

Press Release – June 2026

A 20-meter long fir tree and a forest of scrap wood is due to move into DAC for 3daysofdesign

During 3daysofdesign, Danish Architecture Center (DAC) will be premiering the exhibition This is Not a Forest – a venue-specific installation created by the design practice Archival in collaboration with DAC and Dinesen Lab. Through an architectural installation featuring sound, light and scent, the exhibition follows the journey of wood from raw resource to architecture, and questions how we value natural resources today.

The felled Douglas Fir lying in front of DAC is no longer part of the forest. But it hasn't been transformed into design or architecture yet either. From Bryghuspladsen, the exhibition continues down through DAC, where wood planks are drying in front of the entrance, and an indoor "forest" of six 4-meter tall columns constructed out of scrap wood towers inside DAC.

The Wood That Normally Goes Unseen

Today, only a small proportion of cut lumber is turned into what we normally regard as the valuable finished wood. In much of the lumber and construction industry, the rest is rejected, down-graded, or incinerated as scrap wood.

This is Not a Forest explores what happens when off-cuts from production are given a new lease on life instead. In collaboration with Dinesen Lab, which focuses on use of the whole tree, off-cuts from production of Dinesen's plank flooring have been turned into pillars and seating in DAC's welcome area.

The four bespoke seats were designed by Archival and clad in Tiles from Dinesen, made of off-cuts from production. Here, the distal ends of the wood face outward, so the tree rings, structures, and irregularities stand out as intentional design features. The organic shapes and varying heights of the furniture invite different ways of engaging with, and interacting in, a space.

In this way, the exhibition signals a major shift in building design, where the focus is not only on which materials we use, but also on how we use them, and what we see as having value.

"With This is Not a Forest", we're aiming to challenge prevailing views of what has value, and demonstrate how what we usually overlook can be transformed into architecture and design. Equally, the exhibition points to a shift in our field, where it's not just about choosing the right materials, but about using and repurposing them far more," says Kent Martinussen, architect and CEO, Danish Architecture Center.

Wood As a Living Material

At the same time, the installation stages wood as a living material that continues to dry, crack, and change over time. The exhibition shows lumber that has not been kiln-dried, but air-dried, which is a slower process that reduces energy consumption, and

makes it possible to use more of the tree trunk. Meanwhile, tiny fir tree shoots signal a very different time scale: In theory, they will not be transformed into floor boards until 2106.

“Wood is a living material that continues to dry, crack, and change over time. Instead of hiding its variations, we aim to make them visible and make them part of the architecture. Maybe biomaterials should be used for the same length of time it took them to grow,” says Emil Roman Frøge, architect and founder of Archival, which operates at the interface of architecture, artisanry, and materials research.”

Can a Forest be Smelled and Heard?

At the exhibition, the soundscape is inspired by the deep roots and tall tree canopies of the forest, while the light filters through the space like in a real forest. Meanwhile, a video brings the forests into DAC, connecting the installation with the locations where the trees were growing before they were harvested for design and architecture.

The scents in the exhibition were developed by Studio Pneuma in collaboration with Dinesen and Sissel Tolass, olfaction (smell sense) researcher. By analyzing airborne scent molecules, the atmosphere and memories of the forest are interpreted as sensory perceptions in the space.

In this way, the exhibition explores not only how we build with wood, but also how our senses detect and relate to it.

From Installation to Interior

DAC’s Welcome lobby has been transformed with bespoke seating, and a new reception desk made of wood repurposed from DAC’s previous units. The interior furnishings were designed and made by Archival in collaboration with MSSR Works as what are now permanent features of DAC.

Green textiles from Kvadrat cover the walls behind the reception desk, while a green floor draws forest colors into the space, blurring the divide between installation, furnishings, and architecture.

When the exhibition closes in September, the wood columns will be dismantled and repurposed as stools at DAC.

In this way, the Welcome lobby will exemplify how scrap materials can be incorporated as permanent interior design and architecture.

Opening with Talk on Senses and Materials

On June 11, DAC will mark the opening of *This is Not a Forest* with an informal, free-admission, evening event from 5:00 to 9:00 p.m. The event will host opening speeches, cider and popcorn, and an AfterDAC talk.

In a panel discussion with DAC’s senior curator Pernille Stockmarr, representatives of Archival, Dinesen Lab, and Studio Pneuma will talk about the installation and their work with wood, scents, and sensory architecture.

Find Out More

About the program at DAC during 3daysofdesign: <https://dac.dk/en/3daysofdesign>

About the exhibition premiere: <https://dac.dk/en/events/exhibition-opening-this-is-not-a-forest>

About the exhibition: <https://dac.dk/en/exhibitions/this-is-not-a-forest>

The exhibition will run from June 10 to September 27, 2026 at Danish Architecture Center.

Thanks

The installation was created by Archival in collaboration with DAC and Dinesen Lab, a part of Dinesen, makers of bespoke wood solutions.

Thanks also to Studio Atlant, Studio Pneuma, MSSR Works, Dinesen, and the sawmill Herskind Savværk.

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About 3daysofdesign

During this year's 3daysofdesign in Copenhagen, Danish Architecture Center will be showcasing how designers and architects work with materials and human senses to create spatial experiences by design. On this year's *Make This Moment Matter* theme, the festival is about presence of mind, and making intentional choices in design and materials. Find out more: <https://www.3daysofdesign.dk/>

About Archival

Archival is a design firm in Copenhagen, Denmark, founded in 2018 by architect Emil Roman Frøge. The multidisciplinary team at Archival operates at the interface between architecture, artisanry, and materials research. The firm develops projects by prototyping and 1:1 experiments with materials in their own workshop. Find out more: <https://archivalstudies.net/>

About Dinesen Lab

Founded in 1898, Dinesen is still the leading Danish producer of bespoke wood flooring and interior cladding solutions. The company's appreciation of wood, and curiosity about its endless potential, inspired Dinesen Lab, a creative offshoot dedicated to exploring humankind's connection with wood and the forest through bespoke design, art and architecture, and by promoting collaboration and projects that reinforce this bond. Read more at <https://www.dinesen.com/da>

About Studio Pneuma

Studio Pneuma was founded in 2019 by Diana Lindboe and Camila Boccardi Christensen. Both are qualified architects whose work translates spatial concepts into fragrances and design experiences. The mission is to raise our sensory awareness. Through their products, they create atmospheres that can be sensed spatially and bodily. Find out more: <https://studiopneuma.com/>

PRESS RELEASE

May, 2026

DAC Spotlights Materials and Senses at 3daysofdesign

When 3daysofdesign, June 10–12, gathers design fans and professionals from around the world in Copenhagen, Danish Architecture Center (DAC) will be hosting a program exploring how materials become architecture, and how design can be a multisensory experience.

From Wood to Architecture: New Design Exhibition at DAC

During 3daysofdesign, DAC will be opening the installation *This is Not a Forest*, which follows the journey of wood all the way from raw resource to finished construction.

Guests go from a felled tree trunk at Bryghuspladsen through processed lumber, and onward into a digital forest at DAC, where each step in the process alters both the material and, not least, our perception of it. By revealing the production process, this installation invites reflection on how materials are produced, utilized, and valued, and how we can work more intentionally with them in tomorrow's architecture and design.

The installation was created by the design practice Archival in collaboration with DAC and Dinesen Lab, a part of Dinesen, makers of bespoke wood flooring. Other partners: Studio Atlant, Studio Pneuma, MSSR Works, Dinesen, and the sawmill Heriskind Savværk.

Read more about *This is Not a Forest*: <https://dac.dk/en/exhibitions/this-is-not-a-forest>

Verner Panton Turns 100: Design as a Spatial Experience

DAC also celebrates a century of Verner Panton with a new installation in the exhibition *So Danish!*. The installation brings together iconic works and stories exploring why Danish architecture and design continue to inspire audiences around the world.

Panton is regarded as one of the most visionary figures in 20th-century Danish design and architecture. The installation brings together several of his iconic designs and highlights how Panton approached design as a complete spatial experience.

Among the highlights is an installation of 81 Flowerpot pendants suspended in a chandelier-like formation, forming a sculptural, suspended luminaire arrangement. Together with the exhibited furniture, the installation becomes an homage to Panton's total-design shaping spaces through light, form, and color.

With thanks to &Tradition, Vitra, VERPAN and Verner Panton Design AG for their collaboration.

Get Close to Architecture at BLOX

Every day during 3daysofdesign, DAC will be offering guided tours of BLOX, giving guests insights into the architectural concepts and features behind the building on Copenhagen's waterfront. The tours are conducted in English and aimed at an international audience with an interest in architecture and urban renewal.

Opening with Talks on Senses and Materials

On June 11, DAC will mark the opening of *This is Not a Forest* with an informal, free-admission, evening event from 5:00 to 9:00 p.m. The evening will feature opening talks, cider, popcorn, and an AfterDAC talk on sensory architecture.

In a panel discussion with DAC's senior curator Pernille Stockmarr, representatives of Archival, Dinesen Lab, and Studio Pneuma will be talking about the installation and their work with wood, scents, and sensory architecture.

Practical Details

During 3daysofdesign, admission is free of charge to *This is Not a Forest* and the *100 Years of Verner Panton* installation. DAC's other exhibitions require an admission ticket.

For more information about 3daysofdesign on the DAC program, visit:

<https://dac.dk/3daysofdesign>

Read more about the exhibition premiere at: <https://dac.dk/en/events/exhibition-opening-this-is-not-a-forest>

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About 3daysofdesign

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Read more: <https://www.3daysofdesign.dk/>

This is Not a Forest

**“The natural often ends up as a highly processed process when it becomes architecture.”
— Archival**

Press background and interview with Archival

About the exhibition

This is Not a Forest is a sensory installation at DAC that follows the journey of wood from forest to architecture. The exhibition is created by the architectural practice Archival in collaboration with the Danish Architecture Center and Dinesen Lab – part of Dinesen.

From raw trunks to processed materials, the installation explores how wood is shaped through design, and why a deeper understanding of materials is essential if we want to build more sustainably.

In *This is Not a Forest*, Archival investigates the transformation of wood from raw nature to architecture through sound, scent, light, constructed spatial elements, and materials made from Dinesen’s residual wood. As part of the project, Archival has transformed DAC’s Welcome area with custom-designed seating and a new reception desk made from reclaimed wood from DAC’s previous counter.

About Archival

Archival is a Copenhagen-based architectural practice founded in 2018 by architect Emil Roman Frøge. The studio works at the intersection of architecture, craftsmanship, and material research, developing projects through 1:1 mock-ups, prototypes, and material experiments in its own workshop.

Archival works from the inside out, with a strong focus on space, circularity, and digital fabrication. Central to its practice is an investigation of how materials are shaped, processed, and experienced through architecture.

Learn more: <https://archivalstudies.net/>

Interview with architect Emil Roman Frøge, Archival

1. Why is the exhibition called *This is Not a Forest*?

“The title is inspired by Magritte’s ‘This is Not a Pipe.’ What you see is no longer a forest, but an abstraction and a transformation of nature. It is wood that has been felled, cut, dried, transported, and designed by humans. The natural often ends up as a highly processed process when it becomes architecture. The exhibition is about making that transformation visible.”

2. What perception of wood are you trying to challenge?

“We often think we understand wood because we are surrounded by it all the time. But most of the time we only encounter the finished, highly processed product. We are interested in making the full journey of the material visible — from forest and drying to residual materials, construction, and reuse. If we want to build more sustainably, we need to understand materials more deeply — not just their surface.”

3. What do visitors physically encounter in the exhibition?

“You move through a sensory installation of wood, light, sound, and scent that gives a physical experience of the material’s journey — including custom-designed furniture and structures made from residual wood from Dinesen’s production. The lighting is inspired by the Japanese concept *komorebi*, which describes light filtered through tree leaves. It is not only about understanding the material intellectually, but about sensing it with the body.”

4. What do you learn first about a material at 1:1 scale?

“We believe materials must be understood physically, not just digitally. Many architectural decisions are made far away from the material’s actual behavior. It is often only at 1:1 scale that you truly understand a material — how it moves, reacts to light, or feels to the body.”

5. What can wood do that other materials cannot?

“Wood is interesting because it is never completely static. It continues to dry, move, and change over time. We are interested in whether we can create an architecture where materials are allowed to retain their character, patina, and changeability — instead of hiding it. There is an old saying that a tree should be used for as long as it took to grow. That idea says something important about our relationship with materials and time.”

6. You turn residual materials into protagonists — why was that important?

“Today, only a small part of a tree becomes what we usually consider the valuable product. The rest is often deprioritized, burned, or used for something we do not see. In the exhibition, we reverse that logic and let residual materials form the architecture and experience itself. It is about challenging our idea of value — and exploring how what we usually overlook can become space, furniture, and architecture.”

7. How do you give materials multiple lives?

“We are interested in how materials can have multiple lives. That is why we work with design for disassembly and structures that can be taken apart and reused. The structures in the exhibition are built from residual wood from Dinesen’s production, and

when the exhibition ends, the elements will be dismantled and reused as furniture at DAC.

For us, circularity is not only about CO₂ accounting, but also about creating architecture and materials that people want to care for and give new purpose.”

8. What is missing in the way we build today?

“Many modern buildings have become very standardized and synthetic. We may be missing a deeper understanding of material specificity — and spaces where you can still sense what things are made of. Time has also become a luxury. Perhaps we need spaces that allow for reflection and sensory awareness.”

9. Why is our relationship to materials changing?

“We are in the middle of a shift where we need to rethink our relationship to materials. For many years, architecture has focused on optimization and standardization, but that has also distanced us from understanding what materials actually are. For us, it is not just about using more wood, but about using it longer through deeper understanding.”

10. What do you hope visitors become more aware of?

“We hope people become more aware of materials and of all the work, time, and energy that goes into the things we surround ourselves with in everyday life. And perhaps also a greater curiosity about how architecture can be experienced sensorially.”

This is Not a Forest

“An oak tree has grown for 80, 100, perhaps 300 years before it reaches us.”

— Dinesen Lab

Press background and interview with Dinesen Lab

About the exhibition

This is Not a Forest is a sensory installation at DAC that follows the journey of wood from forest to architecture. The exhibition is created by the architectural practice Archival in collaboration with the Danish Architecture Center and Dinesen Lab – part of Dinesen.

From raw trunks to processed materials, the installation explores how wood is shaped through design, and why a deeper understanding of materials is essential for a more sustainable approach to construction.

For the exhibition, Dinesen Lab has contributed residual materials from the production of Dinesen’s Douglas flooring, including Dinesen Tiles, glulam beams, and “re-sawn” wood, which are integrated into the installation’s structures and custom-designed furniture.

The project highlights the potential of the parts of wood that are normally discarded, showing how they can gain new life through architecture and design. Here, wood is understood as part of a longer narrative — from forest ecosystems to architectural use, where every step in the process shapes the final encounter between human and material.

About Dinesen Lab

Dinesen was founded in 1898 and remains a leading producer of exclusive wooden flooring and interior solutions. The company’s love of wood and curiosity about its endless potential inspired Dinesen Lab — a creative branch dedicated to exploring the relationship between people, wood, and the forest through craftsmanship, art, and architecture, while fostering collaborations and projects that support this connection.

Learn more: <https://www.dinesen.com/da>

Interview with Jens Jacob Dinesen, Dinesen Lab

1. What interested you about *This is Not a Forest*?

*“Dinesen has always been concerned with communicating the story of wood — from the moment it is felled in the forest to when it becomes a plank in a home or plays a role in architecture. Our mission of giving the largest possible part of the trunk the longest possible life is about how we process wood, and that is exactly the conversation *This is Not a Forest* opens up. Archival’s approach, working directly with materials in their own workshop, is close to our own way of exploring wood based on its possibilities and limitations.”*

2. What does the exhibition say about our relationship with wood as a material today?

“A tree has grown for 80, 100, perhaps 300 years before it reaches us. The Douglas fir used in the installation comes from the Black Forest in Germany, a forest managed by local family-run companies across generations, and today characterized by high biodiversity and a growing, increasingly mature and dense tree population. All of this is part of the wood we eventually process into flooring. Ensuring that wood can live a long life in architecture requires deep understanding throughout the entire chain — in the forest, in processing, and in the encounter with the people who live with it. The finished product is only one point in a much longer process.”

3. What does it mean for you to work with the whole tree — including parts that are usually overlooked?

“This is at the core of how we work. We purchase entire trunks of Douglas fir, oak, pine, and ash directly from forests, not individual planks. We do this to ensure the highest quality wood and to take responsibility for the entire trunk. A large part of Dinesen Lab’s mission is to find meaningful uses for the parts that are not suitable for floor planks. Today, much of this residual wood is used for core and bottom layers in Dinesen Layers, as well as in collaborations with architects, artists, and designers. It is often in these collaborations that we discover new possibilities. In this exhibition, Archival has explored Dinesen Tiles, a new end-grain flooring under development made exclusively from discarded Douglas fir.”

4. What has Dinesen Lab contributed to the installation?

“Wood, knowledge, and network. Dinesen Tiles and residual wood from our production in Jels. We have also contributed the Dinesen interior fragrance DD-2, which brings the characteristic scent of Douglas fir, the Black Forest, sawmills, and fresh resin into the space.”

5. What does it take to begin valuing materials differently in construction?

“Curiosity, and for wood to be considered early in the process with respect for both its possibilities and its limitations. The best collaborations start with a conversation about what the wood can actually do, and what it cannot. We sometimes forget where wood comes from, and impose our ideas on the material instead of allowing the material to influence them.”

6. What do you hope visitors take away from the exhibition?

“A different sense of everything that came before, and hopefully a greater appreciation for wood. It is an exhibition you can smell, hear, and touch, opening up a different way of encountering the material than we may be used to.”

This is Not a Forest

**“We are not trying to recreate a real forest, but rather the idea of one.”
— Studio Pneuma**

Press background and interview with Studio Pneuma

About the exhibition

This is Not a Forest is a sensory installation at DAC that follows the journey of wood from forest to architecture. The exhibition is created by the architectural practice Archival in collaboration with the Danish Architecture Center and Dinesen Lab – part of Dinesen.

From raw trunks to processed materials, the installation explores how wood is shaped through design, and why a deeper understanding of materials is essential if we want to build and design more sustainably.

As visitors move through a constructed forest of wood, light, sound, and scent shape the spatial experience.

For the installation, Studio Pneuma has selected two scents that extend the exhibition’s sensory narrative of forest, materiality, and transformation. By staging the rhythm, tactility, scent, and relationship to light of wood, the exhibition points back to the forest from which the material originates — and explores how nature is transformed through architecture and design.

About Studio Pneuma

Studio Pneuma was founded in 2019 by Diana Lindboe and Camilla Boccardi Christensen. Both are trained architects working at the intersection of architecture, design, and scent.

They explore how the materials we surround ourselves with shape our experience of space, and how the natural scents of materials can strengthen our connection to our surroundings.

In *This is Not a Forest*, two scents — DD-2 and Floating Leaf — from Studio Pneuma’s practice are included, selected to support the exhibition’s exploration of wood’s materiality, atmosphere, and transformation from forest to architecture.

Learn more: <https://studiopneuma.com/>

Interview with Diana Lindboe and Camilla Boccardi Christensen, Studio Pneuma

1. How should the scents for *This is Not a Forest* feel?

“It was important to us that the scents relate to the forest, while still being honest about the fact that this is a reconstruction. We are not trying to recreate a real forest, but rather the idea of one. For us, it is about translating materiality into a sensory experience. One scent revolves around the green, fresh, and humid qualities we associate with nature, while the other interprets wood as a material — from raw forest to processed timber. What we call ‘natural’ often becomes a highly processed condition when brought into architecture and materials. Here, scent can help create a more sensory and bodily experience of space.”

2. Why do you work with scent in relation to architecture?

“The sense of smell is an underprioritized sense in architecture. Architecture is often highly visual — something that is only amplified by the digital culture we live in. But scent has a huge impact on how we experience a place because it is invisible, intangible, and at the same time physically very powerful. Architecture is also often tied to a specific location. With scent, a sensory experience can be shared across geography — in a format that can travel. For us, scent is a way of working with spatial experiences in an accessible form.”

3. Can scent change our experience of a space?

“Scent can anchor the experience of a space so that it becomes a memory you carry with you. When architecture is experienced not only visually, but also through the body and the senses, the experience becomes more acute — it comes closer to us. For us, it is not about scent being overpowering or dominant in a space — that can quickly become invasive. It is more interesting when scent coexists with the space, something you can move in and out of and discover over time.”

4. Which materials, atmospheres, or places inspired the scents?

“The scent DD-2, developed with Dinesen and Sissel Tolaas, is based on analyses of scent molecules from Douglas fir and interprets the tree’s transformation from forest to material. The other scent stems from a longing for nature and sensory presence: the imagination of a green landscape with water, humidity, and movement.”

5. How do you work with memory and recognition through scent?

“Scent experiences open up what we cannot see, but still recognize. With Floating Leaf, we work with the imagination of a landscape with moving water and grass heavy with dew — and with the way memories can emerge through scent. Scent creates connections between space, body, and memory.”

6. Why do you think we are seeking more multisensory experiences today?

“We live in a digitalized age where the body is often distant from our experiences. Much of our communication happens digitally, and this creates a longing for the sensory and physical. The stimulation of the senses is becoming more important than ever because it can create a stronger sense of presence and connection to the world around us. We need to keep our senses alive.”

7. What is missing in the way we design spaces today?

“We miss time and immersion — spaces where you are not required to do anything other than feel. Time has become a luxury we long for. At the same time, all spaces carry scent traces. Interiors naturally emit different scents — from synthetic and natural materials, shaped by indoor climate, temperature shifts, airflow, and humidity. For us, it is about becoming more aware of the invisible qualities that shape our experience of space.”

8. If visitors should take away one feeling or impression from the exhibition, what should it be?

“A greater curiosity about the senses and the way we experience the world. Perhaps also a more sensory awareness of materials, nature, and presence in everyday life. If people leave with a renewed attention to their senses and surroundings, then we have achieved our goal.”