

LUXURY WITHOUT COMPROMISE

Robb Report

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YEAR



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which she focused on photography), Vedel moved to London and officially launched her interior-design firm. Her first commissions were decorating a handful of show houses, which she parlayed into designing high-end residences for private clients.

“Then Pinterest came along, and I don’t know what I did before that,” Vedel says. “I started pinning things and sharing my projects, and people started to find me and reach out.” One such inquiry was from a client in New York who invited Vedel to pitch them for a full-gut apartment renovation on the Upper East Side. “I won it, so I closed my office in London, moved to New York, and set up my business.”

In 2018, Vedel moved back to Copenhagen to be closer to family, and once again, reopened her studio in a new locale. Her work, which features bespoke furnishings, intricate architectural details, and sharp attention to form and scale, equalizes Nordic minimalism with cosmopolitan elegance.

“I am very influenced by my Danish roots and the whole Scandinavian design legacy,” she says. “It’s a big, long, beautiful tradition about materials, architecture, and how things are made. But I also lived abroad for many years, so I think I’m a bit more international. I use a little more

volume on things . . . my work is a little heavier and more layered.”

In addition to interiors—next year she has a 1970s-era home just outside Copenhagen on the books for a total renovation—Vedel designs furniture that includes custom pieces for individual projects and collaborations with brands, such as lighting for Nuura, a mirror collection for Mazo, and a sofa that will debut in 2025 with the launch of a new Danish company. It doesn’t matter whether it’s interiors, furniture, or photography: For Vedel, the creative impulse is ever present. “The starting point is always the same,” she says. “It’s a feeling, it’s a vision, it’s a detail that pulls you into the zone.”



DANIELLE SIGGERUD

Danielle Siggerud never planned to be an architect. Growing up in Oslo, she favored drawing, building

with Legos, and constructing imaginary worlds, but in the years leading up to university, Siggerud focused her studies on preparing to enter the medical field.

“I have this huge interest in working with people in general and helping them,” Siggerud says, “but I also had this huge interest in design and being creative. I’ve always been extremely aware of space and how I interacted with it, how spaces can make me feel, whether good or playful or safe or even the opposite.”

After a long talk with her father, who asked if medicine was her true passion, Siggerud admitted that she was interested in pursuing something more creative. She decided to study architecture and enrolled at the Royal Academy of Fine Arts in Copenhagen. “It was there that I developed a strong interest in the restoration of heritage buildings,” the architect recalls.

Through her design work, Siggerud blends her artistic side with her desire to help others. Established in 2016, her firm offers a full range of architecture services, from remodels to new builds in both the residential and hospitality sectors. Siggerud is especially skilled at historic renovations, in which she uses a method she honed working for John Pawson in London, “who shaped my approach to architecture through teaching me holistic consideration of routines and situations of the people who inhabit the spaces we design.”

Siggerud sees her work, which she defines as “refined, minimalism with a



strong focus on materiality and tactility,” as an opportunity to interact with the past while elevating the importance of the everyday. She focuses on small rituals or occurrences that are important to the end user, such as adding a hidden matcha station in the kitchen of a client who prepares the beverage for his wife each morning.

In addition to residential projects—she currently has designs in the works in Copenhagen, New York City, Sweden, and Switzerland, among other locales—Siggerud also designs furniture, another entry point into the human side of design. She has new releases slated for 2025 and 2026.

“I try to seamlessly integrate everything like lights, doors, and storage and focus on the things everyone is touching,” Siggerud says. “The wooden floors you step on with your bare foot, stone counters that you touch when you cook. These things in my mind are a sensory experience—it’s where your body interacts with the building.” ●

At Copenhagen’s Andersen & Maillard artisanal bakery, architect Danielle Siggerud paid close attention to materiality, with a standout Carrera-marble basin holding court near the communal table.

