

design report

# THE ART OF MINIMALUXE

With its focus on organic, shapely design that indulges the senses, minimaluxe embodies the way we want to live and decorate today

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**FEATURE** Ellen Finch





# 5 ways to be more minimaluxe

## 1 SHAPE UP

Sinuous lines and fluid forms are in the spotlight – and this organic trend is going nowhere. Eschew hard edges for soft, shapely pieces; choose seating that envelops you in its curves, lampshades with undulating scalloped edges and highlight architectural features like arches if you're lucky enough to have them.

## 2 EMBRACE JUXTAPOSITION

Minimaluxe is about contrast done subtly: the best designers are creating interesting vignettes even within a single piece of furniture by experimenting with disparity. Play with the materials in your home's palette: think natural wood next to concrete, hand-worn textures played off against gleam and hard stone surfaces with soft edges.

## 3 PERFECTLY IMPERFECT

The Japanese philosophy of wabi-sabi applies here: there's beauty in imperfection, and organic materials and textures lend a tactility to a space that encourages a more mindful way of being. Find it in the unique woodgrain in a piece of furniture, the threads and knots in a linen curtain, a brass tap with a patina developed over time, or a ceramic vase bearing traces of its maker.

## 4 SPACE AND LIGHT

In the most impressive spaces by interior designers and architects, the key feature was a palpable – almost monastic – sense of space and an abundance of natural light. You might not be able to change your room's shape, but you can decorate to enhance height; likewise, encourage brightness by choosing simple, light colour palettes and dressing windows minimally (or not at all).

## 5 ELEVATED BUT APPROACHABLE

A motto to go by whatever the trend, but minimaluxe done well means your space should be sophisticated, but still comfortable. It's in the layering of colour and textures, the elements that nod to your own personal style and the extra touches that appeal to something beyond aesthetics. Designing for the senses will elevate your scheme further: turn over to find out how. ►

Danielle Siggerud's MD Townhouse in Holmen, Copenhagen, features a limited colour palette and a play on texture through rough wooden beams and smooth natural stone

PHOTOGRAPH LINE KLEIN



## creating a tactile space with texture

ARCHITECTURAL DESIGNER  
DANIELLE SIGGERUD TALKS  
MATERIALITY AND ITS ROLE  
IN A MINIMALUXE SCHEME

Interiors relate to the body and mind in a very immediate way due to their scale and functionality. In my mind, materiality and tactility have the ability to ground, to bring the user to the 'here and now' through the immediate experience of space and object.

I aim to create spaces that are balanced and carefully curated to achieve the sense of being at ease. I remove all that is unnecessary, stripping the room down to its essence, and the lighting, doors, fixtures and storage become part of the structure. Everything you can touch gets a lot of attention, adding warmth, a sense of personality and presence. I am also conscious about using materials that age beautifully – in that way, the space evolves in time together with the user, carrying traces of a lived life.

I use tactility and the sensation of space as a design driver. We recently designed Andersen & Maillard bakery in Nordhavn, Copenhagen, and clad a long mahogany table with tiles, which acts as a contrast to the other wooden tabletops. You feel the cold sensation when touching the tile surface and hear the sound of placing your cup: it's a little reminder of being in the moment.

I love working with natural materials, especially stone and wood. It's about creating balance and bringing out the qualities of each. By playing with contrasts – for example, smooth and textured – the materials and the space become elevated, lifting each other up. Natural materials, especially aged ones, add warmth and soul.

Metals and harder textures like stone are usually stronger in terms of their functional qualities and durability, so should be used on surfaces you are in direct contact with, like taps in the bathroom or a stainless-steel kitchen worktop, but they can also be used unexpectedly. When I designed the Drop Stool, I wanted to create a sculptural object that experiments with two forms from architectural history. Stone is often associated with a hard, cold feeling; the organic shape is meant to provoke the conception of stone and soften the perception of it.



Danielle's Drop Stool carved from a block of sanded travertine in the Andersen & Maillard bakery in Copenhagen

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PHOTOGRAPHS (PORTRAIT) LINE KLEIN;  
(LEFT) MONICA STEFFENSEN