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# DiD Warehouse

Décor, Interior, Designer Furniture Warehouse



SETTING IN MOTION A BUYING  
PROJECT OF ONE'S OWN IS  
TRANSFORMING DISTRIBUTION

# DiD

## WAREHOUSE

A SELECTION OF OBJECTS ON  
DISPLAY IN A STORE SHOULD SEE  
THE WAREHOUSE AS AN EVENT  
PLACE IN A GIVE-AND-TAKE



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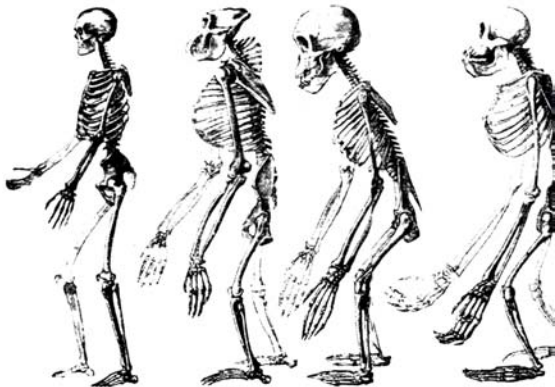
In the beginning

IN THE BEGINNING...

Inspired by [Kalman, 1997:003]

# People spent their days upright

PEOPLE SPENT THEIR DAYS UPRIGHT...



# And their nights lying down

AND THEIR NIGHTS LYING DOWN...





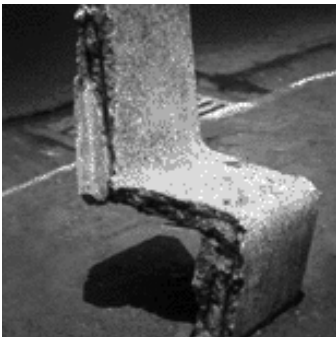
Eventually someone  
invented sitting

EVENTUALLY SOMEONE INVENTED SITTING...



And chairs.

AND CHAIRS .



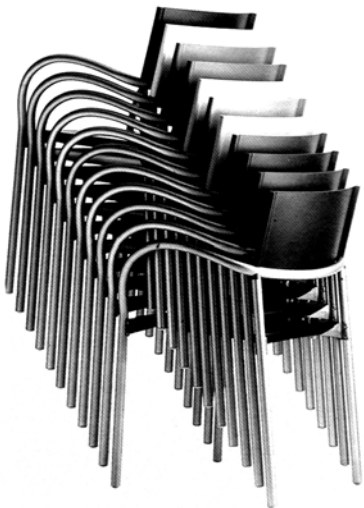
# Chairs evolved

CHAIRS EVOLVED



And multiplied.

AND MULTIPLIED.



Now there are so many that  
we need to make a building to  
house them.

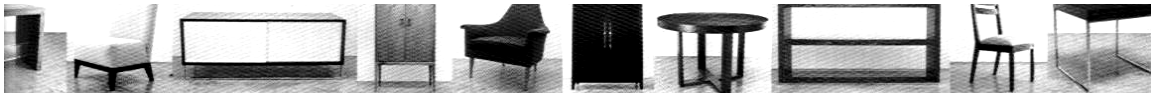
NOW THERE ARE SO MANY THAT WE NEED TO MAKE A BUILDING TO  
HOUSE THEM.

**DiD** WAREHOUSE

# oorsig

## DiD warehouse

"Design is a reflection of the ongoing development of our society. As such, it is part of our culture. In addition, however, it has become a factor in the competitive process. To integrate this realization more strongly into the mindset of companies and of the public at large are extremely important." [Kalman, 1997:586]



Die ondersoek wat in hierdie tesis onderneem word handel oor die verhouding tussen ontwerpersmeubels, dekorelemente, binne-ontwerp en argitektuur.

Elke menslike wese het nodig om sy omgewing te verbeter – om sy onmiddellike milieu te versier. Mode en behoefte het in meeste gevalle 'n direkte invloed op mekaar. Daar sal altyd 'n behoefte aan dekorelemente en meubels in elke huis bestaan. Ontwerpers ervaar 'n sterk begeerte om volgens hul eie persoonlike smaak te ontwerp, en die mens wil in verband tot sekere elemente staan om sodoende 'n onmiddellike persoonlike behoefte te bevredig.

Argitekte, binne-ontwerpers en die tuisteskepper sal voordeel uit die voorgestelde DiD Warehouse trek. Hier het hulle 'n wye verskeidenheid om van te kies, en sal aan die jongste ontwerpe en neigings in die bedryf blootgestel word. Tegnologie en die moderne lewe in die 21ste eeu het groot veranderings in leefwyse teweeggebring – alles is makliker, vinniger, beter. Die voorstel sal daarna streef om 'n pakhuis te ontwerp wat elke persoon se poging om meubels en dekor te bekom, sal vergemaklik. Ikea, 'n bekende internasionale dekorverskaffer, is 'n voorbeeld hiervan. Meeste van hulle meubels kan plat verpak word, en so word hulle bergings- en vervoerkostes drasties verlaag.

Die pakhuis sal as 'n afsetgebied van dekorelemente en ontwerpersmeubels, asook vir Suid-Afrikaanse en internasionale dekorwinkels en -ontwerpe, beskou word. 'n Toonlokaal vir ontwerpersmeubels (van bekende ontwerpers soos Rietveld, Graves, Gehry, ens) wat op die publiek en ander belangstellende en betrokke partye gemik is, sal voorsien word. Hierdie verskillende funksies moet geïntegreer word, en die geleentheid vir interaksie wat tussen verskeie ontwerpers en dekorelemente moontlik gemaak word sal 'n belangrike eienskap van die pakhuis wees.

DiD Warehouse moet vernuwing fasiliteer. Nuwe talent onder medewerkers, asook die ontwerpverbruiker wie, deur 'n koopprojek van sy/haar eie aan die gang te sit, die verspreidingsproses transformeer, moet deur DiD Warehouse verwelkom word. Selfs handelaars sal hulle houding moet verander, en van die "museumwinkel"-konsep, dit wil sê 'n ruimte waar die voorwerpe wat ten toon gestel word nie aangeraak mag word nie, ontslae moet raak. Die pakhuis behoort as 'n gebeurtenis-ruimte beskou te word, wat in 'n verhouding met die lewe en kultuur van die stad staan, en wat die besoeker aanlok en hom met emosies en goeie diens bombardeer, bo en behalwe die eenvoudige uitruil van handelsware en geld wat oor 'n toonbank plaasvind. Groei van enige aard bring daarmee saam die vermoë om aan te hou verander, en om van verouderde vooroordele ontslae te raak en plek te maak vir die nuwe. Vervorming, beweging en ligtheid is uiteindelik die woorde wat die karakter van dit wat die ontwerperspakhuis in die toekoms moet wees, die beste opsom.

Tyd, skaal, en verskille ten opsigte van funksie moet deur middel van die ontwerp en beplanning van ruimtes opgelos word. Die gebou sal as 'n "houer" optree. Suid-Afrikaanse en internasionale invloede, asook die ruimtelike waarneming van die Post-Moderne era, moet ingelyf word om 'n presedent vir die pakhuis daar te stel. 'n Egte Suid-Afrikaanse invloed en moderne styl sal deur die argitektuur weerspieël word. Die meubels en dekorelemente gaan deel van die gebou en argitektuur vorm, en moet mekaar beklemtoon / komplementeer. DiD Warehouse sal geskiedkundige sowel as hedendaagse ontwerpermeubels en dekorelemente huisves, om vooruitsigte, moontlikhede en geleentheid vir die ontwerpers van die toekoms te verseker. Plaaslike ontwerpers sal aan die internasionale ontwerpbedryf blootgestel word, en 'n standaard vir elke ontwerp en ontwerper sal bepaal word.

Verskille teenoor ooreenkomste moet die verskeidenheid van Suid-Afrikaanse en internasionale ontwerpe uitbeeld. Invoer en uitvoer van ontwerpersmeubels en dekor gaan 'n baie belangrike onderdeel van die administrasie en ekonomiese bestuur van die pakhuis uitmaak.

Die argitektuur en binne-ontwerp van die pakhuis sal mekaar komplementeer en dieselfde atmosfeer skep – een van inspirasie, kreatiwiteit, moderne ontwerp, verbeelding, realiteit, en eksklusiwiteit.

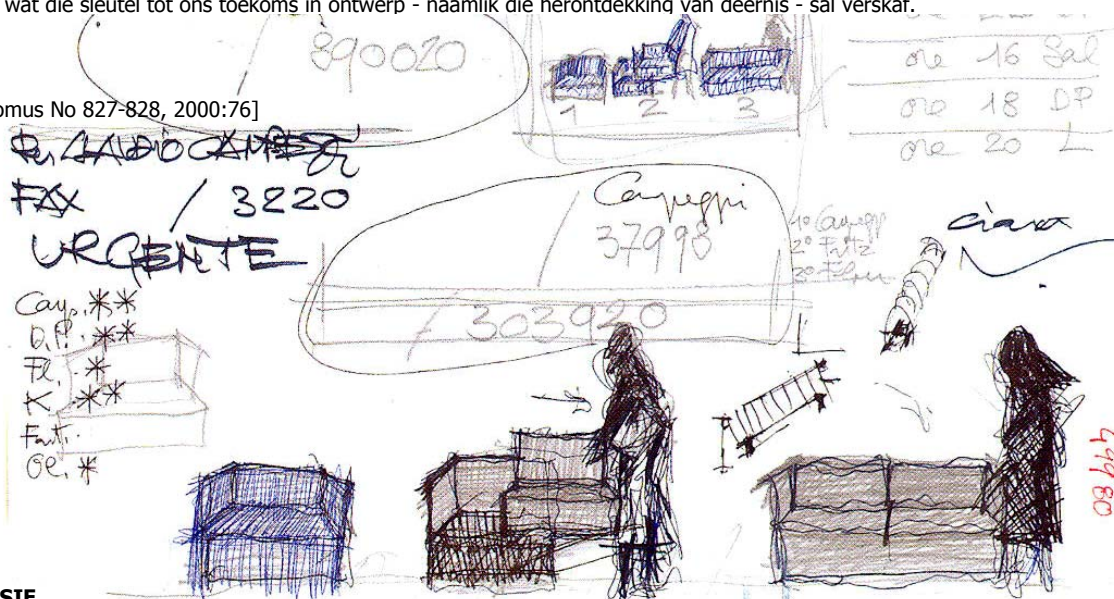
Die funksie van en aktiwiteite binne die gebou sal deur die fasade en argitektuur weerspieël word. Die ontwerp sal poog om ook 'n meesterstuk te wees. Elke bekende argitek het in sy of haar leeftyd 'n meubelstuk ontwerp, en die verhouding tussen argitektuur en ontwerpersmeubels is belangrik en dinamies. Een van die belangrikste funksies van die pakhuis sal wees om loopbane van stapel te stuur en idees te toets. Die eksterieur (argitektuur en fasade) sal 'n standaard neerlê vir wat binne die gebou gehuisves word, en die pakhuis sal poog om 'n presedent vir die toekomstige ontwikkeling van meubels in Suid-Afrika te word. Die gebou sal daarna streef om 'n belangrike katalisator vir die ontwikkeling van ontwerpersdekor en -meubels te wees.

Daar bestaan 'n behoefte aan kleinhandel wat die nywerheids- en uitvoersektor sal laat herleef. Suid-Afrika is steeds die kragentrale van die kontinent, en medium- tot lantermyn vooruitsigte is goed. Dit beteken dat ooreenkomste wat vandag suksesvol is, in die toekoms nog aantrekliker gaan word. Die pakhuis moet ontwerpers aanmoedig om bewustelik van ontwerp as 'n faktor in die mededingende proses gebruik te maak. Presedente sal die platform vir die finale produk wees. Die gebou moet aanpasbaar en buigsaam wees om die aaneenlopende veranderings in tegnologie, mode en die veranderende omgewing en leefwyse van elke persoon, te akkommodeer. Hierdie buigsaamheid sal moontlikhede, beter vooruitsigte en voordelige beleggings meebring.

Jong entrepreneurs moet die geleentheid gebied word om hulle ontwerpe ten toon te stel. Die pakhuis sal op 'n teoretiese, praktiese en visuele manier 'n opvoedende rol speel. Meubelontwerpkursusse sal van tyd tot tyd aangebied word, en uitstallings van werk deur entrepreneurs en jong vooruitstrewende ontwerpers sal gehou word. Hierdeur sal kontraste in prys en ervaring uitgebeeld word.

Die doel van die tesis is om 'n pakhuis (wat in 'n besigheidspark met sekuriteit geleë is) vir moderne ontwerpersmeubels en dekor te ontwerp, om in die behoeftes van die gemeenskap en die bedryf te voorsien; om die teoretiese benaderings en filosofieë van bekende argitekte en meubelontwerpers te ondersoek; om te verseker dat DiD Warehouse enkel in sy soort in Suid-Afrika sal wees; om 'n mark vir plaaslike talent daar te stel en om die verskeidenheid van hedendaagse moderne meubels en dekor te weerspieël; om plaaslike en internasionale ontwerp aan die publiek te vertoon; en om almal maklike toegang na en van die gebou te bied. En uiteindelik, om 'n ruimte vanuit 'n ander eeu (nie van die verlede nie, maar van die toekoms) te skep, wat op menslike verhoudings, meesterintelligensie, respek en lojaliteit gebaseer is, en wat die sleutel tot ons toekoms in ontwerp - naamlik die herontdekking van deernis - sal verskaf.

[Domus No 827-828, 2000:76]



**VISIE**

Om 'n inspirerende plek te skep vir sosiale, ekonomiese en fisiese interaksie en stimulasie, wat gebruikersvriendelik is, en in die behoeftes van die gemeenskap en die bedryf voorsien.

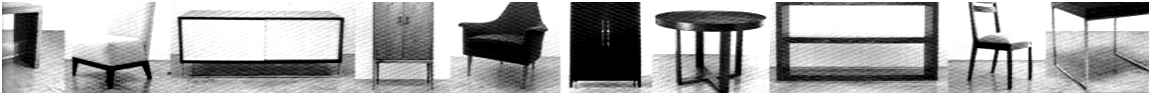
"Throughout the development of our projects, nervousness and inexperience have always been countered by a friendly and visionary approach. Mistakes and naiveté in furniture design immediately become necessary experimentation and serious discussion." (Kalman, 1997:260)

"Paradoxically, in an era of global communication, our world is suffering from an increasingly aggressive universalisation of concepts. Slogans rule, labels are readily at hand, and so we have become increasingly used to speaking in terms about design, industry and entrepreneurs. This creates problems, because a single design, a single industry, or a single entrepreneur simply does not exist. It is precisely in cases where a good example is being set that individuality manifests itself and blazes it's own trail. Such examples are instructive not so much because of the specific forms they take, but the processes they reveal, how they come to be, the perspectives opened by the message, and of course, for the fundamental goals they set themselves." (Kalman, 1997:582)

# overview

## DiD warehouse

"Design is a reflection of the ongoing development of our society. As such, it is part of our culture. In addition, however, it has become a factor in the competitive process. To integrate this realization more strongly into the mindset of companies and of the public at large are extremely important." [Kalman, 1997:586]



The investigation undertaken in this thesis concerns the relationship between designer furniture, décor elements, interior design and architecture. Scale differences and relations between them are an important consideration in the proposal.

Every human being has a need to change his environment into a better place – to decorate his immediate surroundings. Fashion and need have a direct influence on each other in most cases. Décor elements and furniture will always be required in every home. Designers have a very strong need to design according to their personal taste and preferences and the human being has a need to relate to a certain element to satisfy an immediate personal need.

Architects, interior designers and the ordinary home-creator will benefit from the proposed warehouse. Here they can choose from a very wide variety and will be exposed to the latest designs and trends in the industry. Technology and the modern way of living in the 21<sup>st</sup> century, have brought a different way of living - easier, faster, better. The proposal will strive to design a warehouse that will ease each person's attempt to obtain furniture and décor. Ikea, a very well-known international décor warehouse, is an example of a company that achieves this. Most of their furniture can be flat-packed, which means that their storage and transportation costs are much lower.

The warehouse will be seen as an outlet of décor elements and designer furniture as well as of South African and international décor shops and designs. A showroom of designer furniture (of well-known designers like Rietveld, Graves, Gehry, etc.) for the public and interested and affected parties will be provided. All the different functions must be integrated and the interaction between various designers and different décor elements will form an important aspect of the warehouse.

DiD Warehouse must facilitate innovation and welcome new talents among collaborators along with the "design consumer", an informed and sensitive buyer who, by setting in motion a buying project of his own, is transforming distribution. Even retailers will have to change their attitude, and get rid of the "museum store" concept, that is, a space where the objects on display cannot be touched. The warehouse should be seen as an event place, which has a give-and-take relationship with the life and culture of the city and which attracts the visitor, plying him with emotions and services over and above a simple exchange of merchandise and money over a counter. Growth of any kind brings with it an ability to keep changing, doing away with moldy prejudices to make room for the new. Transformation, movement and lightness are, in the end, the words that best sum up the character of what the designer warehouse must be in the future.

Time, scale and functional differences must be solved through the design and planning of spaces. The building will be seen as a "container". South African and international influences, as well as space perceptions of the Post-Modernist era, must be incorporated to set a precedent for the warehouse. A true South African influence and modern style will be reflected through the architecture. The furniture and décor elements will form part of the building and architecture, and must complement each other. DiD Warehouse will house historical and current designer furniture and décor elements, to ensure prospects, possibilities and opportunities for designers of the future. Local designers will get exposure to the international design industry, and a standard for each design and designer will be set.

Differences versus similarities must positively reflect the diversity of South African and international design. Import and export of designer furniture and décor are going to be very important aspects in the administration and economical management of the warehouse.

The architecture and interior design of the warehouse will complement each other and create the same feeling, that of inspiration, creativity, modern design, imagination, reality and exclusivity.

The building will reflect its function and the activities within the façade and architecture, and will aim to be



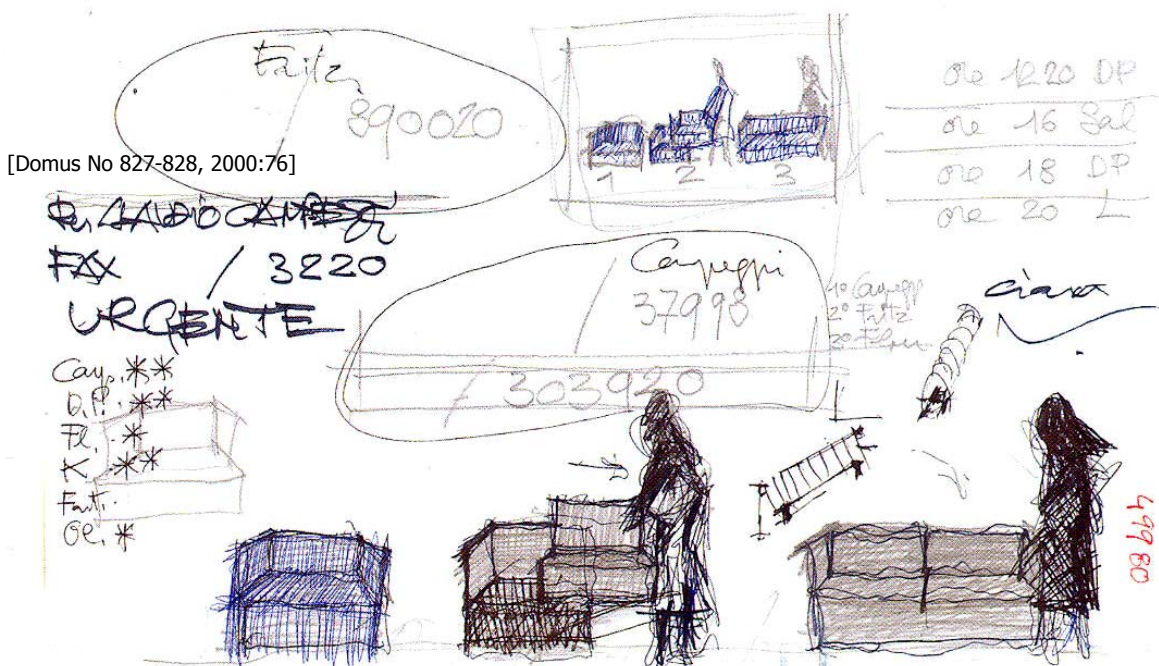


a designer masterpiece as well. Every well-known architect has designed a piece of furniture in his/her lifetime and the relationship between architecture and designer furniture is very important and dynamic. One of the most important functions of the building will be to launch careers and test ideas. The exterior (architecture and façade) will set a standard for what is inside the building and the warehouse will aim to set a precedent for future furniture development in South Africa. The building will strive to be a very important catalyst in generating designer décor and furniture.

There is a demand for steady retail, which will revive the industrial and export sector. South Africa remains the powerhouse of the continent and medium to long-term prospects are good. This means that deals that can be successful today will become that much more attractive in the future. The warehouse must encourage other designers to make conscious use of design as a factor in the competitive process. Precedents will be the platform of the final product. The building must be adaptable and flexible to accommodate continuous changes in technology, fashion and the changing environment and way of living of each person. It must be flexible in terms of more possibilities, greater prospects and better investments.

Young entrepreneurs must have the opportunity to show their designs. The warehouse will be educational in a theoretical, practical and visual way. Furniture design courses will be held from time to time as well as exhibitions held by entrepreneurs and "young-up-and-coming" designers. That will create contrasts in price and experience.

The aim of the thesis is to design a modern designer furniture and décor warehouse (situated in a security business park) to fulfill the needs of the community and industry; to investigate well-known architects and furniture designers theoretical approaches and philosophy towards design; to ensure that DiD Warehouse will be one of its kind in South Africa; to set a market for our local talent and to reflect diversity in today's modern designer furniture and décor; to showcase local and international design for the public and to give everyone easy access to and from the building; and finally, to create a place (warehouse) from another century, not of the past but of the future – based on human relationships, master intelligence, respect and loyalty; which will hold the key to our future in design – the rediscovery of compassion.



**VISION**

An inspiring place for social, economical and physical interaction and stimulation which is user-friendly and fulfills the needs of the community and industry.

"Throughout the development of our projects, nervousness and inexperience have always been countered by a friendly and visionary approach. Mistakes and naiveté in furniture design immediately become necessary experimentation and serious discussion." (Kalman, 1997:260)

"Paradoxically, in an era of global communication, our world is suffering from an increasingly aggressive universalization of concepts. Slogans rule, labels are readily at hand, and so we have become increasingly used to speaking in terms about design, industry and entrepreneurs. This creates problems, because a single design, a single industry, or a single entrepreneur simply does not exist. It is precisely in cases where a good example is being set that individuality manifests itself and blazes it's own trail. Such examples are instructive not so much because of the specific forms they take, but the processes they reveal, how they come to be, the perspectives opened by the message, and of course, for the fundamental goals they set themselves." (Kalman, 1997:582)