

# RUM

INTERNATIONAL  
EDITION

A SCANDINAVIAN MAGAZINE OF DESIGN AND INTERIORS

05/2018

Nº  
5



STRONG SILHOUETTES  
FASHION / INTERIOR

MEET THE *colourful* CROWD OF *Copenhagen*



MATERIAL LAB

Drawn to architecture from an early age, DANIELLE SIGGERUD spent her childhood building Lego structures, tree houses and pillow caves. Now grown, she transforms the old and builds the new at her architectural practice in Copenhagen.



Danielle Siggerud's office is sparsely furnished with a focus on function and accessibility. The industrial shelves are full of samples of materials used in her projects. The mirror was created especially for the space. In its reflection is a chair by Swedish artist and furniture maker Erik Chambert.





Danielle made the beautifully simple kitchen from Italian Calacatta marble. The carafe and glasses are from Menu and the floor lamp is from Rue Verte.

The meeting table is surrounded by one of Danielle's favourite chair designs, by Tobia Scarpa. Besides these, the office is furnished with models, casts, sketches, drawings and samples. The small lamp on the table is from Apparatus Studio and the wooden ladder on the shelf is from Studio Oliver Gustav.



WHEN I THINK ABOUT architecture, I see a series of images in my mind, some of which are related to my childhood. There was a time when I experienced architecture without thinking about it. Sometimes I can almost feel a particular door handle in my hand. To me, the door handle symbolises entry into a world of different moods and aromas.

MEMORIES LIKE THESE contain the deepest architectural experiences that I know. They are the reservoirs of the architectural atmosphere and images which I explore in my work as an architect today.

I AM PASSIONATE ABOUT designing buildings which become an integral part of their surroundings over time. To me, certain buildings have a natural presence. They blend seamlessly into their surroundings and yet it is virtually impossible to imagine the space without them. We undertake numerous restoration projects which all intervene in a specific historical location. To be successful, a new building or restoration should embrace its surroundings and enhance the existing space to make us view what already exists in a new light.

I MAKE A POINT OF being hands-on in my work. Architecture is about the elimination of excess and creating composure in indispensable forms and spaces.

MATERIALS CAN ASSUME a poetic quality in the context of an architectural object – though only if we can place them in a meaningful situation, as materials in themselves are not poetic.



Sketches on parchment paper and in notebooks and samples of French wicker are strewn across the desk. Danielle is fond of natural materials like stone, brass and marble which tarnish over time.

CONSTRUCTION IS THE ART OF making a meaningful whole out of many parts. I respect the art of craftsmanship and engineering and am impressed by man's knowledge of how to make things. I try to design buildings that are worthy of this know-how.

IN A SOCIETY THAT CELEBRATES the superfluous, architecture can seem resistant, counteracting the waste of form and meaning and speaking its own language. The language of architecture is not a question of a specific style. Every building is built for a specific purpose, in a specific place and for a specific culture.

I AM NOT DRIVEN BY trends or fashion. A building should be able to stand the test of time, to age with the people who use it. My main focus is always on a selective choice of materials, staying true to a building's history and position and contributing to the quality of life, bringing an extra layer of softness, emotion and poetry to the given space.

I HAVE LEARNED to maintain balance in my life, between working hard and accomplishing my goals. I exercise, eat well, spend time with friends, family and loved ones. To me, this is a measure of true success.

I NEVER FEEL AT HOME at my office. It's a conscious decision. Being an architect is part of who I am, but I need to be able to separate my personal life from my work life in order to find peace.

I OFTEN INVITE guests for a home cooked meal, to experience the Danish concept of 'hygge.' The Little Mermaid offers no emotional or personal connection – it's the locals who are the major attraction. Surprisingly, many visitors to Copenhagen are not used to being invited to private homes. If you really want to get under the skin of this city, get to know the locals.



The interior in Danielle Siggerud's office rarely stays the same since she uses the furniture in her projects. However, the Dordogne chairs by Charlotte Perriand will never leave her side. The bespoke work desk is made from Dinesen planks set on trestles by Søren Ulrik Petersen.