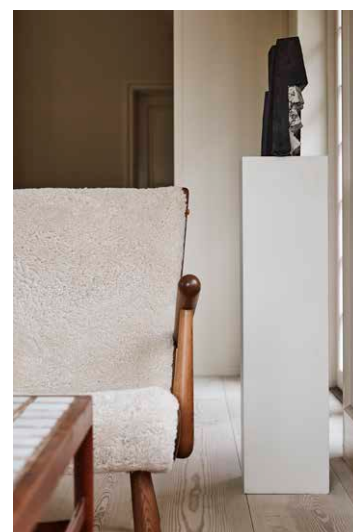


IN HER ARCHITECTURAL PRACTICE
DANIELLE SIGGERUD
RESPECTS THE PAST BUT ALSO SHEDS AND REFINES,
AS EVIDENCED IN THE THOUGHTFUL REMAKING OF HER
FAMILY SUMMER HOUSE AND
COPENHAGEN AND STUDIO.



RECREATING

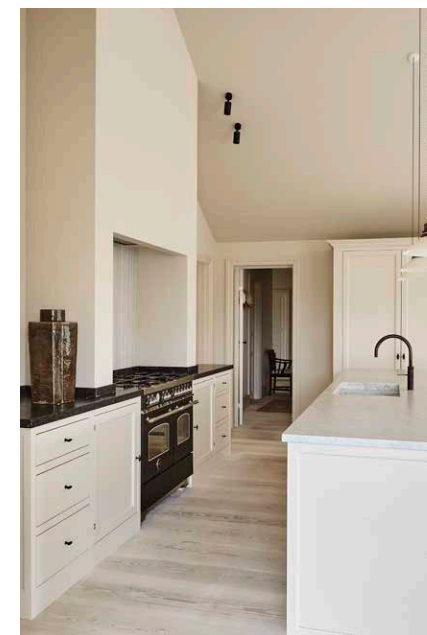


HISTORY



Danielle Siggerud expanded and rebuilt a small cabin in Liseleje, not far from Copenhagen that her family has owned for generations. Familiar items were joined by more recent finds. In the living room a sculpture by ceramicist Gunhild Aaberg teams with two antique shearling armchairs, a ceramic bust from the local flea market and a tiled coffee table from Klassik with vases by Arne Bang and Tage Andersen. The fireplace incorporates bricks salvaged from the original one.

The kitchen was designed especially for the house and built by the architect's preferred cabinetmakers. Around a solid wood dining table found at an auction, stand an antique stool and 510 chairs by Göran Malmvall for Svensk Fur. On top is an organic vase by Christina Muff from Klassik and a ceramic sculpture by Gunhild Aaberg. Above it, a Charlottenborg lamp by Poul Henningsen for Louis Poulsen.



EVOCATIVE ROOMS that stand well on their own, even before owners and their heirlooms move in, are a signature of architect Danielle Siggerud's projects. Working to sharpen the framework of a room, she augments the natural light and fine-tunes its angles and proportions in a manner minimal and crisp before she enhances more intimate elements with softer, more tangible qualities.

"When I draw a space, I take care to shed all that is unnecessary, to strip the room down to its essence, refining by removing. The lighting, doors, fixtures and storage become part of the structure, blending in. Everything one touches and senses, on the other hand, gets a lot of attention, adding warmth, a sense of personality and presence," she says. The feel of bare feet on wooden planks, the shape and material of door handles or light switches, bold use of Italian stone and eccentric antique objects show a sensibility towards the client's condition, as well as being chosen because they will grow more beautiful over time.

The architect and her Copenhagen-based studio often handle historical sites, building upon the craft and heritage of other artists, architects and designers before them. It is a responsibility handled with creative rigour and grace, respecting the past and the energy poured into age-old details, yet recognising that the needs of the inhabitant might have changed drastically and therefore require radical intervention. "We apply our visual language and material know-how to enhance a mode of expression, to create contrast or to play with existing elements in new ways. When we first visit a new site, we ask ourselves what to restore, repair, reconstruct, remove or add.

These are kind of the five pillars of our practice," says Siggerud. A Norwegian, Siggerud worked in John Pawson's London office, before returning to Copenhagen where she had been educated, to start her now four-strong studio. While she recognises the value in such an experience, Siggerud always intended to carve her own path, as unaltered by others' aesthetic and dogma as possible. "John taught me the importance of holistically considering the routines of my clients, who are from such vastly varied backgrounds, cultures and situations," she says. "When I work with a room I try to acknowledge and respect what is already there, adding fervour by way of form-giving as well as caring for the person who will use it, with their daily needs and flow. We try to get as up-close to their rituals as possible. For some, their morning routine is sacred, the making of coffee and watching the city go by from the windowsill. It is our job to really get to know the people who will live in these spaces and to create an architectural and spatial fabric around their rituals."

Growing up in Oslo, she had a particular connection to Denmark through her grandmother, a native. Every summer was spent at the family's summer house in Liseleje, a small coastal town not far from the capital, as her parents and grandparents had done before her. As the house, a small cabin with an inky black facade typical of the region, had aged beyond repair Siggerud was given the task of rebuilding and scaling it up to accommodate three generations and their growing family. She was now a custodian of her family's history and the many memories linked to it; a project charged with affection and a sense of belonging.

In the study, the antique desk has a Dordogne dining chair by Charlotte Perriand for Robert Sentou and rocks gathered from the beach. A ceramic sculpture by Gunhild Aaberg hangs on the wall above a round antique table while a triangular one is on the shelves. In the window, a red lamp found at an auction, an antique vase, a porcelain sculpture by Bjørn Wiinblad, and a blue vase from the original summer house. OPPOSITE: The artwork by an unknown creator is in a frame from the SAS Hotel designed by Arne Jacobsen.



“It is a place that is loaded with history, our history. It felt like a sensitive project, as we have all grown up here. I wanted to acknowledge the value of recognition in this project, so I have kept the same view as we had in the old house, the orientation of things. The old trees are still the same, so is the light that beams through the windows at a particular time of the day. The spirit of the old house lingers.” Keeping key elements, the shape of the house, the north-facing bedrooms, the layout of the kitchen and bricks from the original fireplace incorporated into the new, she elevated certain features while down-playing or wholly removing others. Furniture, lamps, paintings and ceramics then moved back, as if more at ease in the newly spacious and elegantly rustic milieu. The books they might never read stayed too, because of an affectionate value; they carry the scent of the old house.

While simultaneously working on a handful of residential projects across Europe, Siggerud has functioned as her own contractor, renovating a studio space in central Copenhagen, in a building that has remarkable traces of Danish 18th-century city architecture. Its handsomely tall windows are of glass at least 100 years old with an irregular water-like surface that disperses the light in a particularly organic way, the textured walls painted with white chalk paint blended with plaster. Installation-like lighting by Charlotte Perriand lights up a sanded travertine Drop stool designed by the architect, who sometimes creates furniture. A quirky table and chair in steel with

organic swirls by Danish designer and florist Tage Andersen stands side by side with a crafted kitchen in Italian blue marble, designed by Siggerud. Here hangs a ceramic wall sculpture by Gunhild Aaberg, a former neighbour, an item from Siggerud’s extensive collection of functional ceramic objects and artworks.

“Denmark has this incredible tradition in ceramics and applied arts, with masters such as Arne Bang and Axel Salto. This way of shape-making which is so organic, from hand to product, enticed me. The imperfections of ceramics, the loss of control in the process of making, is what makes the stuff extraordinary. A jug that has an awkward angle or uneven surface makes it come to life. I think it stands in such great contrast to the rooms I make, which are much more clean and precise,” she says. In so many ways, the ceramic objects she treasures stand as an analogy to the functional, yet emotive and raw choices of materials, textures and objects she brings to her studio’s projects, where cultural heritage is combined with new layers of meaning.

“I am more at ease and having more fun these days, working in an intuitive and artistic way with emotions, references and reflections. Lately sculptural objects really captivate me. I feel things should not just be functional and beautiful, but also playful when it comes to balance, proportion and surface. Creating furniture and working on a bodily scale, I get to practise this kind of softer, more organic visual language.”



DANIELLE

SIGGERUD

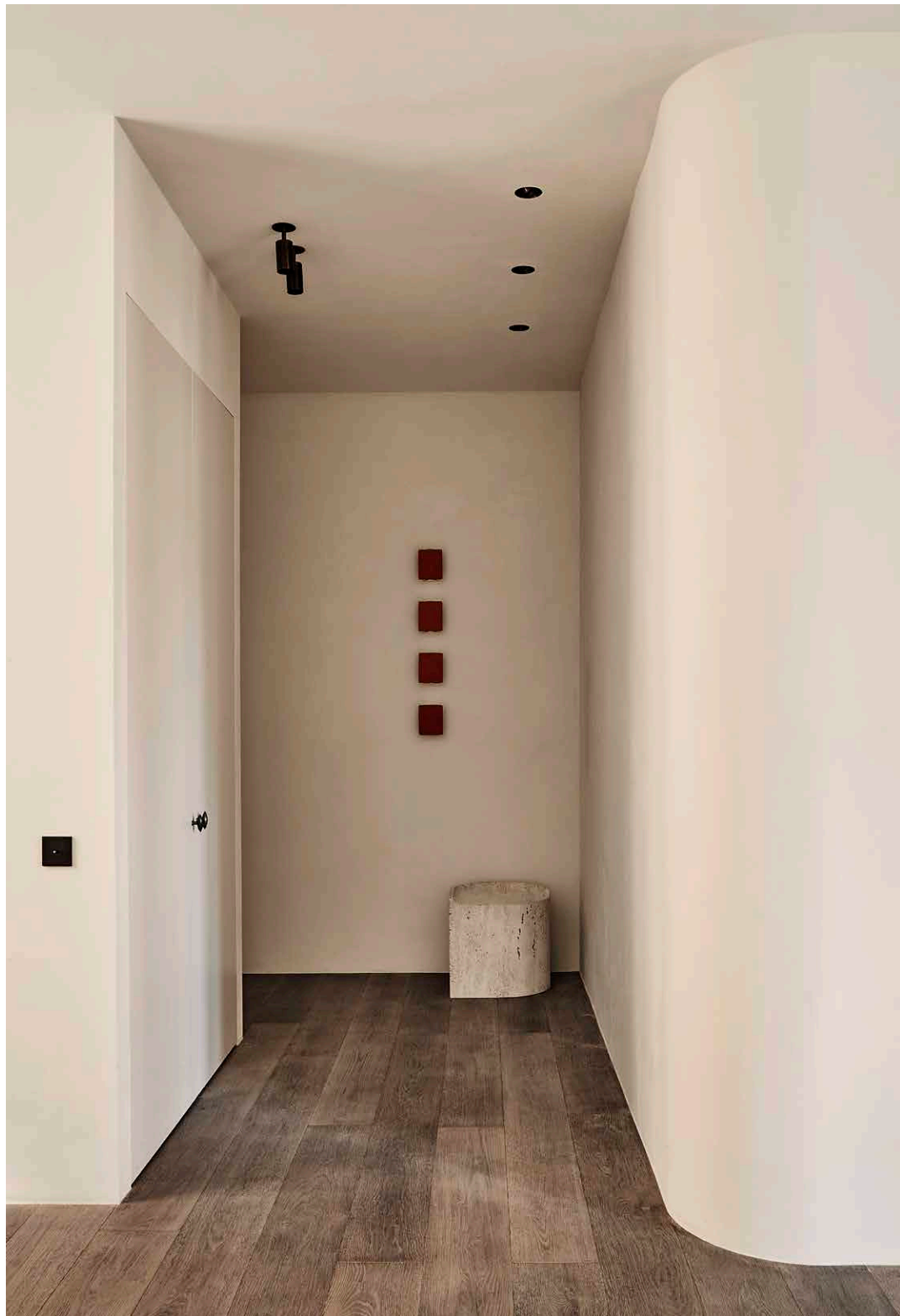
STUDIO



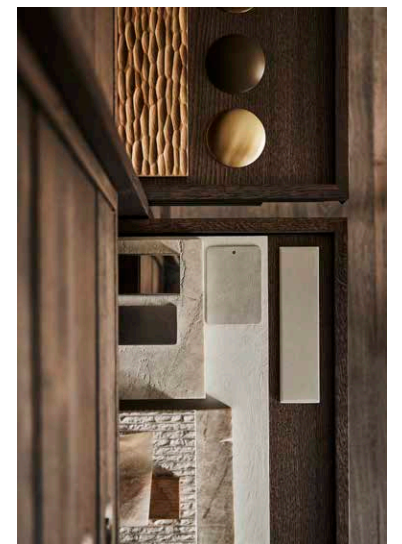
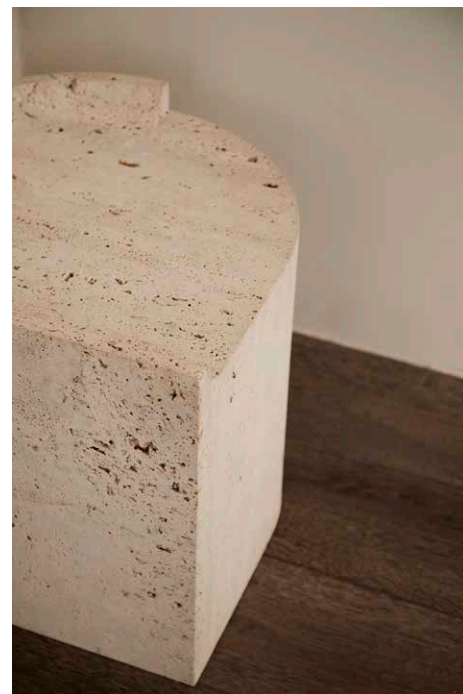
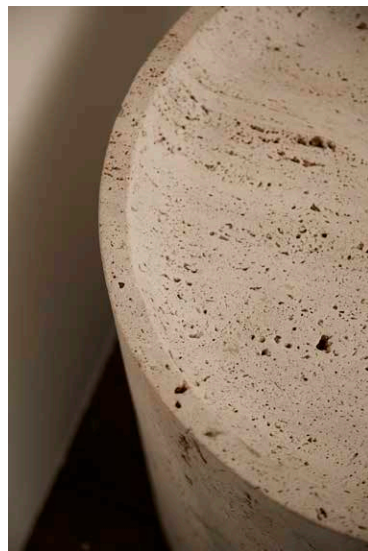
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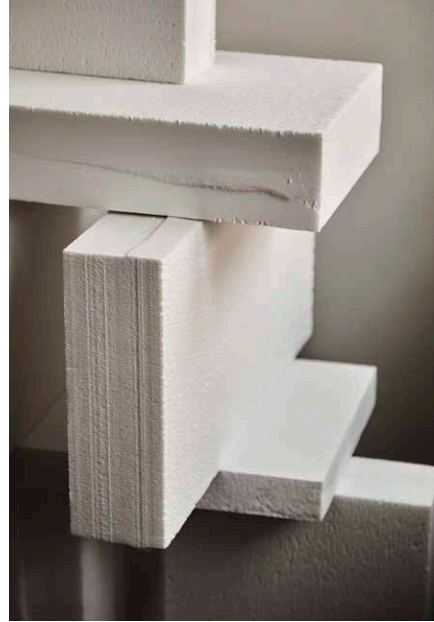
In her Copenhagen studio in a venerable 1700s building, Siggerud introduced two monumental rounded corners that purposefully lead to the heart of the office. Here, the project table is flanked by 510 chairs by Göran Malmvall for Svensk Fur and two 051 Capitol Complex office chairs by Pierre Jeanneret.





A set of four CP1 lamps by Charlotte Perriand form a graphic installation above a Drop stool in sanded travertine by Danielle Siggerud. The ceiling lights and square switch are from Møller & Rothe. **OPPOSITE:** Built-in storage houses an extensive range of fixtures and materials. The fitted wooden archives are the work of cabinetmakers and craftspeople with whom the architect has long-standing relationships.







The stained plywood tops of the Holmrís B8 tables are by the architect. The 12.1 Work Chairs from Labofa are clad in suede from Sørensen Leather and the table lamps are Daphine from Lumina. OPPOSITE: The kitchen is composed entirely of blue marble, nearby are a playful garden table and chair by Tage Andersen. Adding a sculptural element to the bathroom is a massive stone sink in the same blue marble, which has an antique mirror found in Venice. The bowl teetering on a ball and cube is by Tage Andersen.