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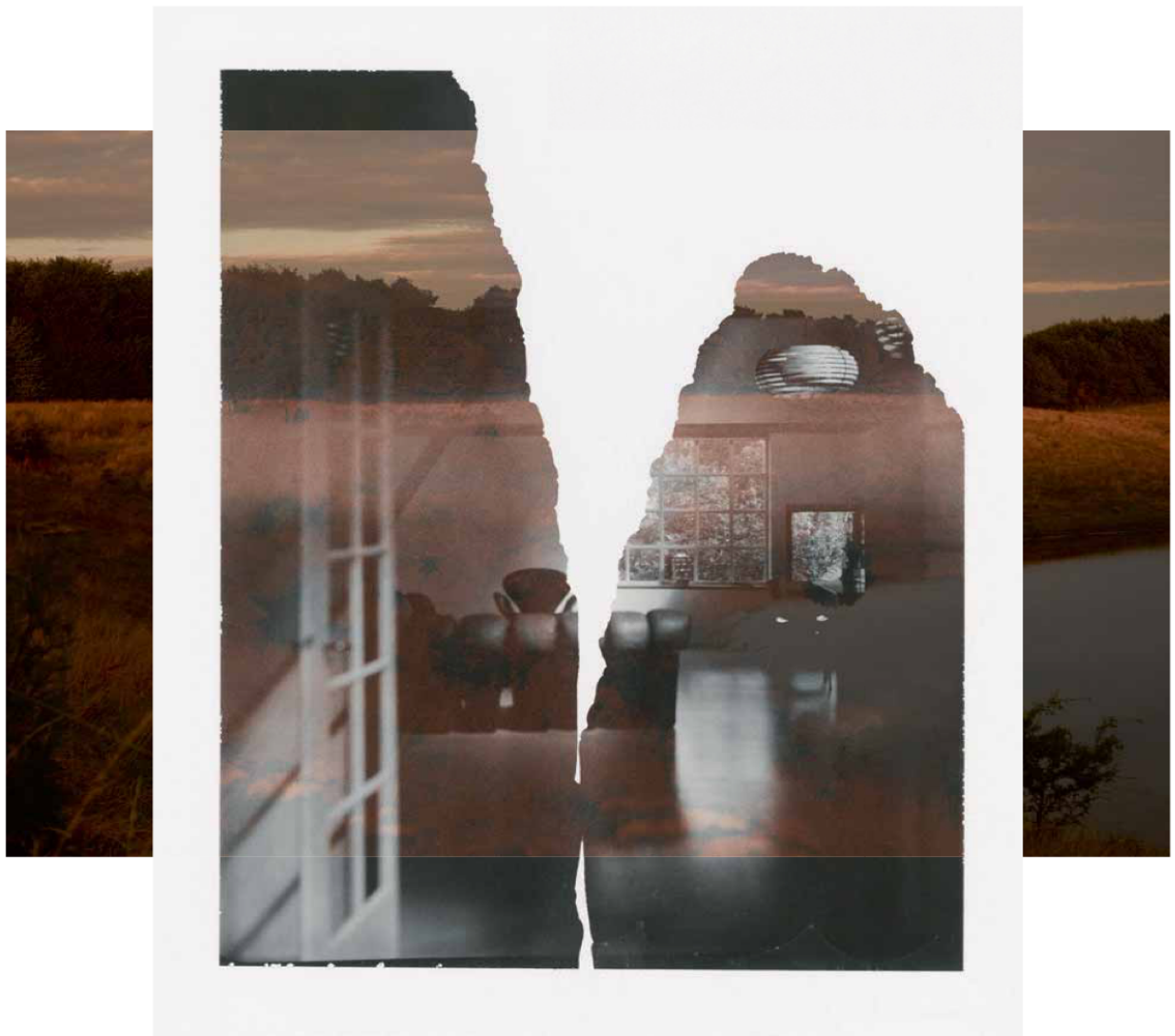
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THE PHOTO GRAPH ER'S VIEW

JETTE JØRS turns her lens on the RURAL IDYLL she and her husband, lighting designer Brian Kirk, created for themselves in a CONVERTED BARN outside Copenhagen where LIGHT AND NATURE are their focus.

PHOTO JETTE JØRS TEXT KARIN GRABÆK





Her work takes photographer Jette Jørs all over the globe shooting high fashion, art, and hip people for movies, magazines and advertising. But most of her days start at home in the stables with her horses. Away from urban hustle and bustle, Jette Jørs and her husband Brian Kirk, a lighting designer, have created a rural idyll where nature, light and silence are a perfect environment for their artistic endeavours and harmonious life. Here amongst the trees in a hilly landscape dotted with lakes yet only 20 minutes from Copenhagen, life is about wellies, misty mornings and the grounding calmness of communing with her beloved horses.

– To me, horses are a symbol of freedom and play a big part in our lives, says Jette Jørs.

The horses and sheep graze right outside the old barn they converted into their home in 2016. It was the beautiful wooden structure of the 240 square metre barn they fell in love with when they saw the farm in 2005. Longing for more air, light and space, they'd gone in search of a place where they could live in nature. They quit Copenhagen, moving into the main farmhouse and subsequently planning the careful transformation of the barn where they could achieve a closer connection with their bucolic surroundings. Clad in rust-coloured oxidised iron plates, it's a 'living workshop', she says.

– With two large rooms and natural light streaming in from skylights, we have space for opportunities and change.

They based the refurbishment around the barn's original and distinctive six-metre tall wooden structure and skylight, achieving an overall effect that's both dramatic and rustic. Two large rooms of 120 and 130 square metres were preserved and divided by glass doors. The larger one has an open kitchen and living space with a view of the forest from an old square paned window that they installed.

– Being a west-facing window, the light coming from here breaks a bit with the otherwise indirect light from the existing north-facing skylights that are characteristic of studio lighting. As a photographer, it was one of the heavy decisions having to choose a view before the light aspect. In the north wall facing the horse paddocks we added a glass door to open and invite nature into the room, explains Jette Jørs.

The second room is a studio with six-metre long industrial shelves along

one wall as convenient storage for office and photographic work equipment.

– The big wooden ceiling drains a lot of the light, so we quickly agreed on white walls to reflect the light and follow the movement of light in the two big rooms. I am very dependent on light, which has a tremendous impact on my level of energy, so we didn't want it too much like a snug den.

The bathroom has under floor heating, but otherwise the house is heated with wood burning stoves. They're cosy but challenging in the chill of winter. Still experiencing seasonal changes are part of an authentic country life, something that the couple sought to echo in the unpretentious and natural way they decorated the interiors. Practicalities, however, intervened to thwart one of their plans.

– Our initial dream was to build most of the interior in the kitchen and so on in recycled wood and materials found on the farm. We like this honest and challenging approach, and with access to the forest and an old forging workshop built with the barn, it would have been obvious. However, we quickly learned how time consuming that would become. We only had three months before moving in and had to go for a quicker Ikea solution with a customised touch, she says.

Over the years, the couple have accumulated a mix of vintage and classic furniture from mainly the 60s and 70s in keeping with their preference for design that lasts for many years and has a history. A segmented De Sede sofa and two Swan chairs complement the serene white walls, grey painted floors, and wooden beams and rafters.

– We have had our large round leather segmented sofa, De Sede DS 600 from 1972, for 20 years. It's still a favourite and proves that investing in quality and good design pays off.

Brian Kirk's sculptural Moon light fittings are used as overhead pendants and lamps, throwing light patterns evoking sun rays in nature.

Spaces are kept intentionally sparse to create possibilities for change, she says. Everything else unfolds from the light, the space and the simplicity.

– The old wooden structure radiates tranquillity, which is a contrast to working life. We are surrounded by constantly changing nature that feels like a part of the residence. We spend a large part of our free time with our sheep and horses, they provide a sense of presence that is invaluable to us. /



The tripod ladder is used as a prop for photo shoots. On the floor, next to the Moon lamp is 'Pige med Maske' by Jette Jørs and two smaller works.



The living room is sparsely furnished with select vintage and classic pieces creating an airy and elegant feel. The De Sede DS 600 curved leather sofa from 1972 comprises 20 parts zipped together. The round table is from a trip to Essaouira in Morocco and on top is an Aksini 1937 vase from Knabstrup. The lamp is a Moon 50 by Brian Kirk. A pair of Arne Jacobsen Swan chairs in leather.

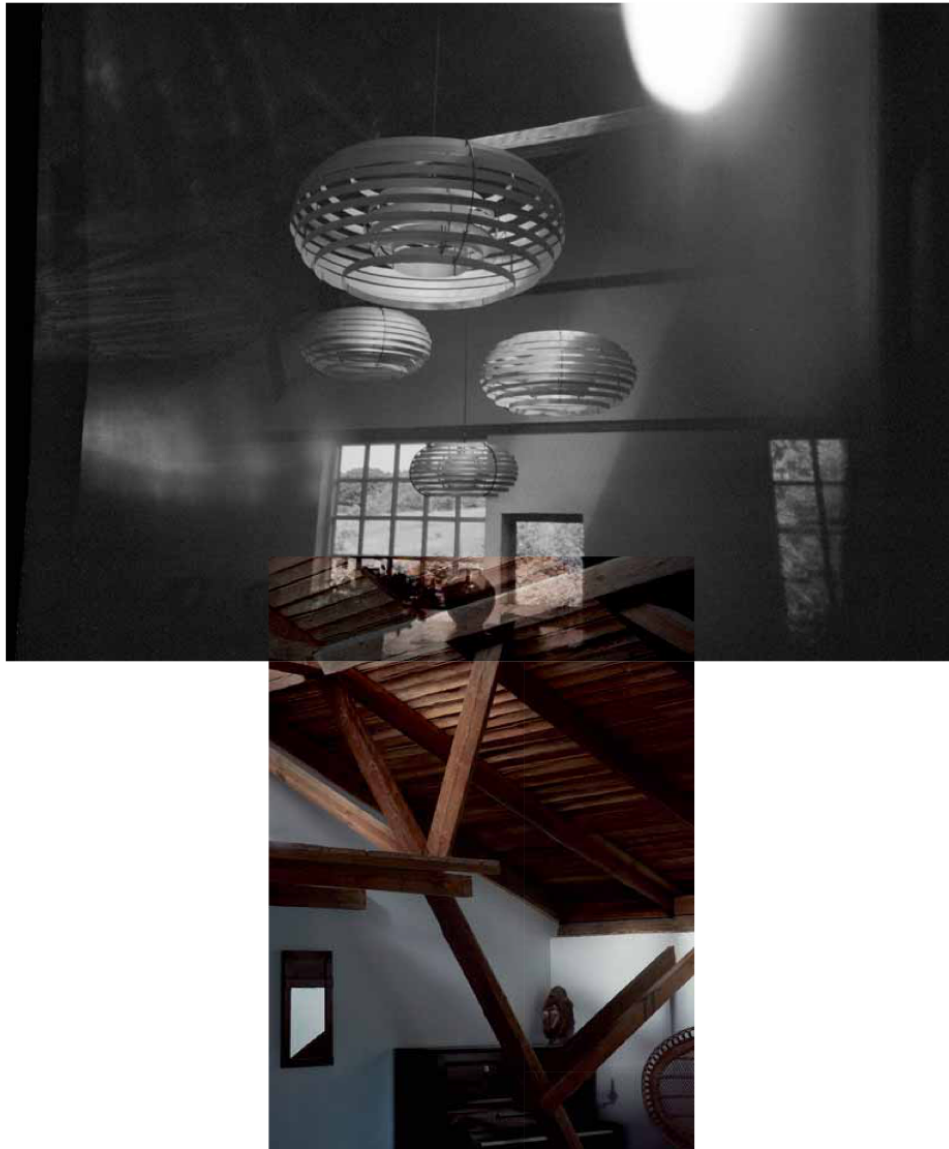
The study is defined by its distinctive and beautiful wooden structure. They have deliberately kept it empty with a simple desk. An alcove upstairs is divided with open bookshelves to ensure an optimal flow of light from the skylights. As the primary light source they throw a soft studio-type light while the windows offer stunning views of the nature outside.



With six metres to the apex of the ceiling, there is plenty of space in the kitchen to hang four of the largest Moon lamps in ash. Like modern moons they shimmer over the dining table designed by the couple and flanked by black Arne Jacobsen Series 7 chairs. An old tin candlestick and plate on the table amplifies the pure and rustic aesthetic. The kitchen is from Ikea customised with a large wooden bench top.



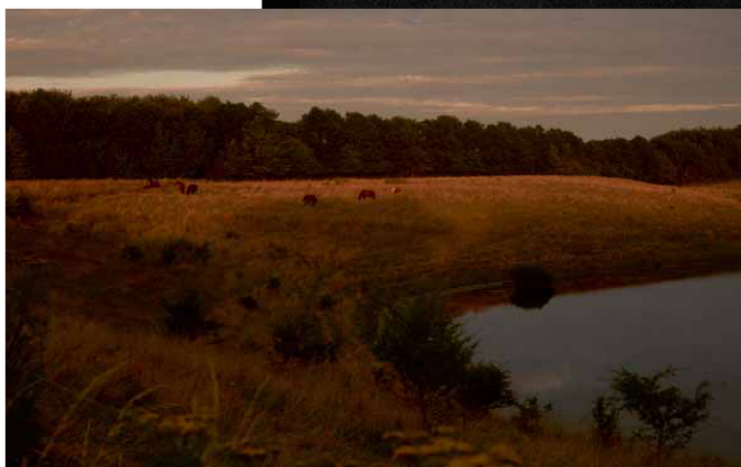
Authentic wooden beams and the window's soft reflection on the wall are a perfect setting for an inherited Danish sofa in black leather from 1965.



Against the wall is an old Hans Wegner table and Brian Kirk's S30 brass lamp. The designer has always been drawn to the scientific, artistic and philosophical aspects of light. His Moon lamps follow the Japanese notion of Komorebi, which depicts the patterns and shadows created when rays of sun shine on leaves and trees. Their three shade layers reflect and warm the light creating a moiré pattern, which he says is a fascinating optical illusion. Light is photons that are both wave and particle, the existence of a rainbow is dependent on the tapered photoreceptors in your eye, so you do not just see a rainbow you make it. – I feel like an explorer of light, it's exciting and surprisingly demanding to unite mood and function, he says.







Nature plays a major role as a recharge and inspiration for the couple. Horses and sheep graze all the way up to the barn, which has views of the forest and lakes in the hilly countryside.

