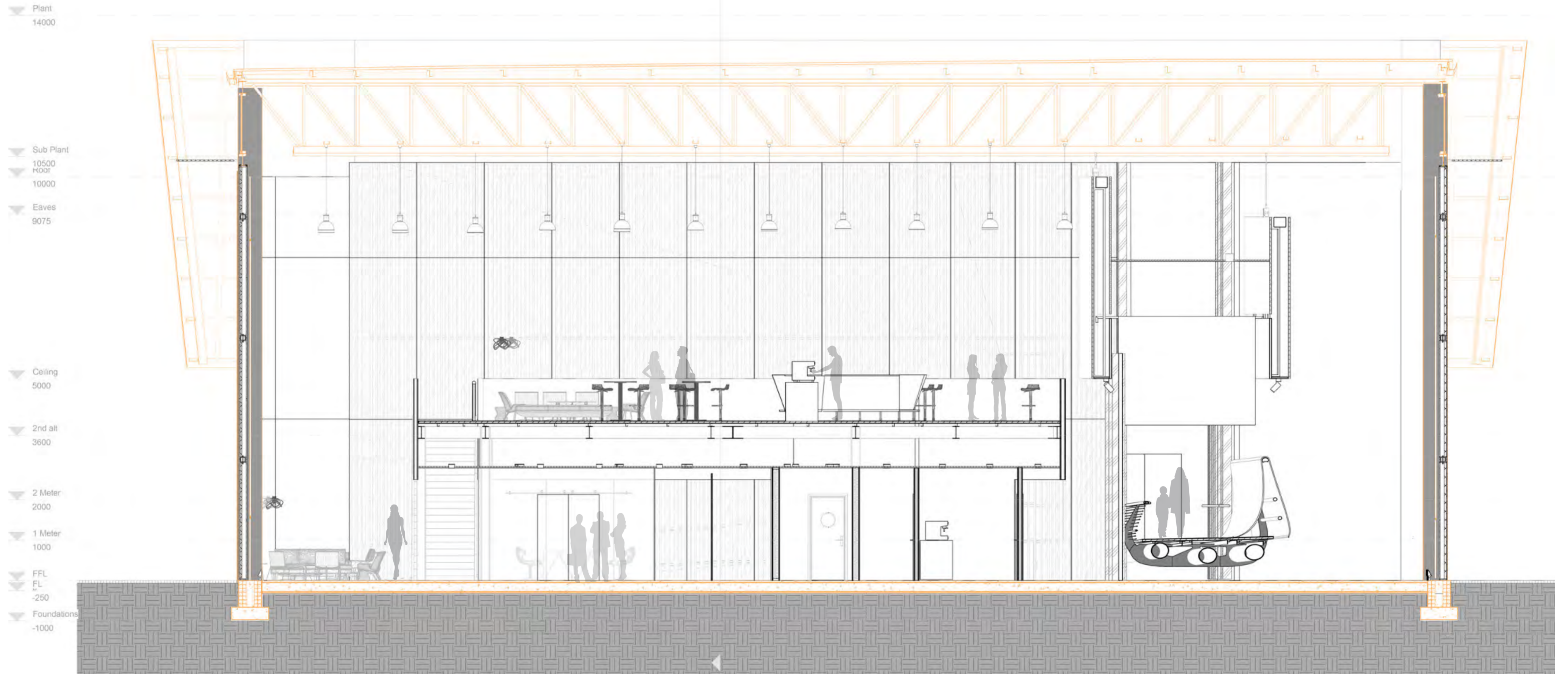


Figure 119: Diplomatic Section - Not to Scale

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.

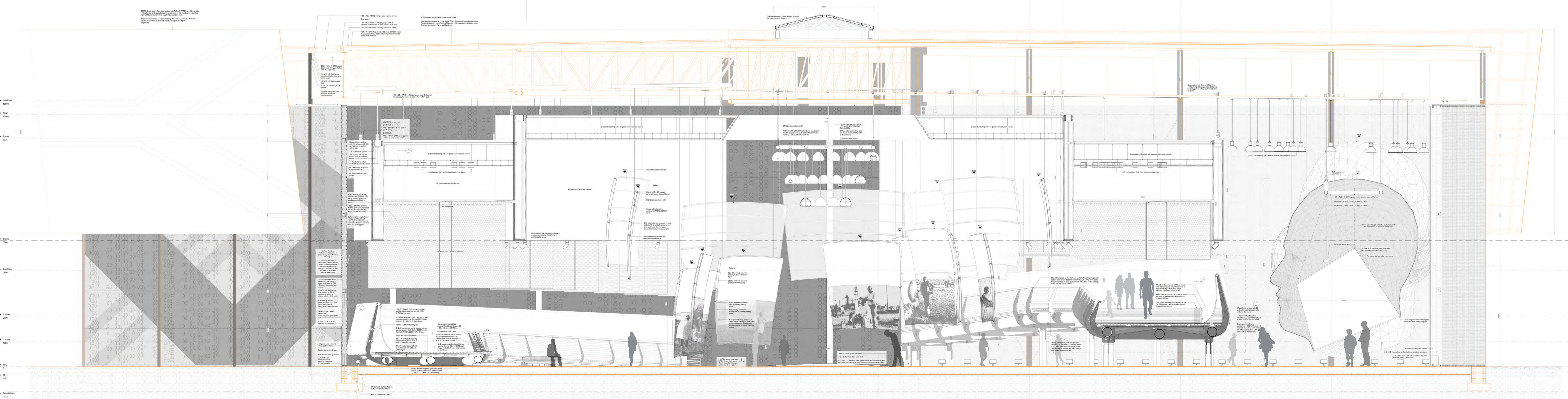


Figure 120: Four Zones Section - Not to Scale



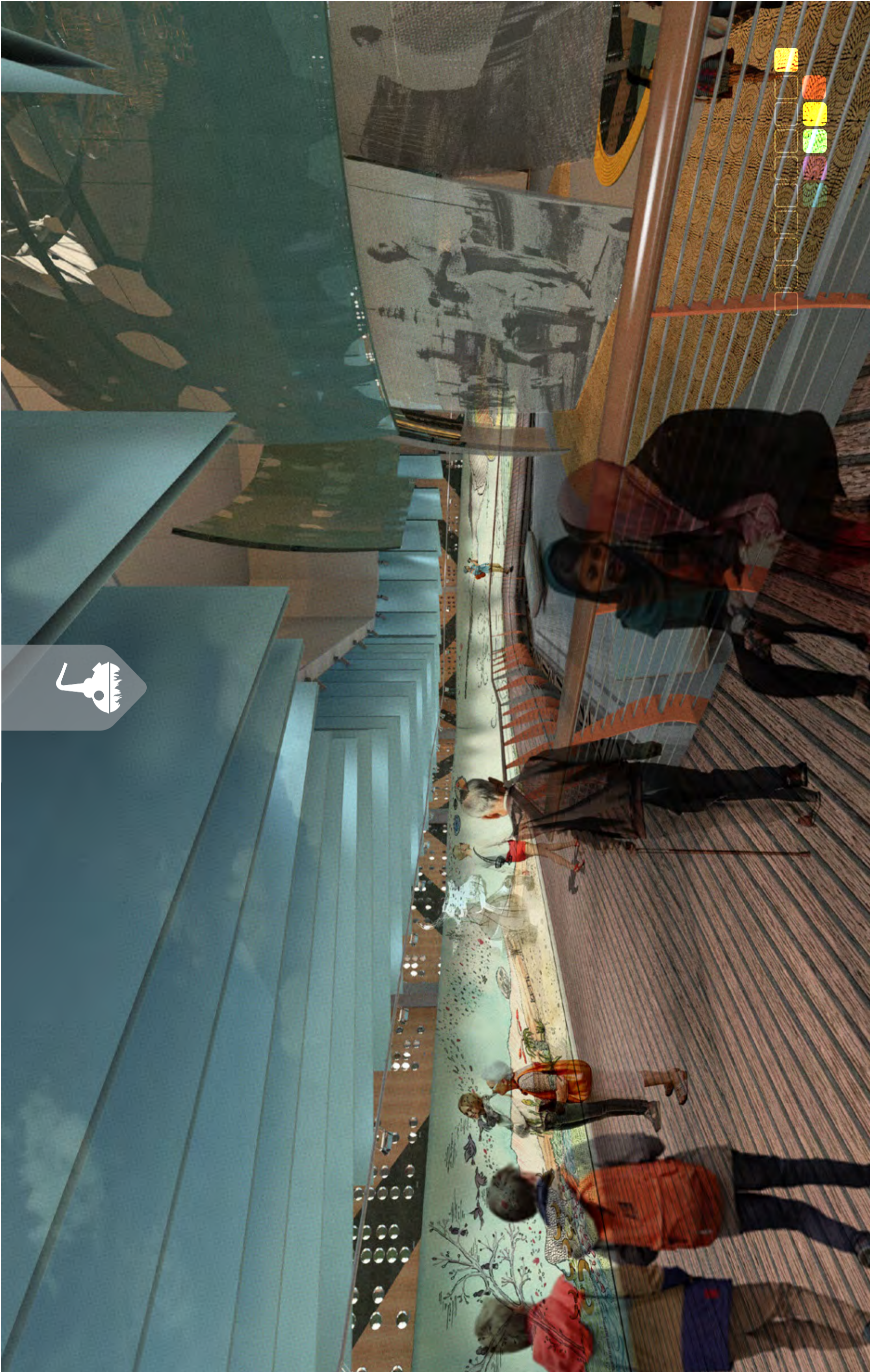


Figure 121: Narrative Walkway Render 1
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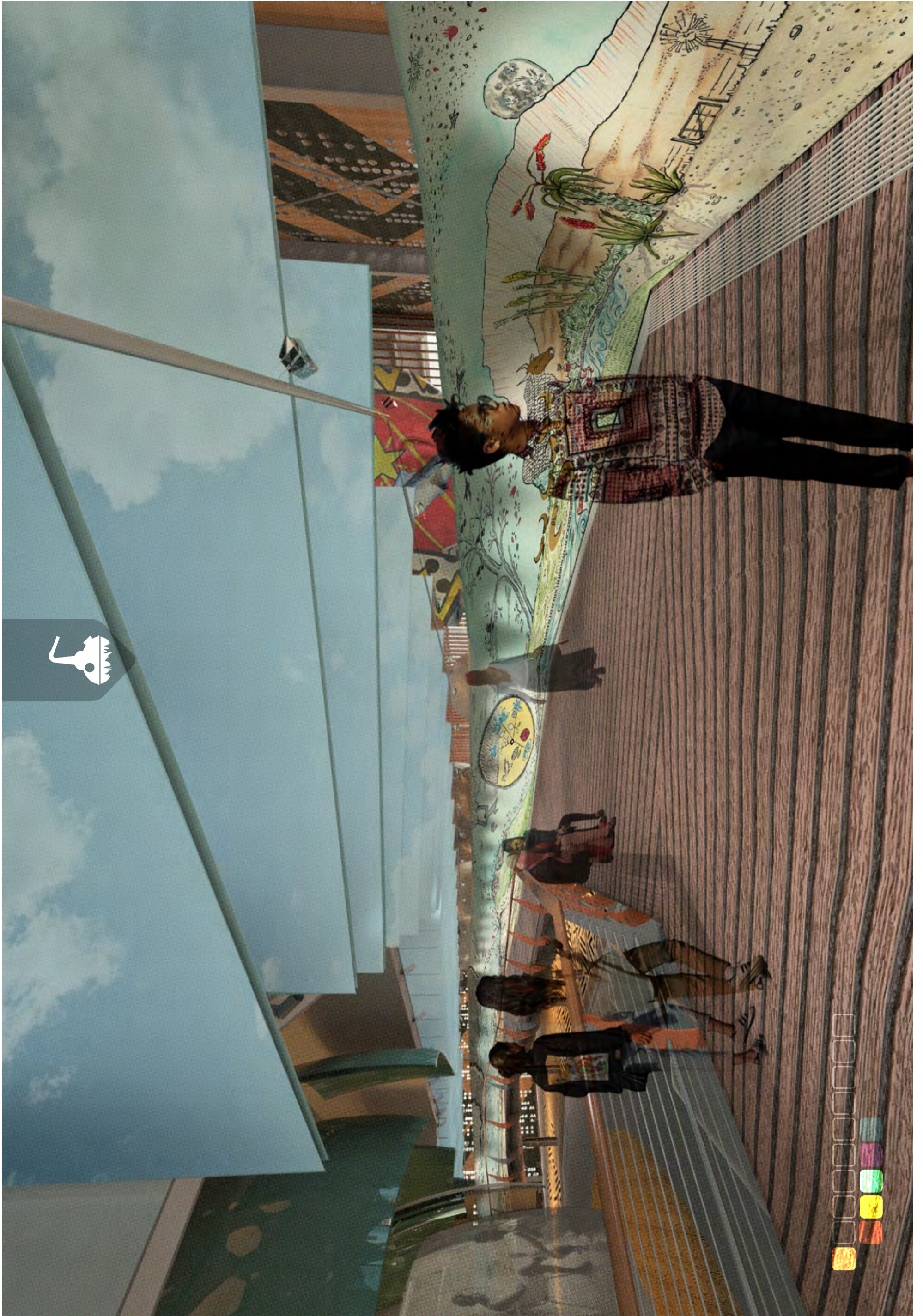


Figure 122: Narrative Walkway Render 2
© University of Pretoria



Figure 123: Reflection Well Render
© University of Pretoria

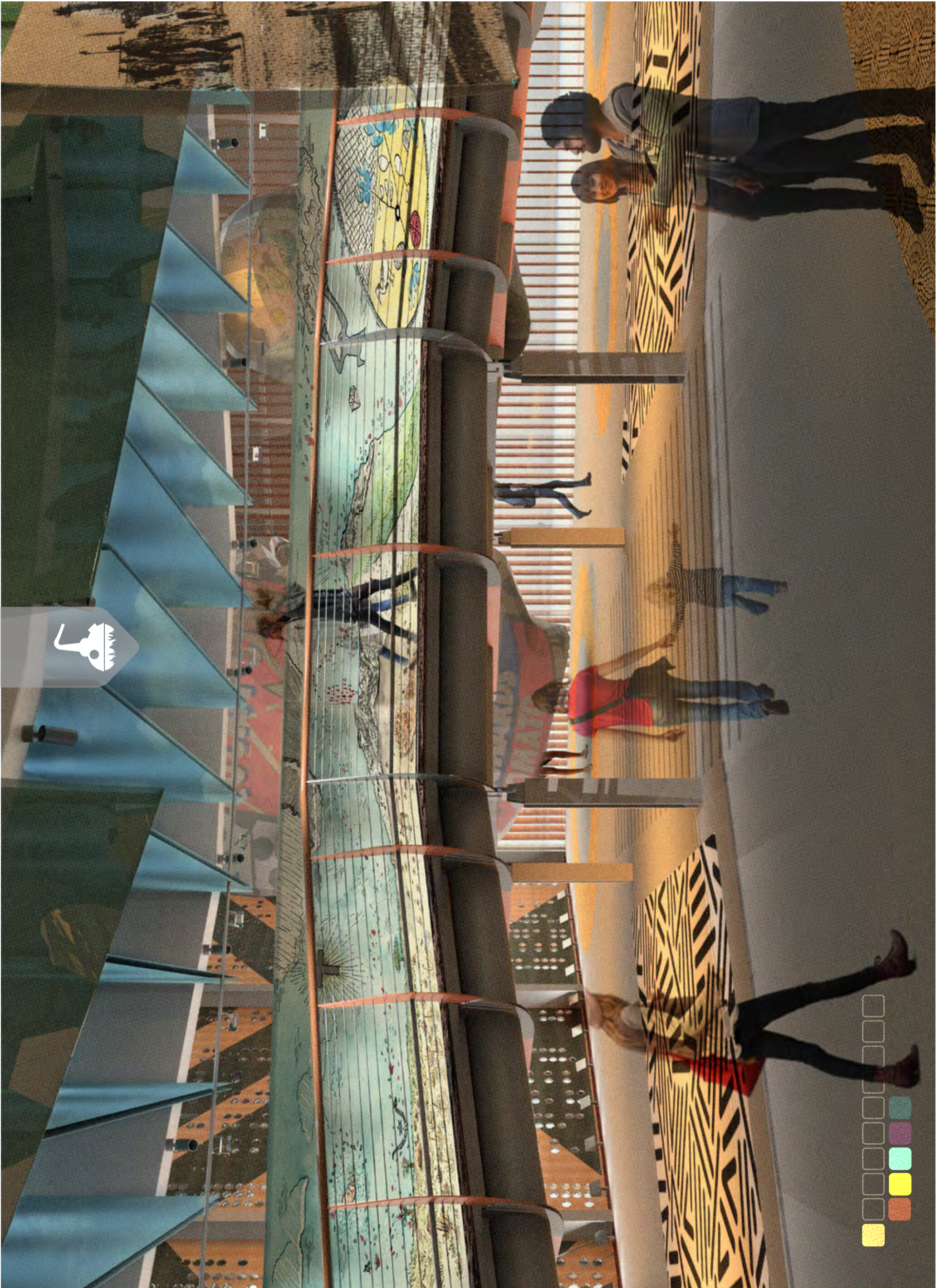


Figure 124: View from Reflection Well Render
© University of Pretoria

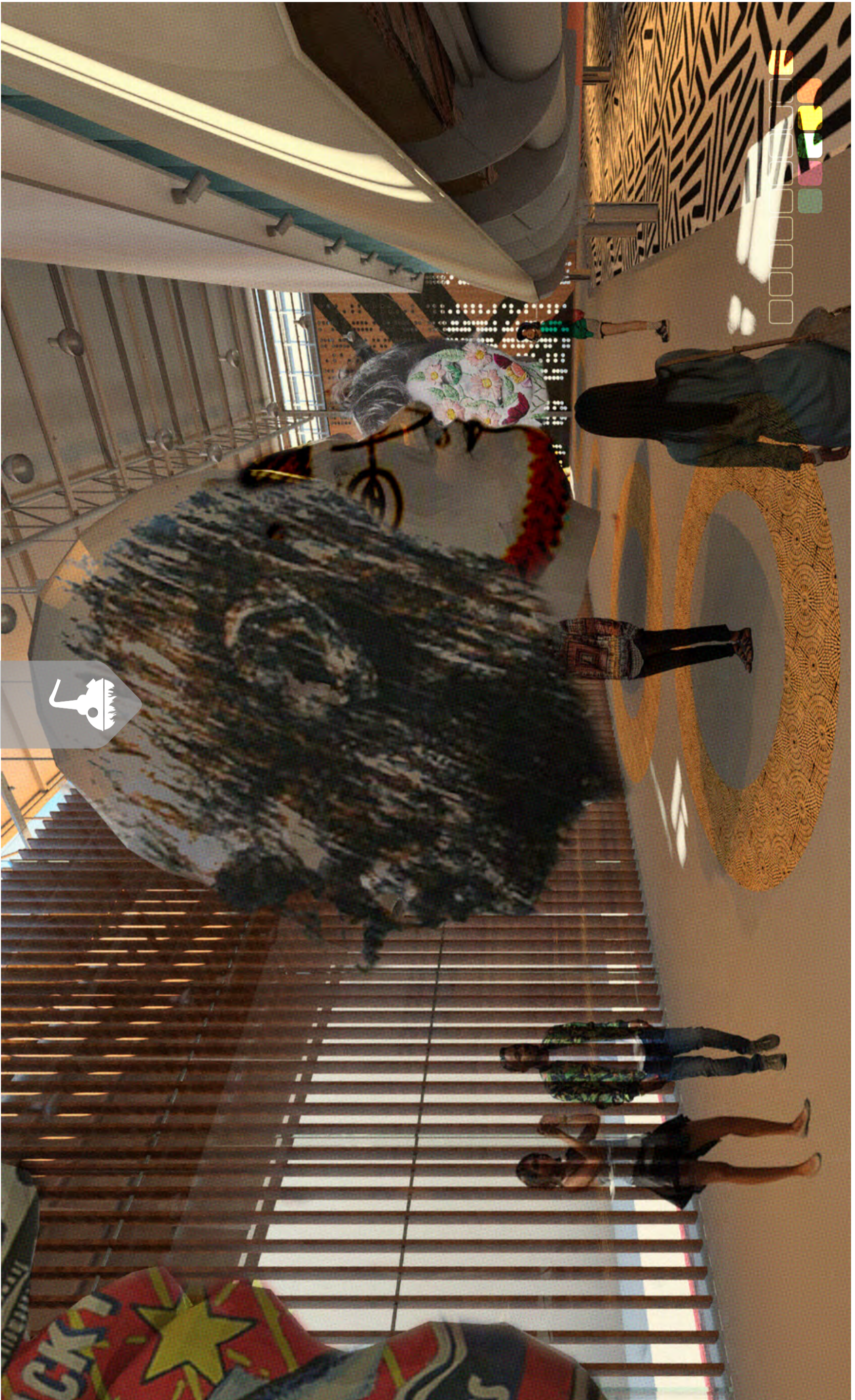


Figure 125: Bobble Head Render
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