

CEREAL

In this volume, we explore the theme of **process**. We converse with **Faye and Erica Toogood**, discuss garden design with **Luciano Giubbilei**, and perfumery with **Lyn Harris**. We visit the studios of **Stanley Whitney** and **Elliott Smedley**, and travel to the mountains of **Bhutan** and the hills of **Rwanda**.

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INTUITIVE
ARCHITECTURE

*A Tour of Danielle Siggerud's
Copenhagen Home*

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Students cycle past me in the direction of the Royal Danish Academy of Fine Arts as I make my way along the canal. The neighbourhood of Holmen in Copenhagen is surrounded by water. Once home to the royal naval base and dockyards, its former shipyards have been transformed into contemporary apartments and townhouses. The home of Norwegian architect Danielle Siggerud is located in a naval building dating back to the 1600s, and has a majestic view of the opera house across the water.

Inside, I'm immediately struck by her warm and softly spoken presence reflected in the choice of materials and furnishings. There is a tactile elegance in the minimal, intimate interiors, featuring sweeping planes of Carrera marble, aged beams of Danish pine, carefully arranged artworks, fine heirlooms, and a discerning collection of well-crafted furniture. A profound respect and sensitivity for the building's original features is evident, while an unmistakable attention to detail draws me effortlessly from one floor to the next.

How would you describe your process when working on residential projects?

Danielle Siggerud: A home is made over time. It's something beyond the framework of what I, as an architect, can provide in the setting of a house or an apartment. A home is very personal, and, in the end, it's the people inhabiting the space who make it what it is. My process for composing this framework comprises of three, clear steps. I refer to the first as 'the body', which is all about getting under the skin of my clients to understand who they are and how they live. I create spaces around the needs and personalities of my clients, embracing the circle of their daily life, so this part is absolutely essential. The next step is 'the building', which you could compare to an archaeological field survey. I consider the history and heritage of the place in question and its context.

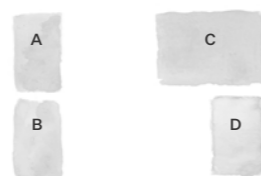
The final phase, 'the skin', is about selecting materials in a precise and sensual way. I believe that these materials can assume a poetic quality in an architectural context.

How did that process translate into creating a home for you and your husband?

DS: We had already lived here for a while before we got started on the refurbishment, and that allowed us to familiarise ourselves with both the house and our needs. It was also a challenge in that we had only been together as a couple for about a year when we started the restoration. While we were both sure that we would be sharing our futures, we found ourselves having to think far ahead in terms of having children one day, and whether we wanted to stay in the city instead of moving up north — which is the tendency among our friends. It was a question of balancing my minimalist approach with practical solutions, but some things were easy — we're both very social people, so we knew that we wanted the kitchen to be a big, open space where we could gather with our friends.

What are the most important things to consider when it comes to residential restorations such as this one?

DS: Staying true to the building is my greatest responsibility. I believe I should respect it and work with it, rather than against it. I always have in mind that the work I do is in the service of its community. I have to be very humble about that. A building should be able to stand the test of time, and continue to grow and change along with the people who use it. The way I see it, my job is to contribute a layer of softness, poetry, and improved quality of life. I do this by curating materials, and making the effort to truly understand the people who inhabit the architecture.



A. Kitchen

The kitchen surface is made from Carrera marble, specially selected from a quarry by Siggerud. "I believe materials can assume a poetic quality in an architectural context," she says.

B. Art

Sculpture by Gunhild Aaberg. The furniture, objects, and art pieces in the house each carries a story, through their materials and cultural references.

C. Lounge

Original beams of Danish pine run above a table by Isamu Noguchi, placed in front of two red cane chairs from France.

D. Frames

A framed sketch by Picasso hangs above a print by Adam Jeppesen, displayed alongside personal photographs.





Norwegian architect Danielle Siggerud opened her practice in 2016 after studying at the Royal Academy of Fine Arts in Denmark and working with John Pawson in London.

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What makes your home personal?

DS: The furniture, objects, and art pieces in the house all come from different times, and yet, they’re not defined by trends or brands. They all embody stories, through their materials and cultural references, as well as our personal stories around each find. Some were acquired during the four years we’ve been together, while others are heirlooms and items we wanted to take with us from our former homes, others still we bought at flea markets and at auctions. Our latest addition to the house is the *Mattina Desk*. I designed it as a gift for my husband, and gave it to him on the morning of our wedding day. It’s made out of elm wood, and is composed of two parts, both of which are unable to stand alone.

How did you create your working space?

DS: Our office remains quite raw and sparsely furnished, with a focus on function, accessibility, and creativity. I decided to make one long desk where we could all work together. I find that this really opens up the potential for dialogue and interaction. In my opinion, this is essential.

How is your approach different to that of a typical architect?

DS: Unfortunately, too many architects design from a more egocentric mindset. They either focus on their own interpretation of what is the right way to live, or on setting their work apart so the world recognises them as artists. One of my greatest responsibilities as an architect lies in listening, so I can understand the needs and everyday lives of my clients.