



View from Vindebrogade

SLOW CITY

The rigidity of the frame — systematically, urbanistically, architecturally and in building material — increases the density and collisions of particles, as more friction builds, local heat transfer intensifies, leading to overheating on multiple levels: physical, ecological and social.

Nature and sustainability at its core, is porous. It allows for movement and air to pass through, just as organic materials and healthy urban environments do. Uncontained, nature finds balance, and perhaps we do too?

Removing the frame naturally slows down the system. The particles settle, and with them, we are reminded that slow is the normal, an underlaying state — always present beneath the noise.

The Pavilion

At the opening, we collectively begin by dismantling the “cube” out into the square—a performative act, signifying that we can take reality into our own hands.

Scattered across the square, the pavilion becomes a light urban intervention porous and attuned to the rhythms of the square — the pavilion enters a state of becoming, a continuous formation at the hands of people — a place too slow down, stop, re-arrange, engage, meet and reflect — becoming true public, always movable and open for transformation.

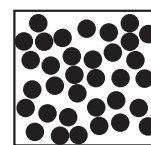
The urban anomaly.

The objects are urban anomalies — irregularities softly disrupting the regular, creating a sparks of awareness and intrigue, a deliberate offset. The pavilion and objects are open in its inhabitation and perception—its multidimensional as it does not tell you how to think or what to do but activates the passerby to explore and slow down.

On architecture

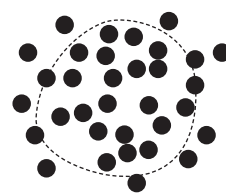
The pavilion marks a shift toward an architecture that is responsive, tangible and appropriable. The tactile quality of the objects reclaims a dimension often overlooked — the possibility of physically engaging with space. This interaction invites a broader sense of collective ownership in how we shape and share our urban environment. The pavilion directs the focus outward — toward the city, becoming a mediator and a tool for people.

By softening the boundary between people and the built environment, the pavilion reframes architecture from a finished, static expression to a continuous process — one that unfolds through use, movement and participation - an essential ingredient in social sustainability.



Framed Particles

The frame increases friction — particles collide. Heat builds, and like society, the system disconnects.



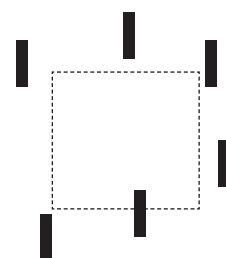
Porous Nature

Nature, sustainability, and organic materials are inherently porous — air flows freely, always connected to its surroundings.



Pavilion as Cube

The pavilion begins as a cube — framed, dense, and disconnected from its surroundings.

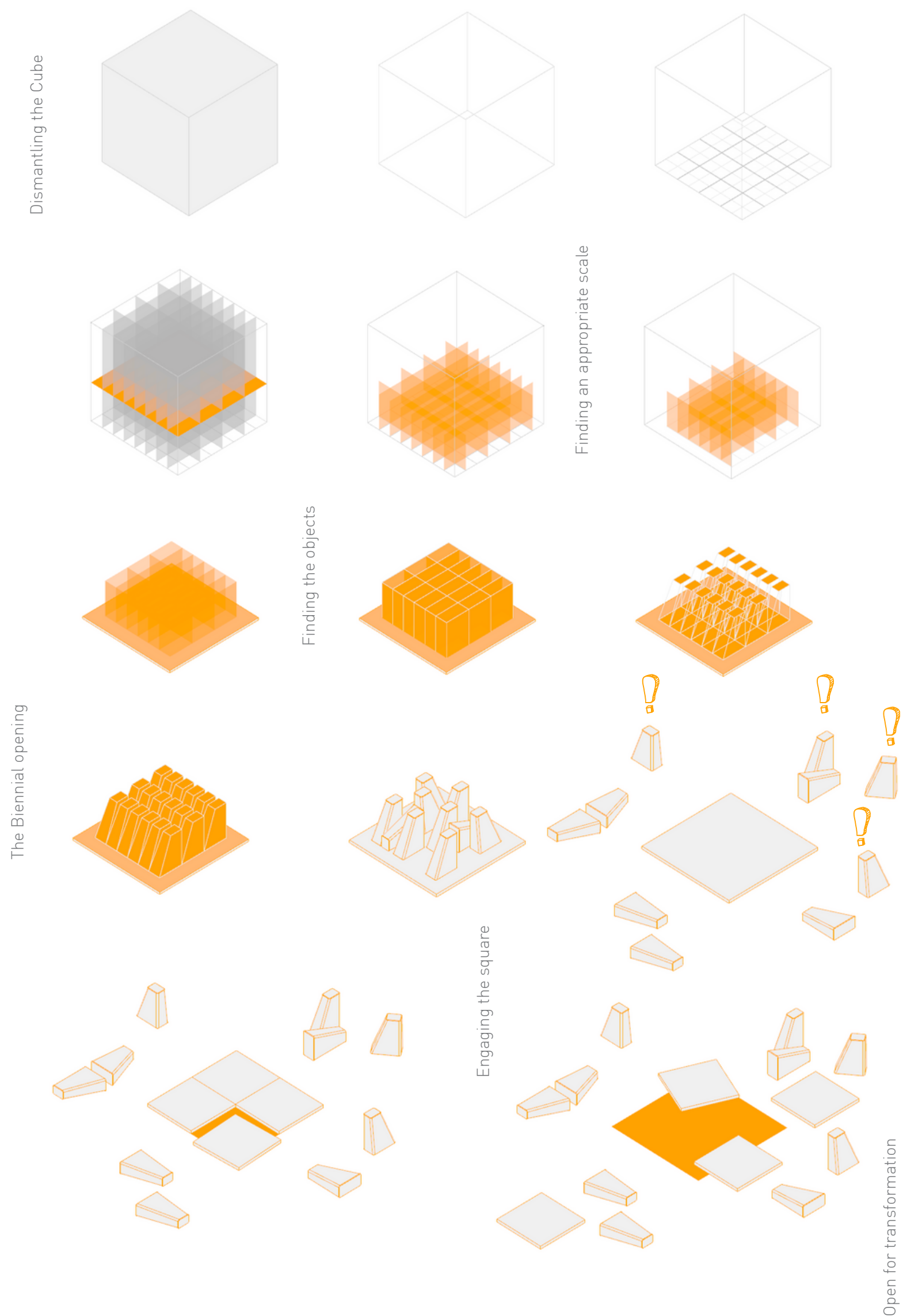


Dispersed Pavilion

Removing the frame, the pavilion disperses into the square — enabling movement, flow, and connection, finding urban balance through continuous adaptation.

SLOW CITY

The Process + The Copenhagen Architecture Biennial Opening Day

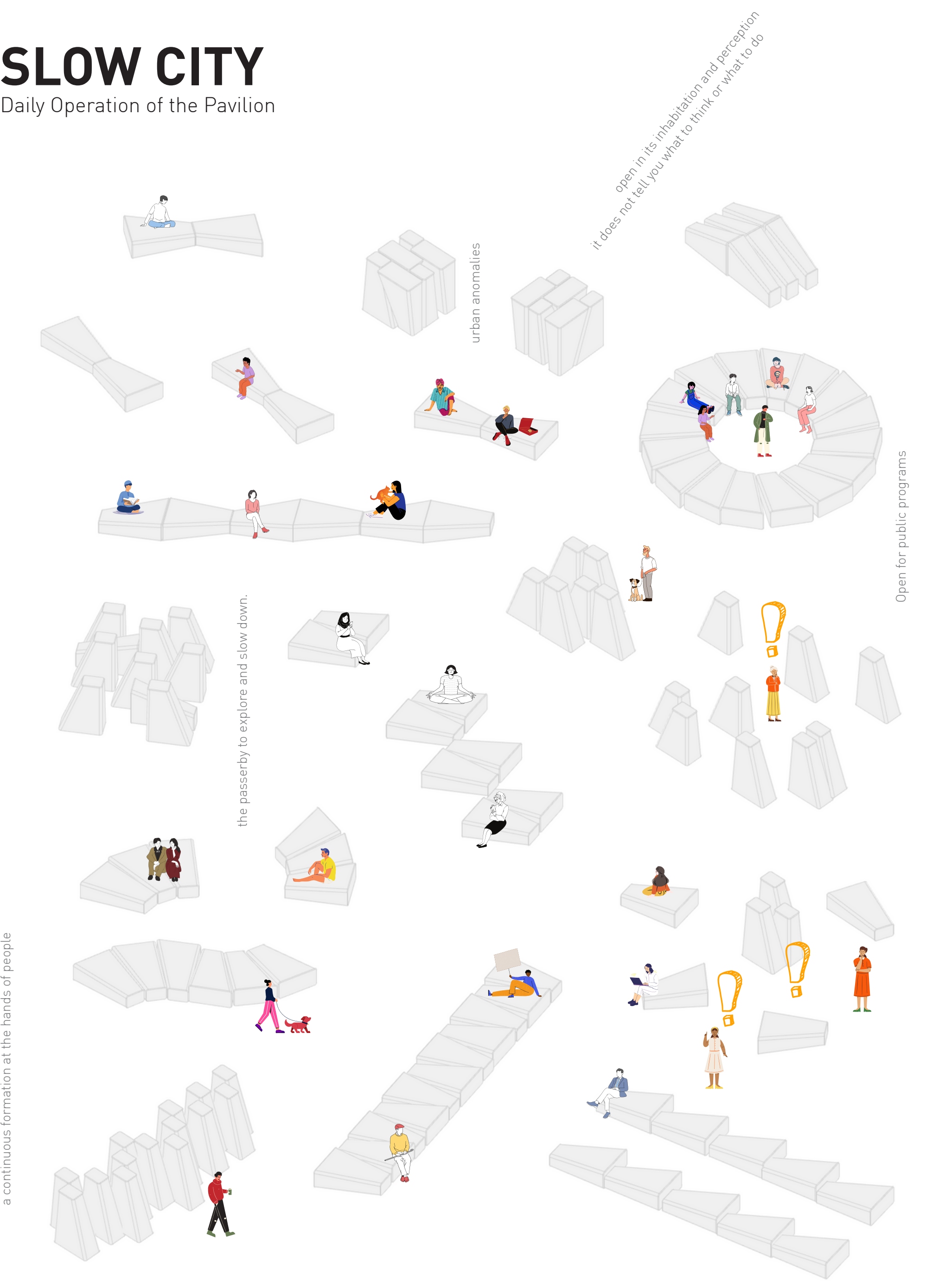


THE BIENNIAL OPENING DAY

At the opening, we collectively begin by dismantling the “cube” out into the square—a performative act, signifying that we can take reality into our own hands. The pavilion enters a state of becoming, at the hands of people—a place too slow down, stop, re-arrange, engage, meet and reflect—true public, always movable and open for transformation.

SLOW CITY

Daily Operation of the Pavilion

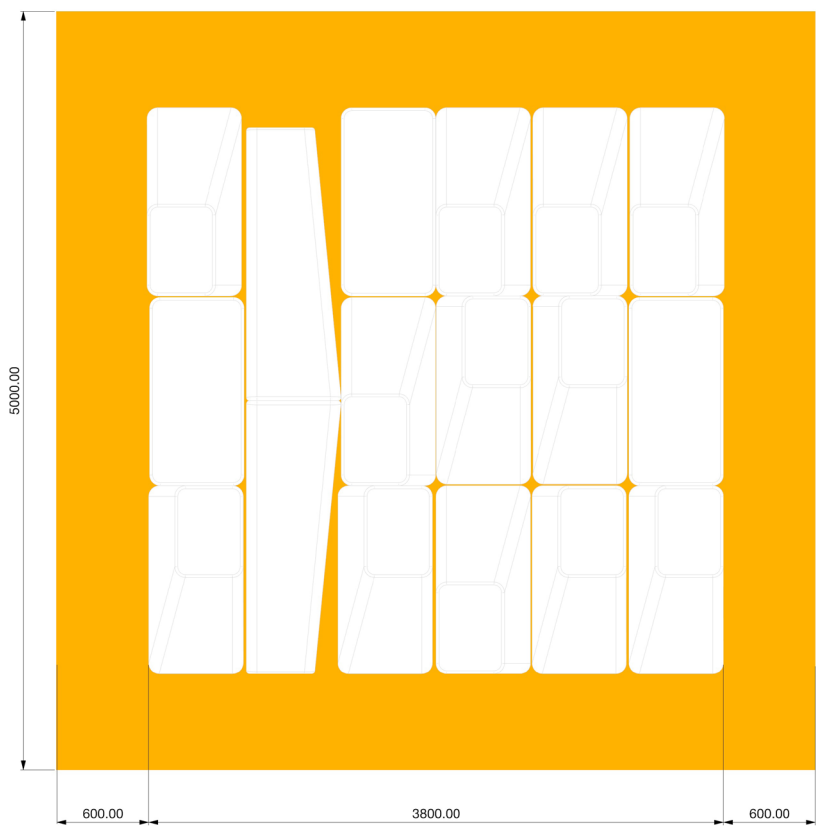


WAYS OF BEING

The pavilion invites a broader sense of collective ownership in how we shape and share our urban environment. Rather than drawing attention to itself, the pavilion directs the focus outward — toward the city, becoming a mediator and a tool for people to engage, explore and be.

SLOW CITY

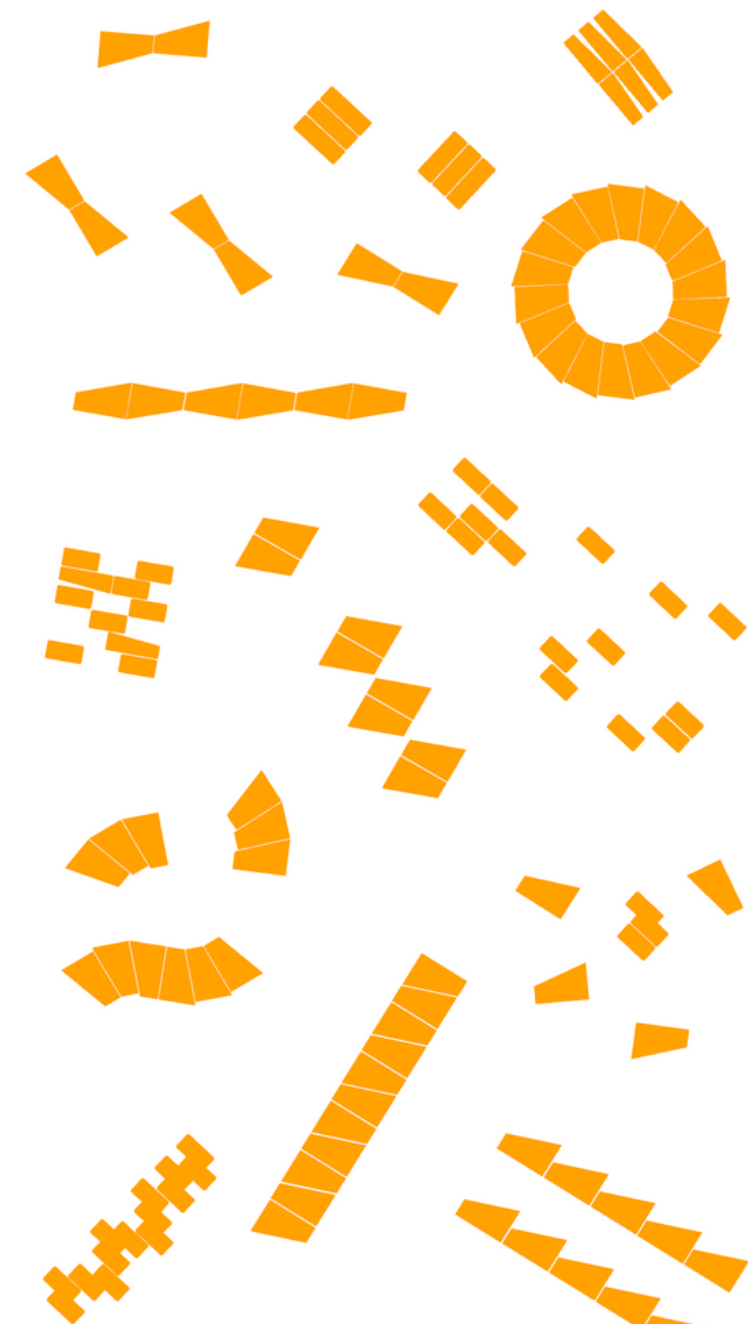
Slow City at Gammel Strand



Beginning Configuration
Plan 1:50



View from Thorvaldsen Museum



Accommodating daily life and public programs
A responsive field



The pavilion in its dormant state
The initial arrangement



Continuous formation of the pavilion
The platform becomes a stage for...

OPEN FOR TRANSFORMATION

The pavilion marks a shift toward an architecture that is responsive, tangible and appropriable. The tactile quality of the objects reclaims a dimension often overlooked — the possibility of physically engaging with space. This interaction invites a broader sense of collective ownership in how we shape and share our urban environment. The pavilion directs the focus outward — toward the city, becoming a mediator and a tool for people.

SLOW CITY

Copenhagen Architecture Biennial After life - A Cultural Quarter - Learning From Vienna



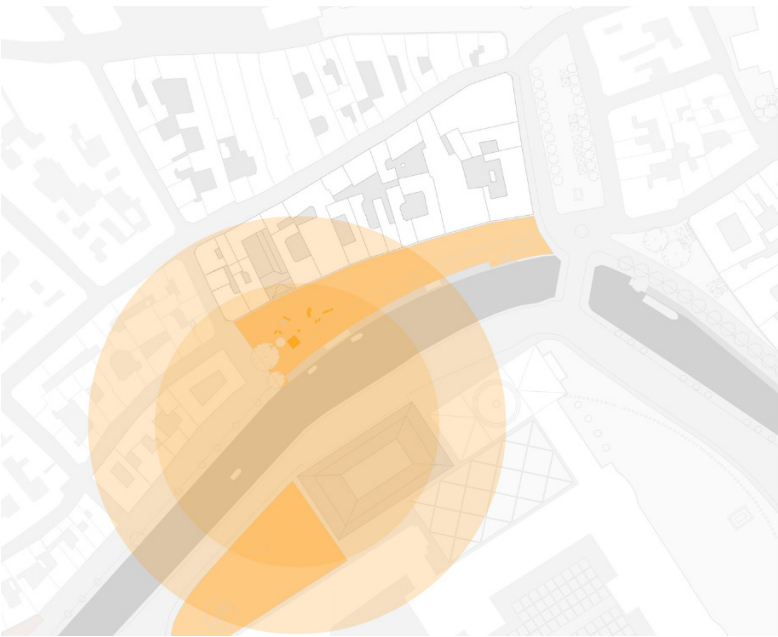
Evening view of Gammel Strand and Slow City

A Cultural Quarter Gammel Strand / Bertel Thorvaldsens plads / Afterlife of The Pavilion

The objects subtly reframe Gammel Strand as a new cultural quarter.

The pavilion is thought to evolve, becoming a cultural and social urban glue. In the pavilion's afterlife, some objects may cross the canal to Bertel Thorvaldsens Plads, linked with their adjacent museums, establishing a visible connection between the two spaces—extending the project's spatial and symbolic reach.

Like the MuseumsQuartier in Vienna, this gesture encourages a circular movement between the squares, reinforcing a sense of shared civic rhythm.



Learning from Museums Quartier, Vienna

Dissolving the boundary,
embraces difference and connection
Conceptual Elevation 1:50



SLOW CITY

Building Construction + Material Discription



View from Gammel Strand Museum

Building Process and Planing

Construction Steps for Slow City Objects:

1. Source sails
- Retired sails are sourced from local sailing communities fx Skovshoved Havn. Sails are sorted by type and condition, then cut into patterns for the modular shapes. Material collection Phase: End of May – End of July
2. Prepare and stitch shells
- Sailcloth pieces are sewn with reinforced seams ensuring durability + double layers are used at stress points. Each object includes sewn handles for mobility and stitched labels identifying the Biennial and project. Fabrication Phase: Early August
3. Fill with hay
- Untreated local hay is sourced and packed tightly into the sailcloth shells. Compact to a hardened point with a slight soft feel. Stitch is closed using fasteners to allow later refilling or adjustments. Filling and final assembly: End August
4. Deploy on site
- Modules are transported to Gammel Strand and arranged on a low 5*5m wooden platform, which will be completed within a day.
5. Repack, Reuse and Relocate
- Objects can be emptied and flat-packed for storage or transport. Hay can be composted or re-used locally. Sailcloth can be resewn, patched, or repurposed.

Material Approach

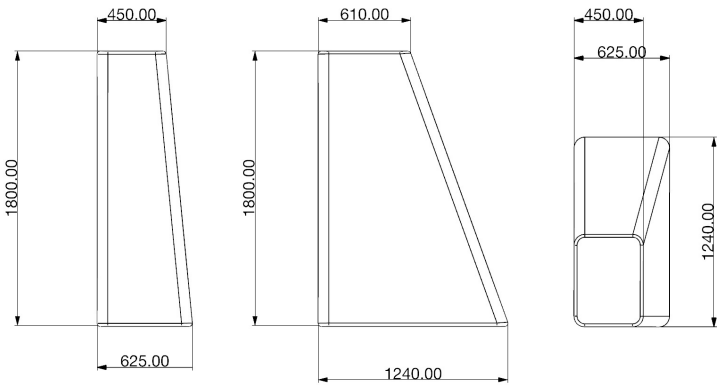
Sustainability and Resource Design

The pavilion consists of 18 movable objects, each constructed using recycled sailcloth as the outer layer and hay as internal fill. This hybrid material palette bridges maritime and agricultural traditions — sailcloth from retired boat sails, and hay as a biodegradable, low-impact resource. Together they root the pavilion in Danish cultural and material history: The sea and the land, wind and soil. The sail cloth has a durable, weather-resistant surface, it is tough and textured, designed to withstand repeated handling and outdoor exposure. It merges its urban surroundings, with raw aesthetic, carrying marks from its former life into the contemporary narrative of Gammel Strand.

Resource Logic and Circularity

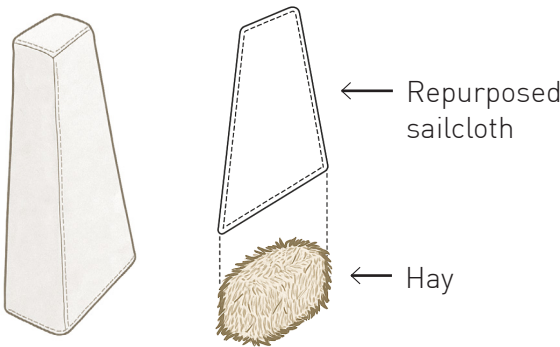
Though modern sailcloth is made from synthetic fibers and is not biodegradable, its reuse in this context extends its life and function in a zero-waste approach. As part of an ongoing sailing culture, retired sails is a recurring material resource — transformed into architectural and urban components rather than waste. Hay on the other hand, is seasonal, natural, and regionally available. As fill material, it brings lightness and tactility — and allows for disassembly, composting, and reuse.

Object Dimensions



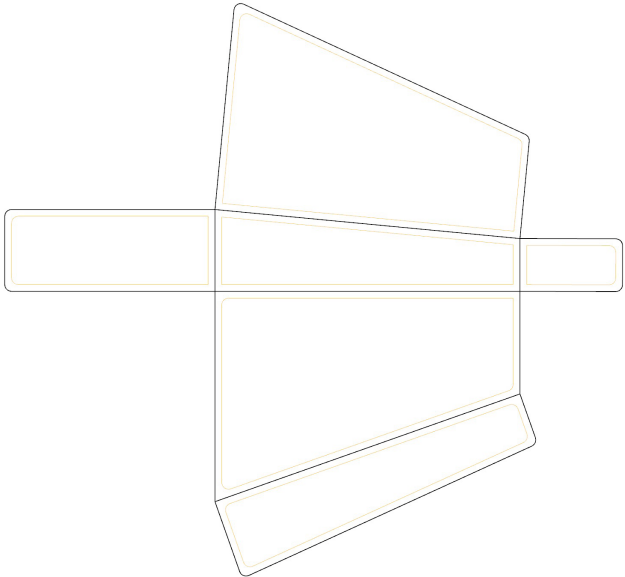
Elevation & Topview of Object
Plan: 1:50

Construction of Objects:



Construction diagram
Plan: 1:50

Unrolled Stitching Surface.

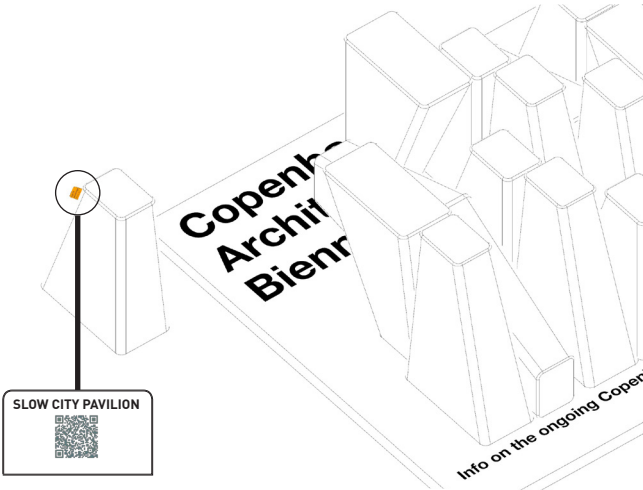


1 Object (16): Total area: 6 m² of Sailcloth
Plan: 1:50

Estimated Budget

Item	Quantity	Description	Estimated Cost (DKK)
1: Recycled Sailcloth	6 m2 pr unit * 16 = 96 m2	Retired sails from clubs. Donations or purchase	16.000,00 kr.
2: Hay	20 hay bales	Local untreated hay bales. Donations or purchase	3.000,00 kr.
3. Wood	5*5 meter	Platform construction + Leveling shims + Treatment	3.500,00 kr.
4. Information print	—	Biennial Information print on wood	3.000,00 kr.
5. Sewing assistance + Assembly	120 hours	Team honorarium / 3 people a week	22.000,00 kr.
6. Sewing Materials	Bulk materials	Industrial thread, grommets + information label	5.000,00 kr.
8. Sewing equipment	1 Setup	Sewing machine rental etc.	2.500,00 kr.
Additional			
Transport	—	Material transport & delivery to site	8.000,00 kr.
Contingency	—	Unforeseen expenses	5.000,00 kr.
Estimated Total			68.000,00 kr.

Information: Biennial & Pavilion



Platform:

General information about the Copenhagen Biennial will be written directly on the wooden platform during the exhibition.

Object:

Pavilion information will be sewn onto fabric labels attached to each of the freestanding objects.