

BETWEEN OBJECT AND ARCHITECTURE: I've always been interested in muted tones – the mid-tones, never the loud ones. The same applies to designing an object, producing a sketch or planning a building. I'm lucky to have seen many buildings designed by famous architects. From modernist to postmodernist, these 'built visions' really impressed me. Their modesty, far-sightedness, stylishness, and not least their humanity, made them important points of reference. In my view the built environment must focus on people; so must good design. Although architecture today lacks the impassioned and lively discourse of the 1980s and 1990s, this discourse is still more of a presence than it ever was in industrial design. This positioning and evaluation is very important to me.

I find it particularly exciting to amalgamate object and architecture, to dissolve the borders between design and architecture. Walk-in room installations, outsized sculptures, unusual scales: works by Absalon, Donald Judd and Alexander Calder for example. On a smaller scale, I've always found the distance between letters on a page more interesting than the letters themselves. I ask myself: Where can I see something unusual? How to create a new image? How can I create added value?

When I think about what will happen to a building over time, the ageing patina is not my main concern. Instead I think about how its internal functions will change. What will happen when the children leave home and the parents suddenly live on their own? What about when the occupants get older but want to stay within their own four walls? How will the house change if we are constantly working, in different places, and more and more is expected of us? Where will our haven of tranquillity be, the retreat that contains everything that is precious to us? What is actually most precious to us? Is it family? An art collection? Books? The view? Or our existence itself? While working on this project, these questions took on greater significance than I could ever have imagined. They became the design themes that defined the house.

When I design I like to make space for the unexpected. Rooms with flexible uses that can change over a long period of time – in terms of their look, feel and function. This added value was part of the concept right from the start. But this project also has the opposite: precisely formulated functions that are compressed into a specific location, which frees up space elsewhere. I have consciously condensed things down to the essentials.