

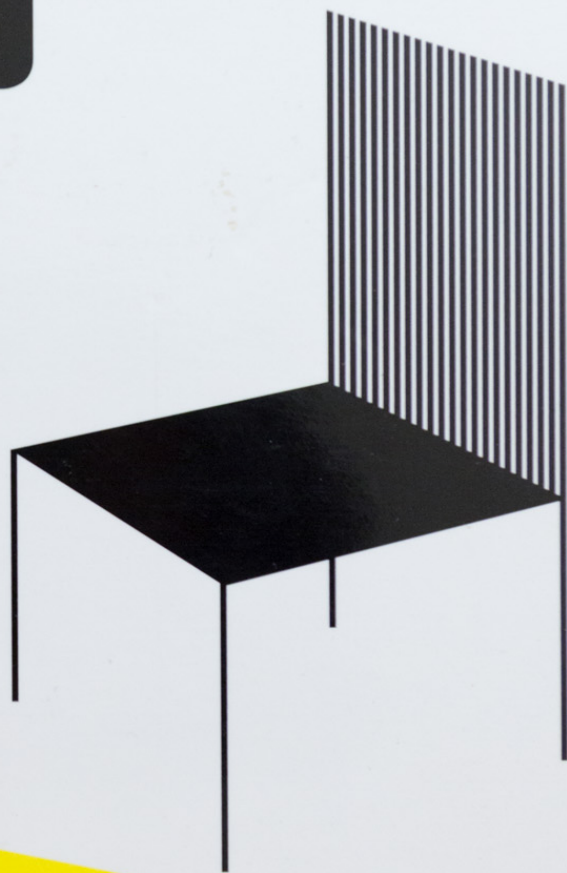
DESIGN AND DIALOGUE

INTERVIEW WITH
127 INTERIOR DESIGNERS

设计与对话

127位室内设计师访谈录

本书编辑组 编





Bruno vanbesien

Bruno Vanbesien was born in 1976 in Aalst, a small city in the surroundings of Brussels. He studied architecture at the Sint Lucas institute in Brussels where he is influenced by professors as Eugeen Liebaut, Francis Catteeuw and others. In Flanders around that period a new generation stood up and claimed the "new simplicity". Following principles as 'less is more' and with a deep respect for construction principles they try to express a new awareness of contemporary architecture. For 3 years he works in the office of Pascal Francois, where he learns the power of the detail, the perspective and the respect for the craftsmanship. In 2005 he starts an own office, wins an architectural website competition and a competition for the design of a television-studio initially built for the well-known television-program 'big brother'.

1. "Crossover" is very popular in different design areas nowadays. And what is your view towards this and are there such design elements in your works?

I am not much influenced by other areas than architecture. I think it's better to go back to the real principles of designing. Why do we need a floor, a wall ...what is essential for those elements? I believe we should better design the key-elements, rather than making a stupid box, where we can make decorations on. I don't like supermarket-architecture, or las-vegas-design, I am influenced by natural light, by air and by ground.

2. Environmentally friendly and advanced materials are very popular today. Are these materials largely applied in the interior design? What is the common idea of most people towards this?

I still believe in the craftsmanship of people and the use of natural materials. It is not the special material that makes a project on the long term, it is more the way that this material is used or detailed. Of course the use of new materials is attracting, especially if you can optimise the possibilities, make elements thinner, lighter... I especially try to use the natural light as much as possible, screens to filter or block the light in that way are very important.

3. Would you please talk about the fashionable elements applied in the interior design? And how do you use these to express your creative design ideas?

I try not to focus on some elements. Long

after another design-wave has changed some elements, the designed space still has to be lived in. Designing is not the same as decorating, for me it is contradictory.

4. Detailed design usually determine the overall effect, and what is your attitude towards this?

It's all in the details. The more pure a space becomes by leaving all ballast or decoration, the more weight the details get. I try to work with perspective to em-bigger the space feeling, and I try to obtain this by constructing uninterrupted lines in the space that follow floors, cupboards, sealings... All elements are connected with each-other. To accomplish this it is necessary to detail every object and to work with people who share the same interest.

5. How can you balance the practical and artistic feature of the interior space?

A nice environment is more than the sum of all practical needs. Of course we don't make art-objects, we're not making a decoration for a nice picture, but a real space someone has to live in for a long period. The circulation of any designed space is the beginning of every project.

6. How can you deal with the different opinions between your design and client's demand?

It's important that the client knows the feelings he wants to experience, dark vs light, private vs open, sober vs full and so on. Then it's the designer to express these needs in a design. I believe the client needs then to trust the experience and the know-how of the designer. I always try to put



myself in the head of the client, in a way I always want to live in my own designs. Mostly it takes some time to convince in changing small habits. I try never to design unpractical furniture, but I strongly believe that the quality of living has more to do with feeling different senses than to get the quickest from A to B.

7. As a successful designer, in your opinion, what professional quality is a must?

I think communication of your ideas is very important, convincing your client, convincing your contractor. Another quality is the ability to put everything in question, not taking too much for granted. Why do we need this element, why would we paint this, by doing so we get deeper in the core of a project. Many people see interior design as the decoration of building elements; I see it as the starting point of the whole design. In bigger projects a designer can learn from the landscape architect and vice-versa.

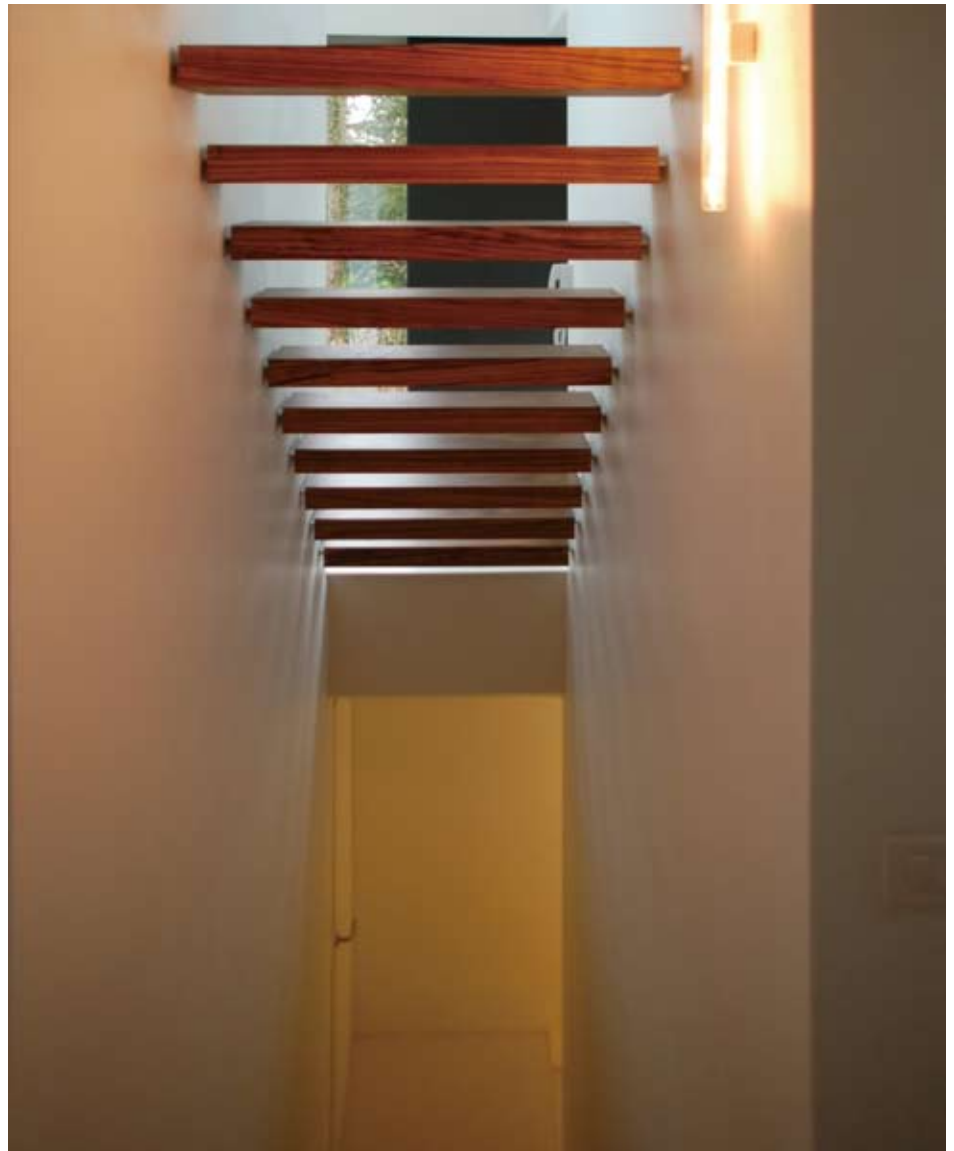
8. What do you think is your most satisfying work among your recent creations? What aspects have you paid more attention to?

We start with a white paper, some lines that reflect some ideas and after many times we see people smiling when they enter their front-door. Working with light, with glass, with frames is for me the most satisfying, and there are many ways to get all different solutions. Integrating necessary technical devices is another way to stress the core-elements, and I try now to go further on that path.



Duplex apartment

This building in the old center of Brussels is a file house, which has 4 stories and is built before 1850. The house was in the passing ages more than once renovated and only had kept some aspects of authenticity. For this reason it was easy to dismantle and change it completely. The option was to transform the building into 4 quality units: 3 apartments and one duplex. For urbanist reasons nothing couldn't be changed on the facade, that's why all efforts are set on the inside. Because the duplex has a very limited surface of 90 square meters, the main idea was to get the maximum spacious feeling without losing functionality. By lifting the inclined roof on one side, we obtained some extra square meters, by taking away the floor on the other side. We got not only lighter in the hearth of the duplex but we also got a visual contact between the two floors. The separation between the floors is fully glassed.



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