


STYLEPARK




Long Table Dinner – By the Canal
Photo: Andreas Aicka Thomsen

3DAYSOFDDESIGN 2026 – REVIEW

Create connections!

The 3daysofdesign festival took place in Copenhagen from 10 to 12 June 2026. Find out in this review what topics the exhibitors are focusing on at Denmark's annual design festival and how the nonprofit organisation presents itself.

by Anna Moldenhauer | 6/17/2026

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Maison Arpelli: "Antonin" armchair
Photo: Arnaud Pellissier



USM: Installation "Greater than the sum"
Photo: USM



Georg Jensen: Sterling and Stone Dice Set
Photo: Courtesy Georg Jensen

Diversity instead of uniformity

Fortunately, the experimental works of young creatives were more prominent this year. These clearly demonstrated that the assumption, that Scandinavian design primarily refers to tradition, the use of light-colored wood, and clean, simple lines, will no longer hold true in the future. Following its debut in Milan, the "Dearon" platform moved to Copenhagen for the first time: In a temporary space on Christiansholm (aka Paper Island), it brought together over 50 international and local designers in a 600-square-meter shell building. The goal was to explore the relationship between contemporary design, sound, and lifestyle culture. Founder Alberto Pallaoro and his team aim to stimulate dialogue and reflection on the various facets of design – regardless of the size or market segment of the products. Among the works on display was the "Plane Tree Stool" by Dublo Studio, made of wood – specifically, fiberboard, which often goes unnoticed behind composite veneers. Its surfaces were adorned with graphic elements inspired by the bark of the plane tree. For every stool sold, Dublo Studio plants a tree in Germany as part of the wald.de project.

Nick Beens Studio showcased the stackable "Loki Stool" made of solid ash wood, which is sturdy and durable. For the "Incremental Chair," Vincent Lane folded a single sheet of stainless steel four times, eliminating the need for additional components. The sculptural result has an industrial aesthetic, and the form simultaneously determines the

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