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"Architecture is not an inspirational business;
it's a rational procedure to do sensible and
hopefully beautiful things, that's all"

– Harry Seidler

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TIME CAPSULE

Entering Studio Job House in the southern Netherlands is like stepping back in time to the 1950s, thanks to designers Job Smeets and Nynke Tynagel

甫走進Studio Job位於荷蘭南部的大宅，多得設計師Job Smeets和Nynke Tunagel活潑的佈置，讓人彷如重返五十年代的美麗時光

TEXT 撰文: TERESA CHOW
PHOTOGRAPHY 攝影: COURTESY OF STUDIO JOB



Last year, Antwerp-based design studio Studio Job bought a suburban villa in Bergeyk, near Eindhoven. Once a factory and creative hub in its 1960s heyday, architects such as Gerrit Rietveld, designer Martin Visser, artists Donald Judd, Sol LeWitt and Anselm Kiefer were all attracted to the village of Bergeyk.

Although the factory has long been closed, the glory days of Dutch Functionalism or post-war Modernism still lingers. In purchasing the villa, originally designed by DL Sterenberg, Studio Job opted to retain and restore the property, as supporters of reusing and recycling rather than demolishing.

How did the surrounding environment inspire the restoration work of the villa?

The village is an important icon of Dutch post-

war Modernism in the '50s and '60s. We wanted to keep that spirit alive.

What attracted you to the house?

It's designed by architect DL Sterenberg, a pupil and friend of Gerrit Rietveld, who mostly designed social housing during the reconstruction period. This is one of his rare private projects. The location in the woods and the sandy road to the villa is unusual for The Netherlands, too. The villa itself is a symbol of Functionalism – you could call it the opposite of our work.

What is it like to live/work there?

We don't know since we never lived there... The surreal part of the project is that the house looks like a family would live there... but nobody does.

What is the 'look' you have created for the villa?

We wanted to create a Gesamtwerk: we see the house as an object, although it is totally functional, with a car, washing machines, beds and bathrooms, etcetera. The heart of the villa is the special combination between 'authentic' Modernism and contemporary Sculpturalism.

What can you tell us about the Nodus carpets in the house which you designed?

I think we did about seven different carpets for Nodus. The collaboration is quite organic. We translate the Studio Job 'library of icons' and memories into their carpets: it's like doing a painting.

去年，安特衛普設計事務所Studio Job於近愛因荷芬的貝格伊克購入一座郊外大宅。曾經於六十年代是極盛一時的工業及創意基地，貝格伊克也曾吸引過建築師Gerrit Rietveld、設計師Martin Visser、藝術家Donald Judd、Sol LeWitt及Anselm Kiefer等人到來。

雖然工廠早已關門大吉，但昔日荷蘭功能主義或戰後現代主義的光輝日子仍在。當Studio Job購入原來由建築師DL Sterenberg興建的大宅時，因為一向反對清拆、支持重用及循環的觀念，大宅設計決定保留物業的原貌。

大宅四周的環境如何啟發修復工程？

大宅是荷蘭五六十年代戰後現代主義的重要標誌，我們希望保留這份精神。

甚麼原因使你喜歡這座大宅？

大宅是由建築師Gerrit Rietveld的學生及朋友DL Sterenberg設計的，他於重建時期專門興建公共房屋的。這座大宅是他罕有地設計過的私人項目；而大宅位於樹林、通往大宅又是一條沙徑，在荷蘭來說是不常見的。大宅本身就代表了功能主義，正正是我們創作的相反風格。

在這裡生活或工作是怎樣的？

我們從來沒有在這裡居住過，所以不知道在這裡生活是怎樣一回事...這個大宅超現實的一面在於看來像有戶人家居住於此...實際上是沒有的。

你們為大宅蓋了怎樣的「面貌」？

我們希望設計一個完整的項目，把大宅看成一樣物件，雖然全部都是功能性的，有車、床和浴室等等。大宅的設計中心是「真正」現代主義和當代雕塑主義的結合。

大宅內放有為你為Nodus設計的地毯，構思是怎樣的？

我想我們為Nodus設計了七款地毯，而跟他們的合作是很順其自然的事。我們從Studio Job的圖像檔案及憑記憶去設計地毯，就好像是繪畫一樣。



Job Smeets and Nynke Tynagel