

## BEYOND SALONE

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Logroño is home to Concentrico, a festival that aims to highlight the potential of overlooked urban spaces in the city. Across the course of its week, temporary activations pop up in the northern Spanish city and we look at the permanent legacy that they leave.

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Yard at work

A new creative precinct set in an old school is set to become a hub during Melbourne Design Week. Collingwood Yards is a model of how multi-disciplinary creatives can band together to improve and diversify their output while bringing together designers in the city.

Salone del Mobile is an important moment in the design calendar, kicking off what can be considered festival season. In the weeks following the event in Milan, other important trade shows kick off in cities across the globe. To discover what's next, we visit makers in Japan preparing new collections for office furniture fair Orgatec Tokyo, talk to the curators of New York's International Contemporary Furniture Fair and begin preparations for Copenhagen's 3 Days of Design.



(1) Exit through the gift shop  
(2) Break time at the Villa Noailles

FESTIVALS / HYÈRES & TOULON

Design Parade, a regional fair and creative initiative providing a leg up for new and emerging firms and individuals, has bolstered the French Riviera's reputation as a serious contemporary design destination. We look ahead to the new edition.

Writer *Grace Charlton*  
Photography *Benjamin McMahon*

## All eyes on the prize at Design Parade

Divided between the neighbouring French Riviera towns of Hyères and Toulon, Design Parade is an annual celebration of all things furniture, objets d'art and interior architecture – with a distinctive Mediterranean flavour. “Being in the south of France does give us a certain solar quality,” says Jean-Pierre Blanc, founder of Design Parade and director of Villa Noailles, a Hyères-based cultural institution set in a modernist structure of the same name that's one of the key host venues for the festival.

Running from 22 to 25 June, the event's 2023 iteration (this summer's edition of the Hyères show) coincides with the centennial celebrations of Villa Noaille, which was constructed by Robert Mallet-Stevens, and will revolve around two contests. The first,





## BEYOND SALONE



set in Toulon, aims to celebrate exceptional interior architecture by young designers, with entrants submitting completed works for assessment to a jury chaired by Lebanese designer Aline Asmar d'Amman. "I want to be seduced by singularity; a strong narrative that relates to a context, a history or maybe even an obsession," says Asmar d'Amman, who is also presenting an exhibition at Design Parade called *L'Amour, La Mer, Les Femmes*. "I'm a defender of the poetry of tangible spaces and how they can influence us."

The second competition, set in Hyères, is dedicated to product design, with a jury led by Noé Duchaufour-Lawrance, the Lisbon-based French designer behind the interior of the Air France lounge at Paris Charles de Gaulle Airport. "We are looking for projects that have a narrative attempting to answer ecological or social issues we face today," Duchaufour-Lawrance tells MONOCLE. "There's too much production of design that has an in-built obsolescence. We need to keep in mind our impact as designers." To lead by example, Duchaufour-Lawrance will also be exhibiting his designs at Villa Noailles, alongside a retrospective of the late Karl Lagerfeld's furniture collection.

(1) Rooftop explorations at Villa Noailles (2) Objets d'art (3) Details from a Berlin Design Week venue (4) Alexandra Klatt (5) A pop of colour (6) Plaza de la Villanueva in Logroño (7) Hollmén Reuter Sandman Architects' bird boxes (8) Architecture studio Fiovenefati's 2022 installation (9) Cielo Oscuro (10) 'A Cautionary Bench Mark' by Andre Kong (11) 'Turning Tide' by Toko Andrews



**Artistic legacy**  
Villa Noailles was owned by Charles and Marie-Laure de Noailles until the 1970s when it was bought by the local government. The couple's legacy as patrons of the arts, particularly for surrealist artists such as Salvador Dalí, Man Ray and Dora Maar, is honoured today by the villa's current director, Jean-Pierre Blanc, and his team's ambitious schedule of festivals, competitions and exhibitions throughout the year. This includes Design Parade and the International Festival of Fashion, Photography and Accessories.

## Shaping things to come



EVENTS / BERLIN

Alexandra Klatt, Berlin Design Week CEO, tells us how the 2023 fair is drawing on scientific research.

Writer *Claudia Jacob*  
Photography *Franz Grünewald*

A landscape architect by trade, Alexandra Klatt is the curator, creative director and CEO of Berlin Design Week. For the 2023 edition, running from 8 to 17 May, Klatt and her team will welcome 150 designers and scientists from 42 countries to explore this year's theme, "Resilience", relating to both current ecological challenges and future ethical and geographical concerns. We spoke to her about the ethos and identity of the event.

**What does design mean to you?**  
Design plays a role in shaping the future. It's there to serve humans. It can resolve problems and can even help to envisage paths for the future.

**In such a busy industry calendar, what gives Berlin Design Week its identity?**  
We wanted to create a format that authentically represents Berlin and the creativity within this city. Not only do we have a lot of designers here but we are also home to many technical labs for brands, such as IBM. So we want to combine design and science to forecast the future.

This isn't just about product design but how to shape cities.

**Is the event industry-focused or aimed at a broader audience?**  
We're quite a young format compared with design fairs like Salone del Mobile. While we want to welcome professionals, we also really want to open up design to everyone and empower people to create their own environments to live and work in. We also want to inspire the next generation of designers, so we're working with a number of design schools in Berlin.

**What should we be looking for?**  
We're excited about our open studio nights, where design studios in Berlin open their doors to the public. We also have the first design and science summit, with exhibitions and talks on how our scientific knowledge can be translated into design. For example, it's important to know that if we ban cars in cities, we need alternative infrastructures to replace them. *Berlin Design Week, 8-17 May; berlin.designweek.com*



## Change of perspective



"Our intention wasn't to transform the entire city but to de-stigmatise areas that had fallen into disrepair"



FURNITURE / COPENHAGEN

## Greens agenda

Copenhagen's annual 3 Days of Design festival is a jamboree of slick Scandinavian furniture displays, where standing out in a talented field is a challenge. This year, city brand Frama is going for something different: vegetables. During the second week of June, the Danish design company is planning to turn its showroom into Il Mercato, a fully fledged farmers' market. "We're in an industry that is quite materialistic," says Niels Strøyer Christophersen, founder of Frama.

"We always try to come up with an excuse to do something besides selling furniture." In a 19th-century former pharmacy in the Nyboder neighbourhood, Frama runs a showroom, shop and the Apotek 57 café. During 3 Days of Design, the wood-panelled space will be filled with seasonal crops such as strawberries, rhubarb, peas, asparagus and beetroot. The produce is selected by Grønt Marked, organisers of Copenhagen's only regular farmers' market, and Chiara Barla, head chef at Apotek 57. There'll also be a selection of preserves, cheese and drinks, all available for purchase. The idea for Il Mercato was sparked by the Italian team at Apotek 57, who

wondered why Denmark lacks weekly farmers' markets. The initiative plays into Frama's focus on what design can do – bring people together; present a beautiful meal – instead of on the furniture itself. Customers queuing for a cardamom-sugar bun at Apotek 57 are often unaware that the café's handmade ceramics and rustic wooden tables and chairs are for sale next door. "We try to play it really subtle," says Strøyer Christophersen. During 3 Days of Design, Frama will present several new models in a traditional furniture showcase relegated to a gallery space in the back. "Somehow the product launches and how we display them feels

secondary," says Fredrik Aartun, Frama's head of brand. In previous years, the showroom has hosted an antiques market, an exhibition on bio-based materials and an indoor beach where visitors could make sand sculptures. "Everyone is bombarded with new furniture during 3 Days of Design," he says. "We want to give people a break." But how is hawking broccoli good business for a furniture firm? Aartun doesn't expect high sales during 3 Days of Design but aims to create a memorable moment that stands out. "You earn a fun place in the back of people's heads," he says. • STELLA ROOS  
*3 Days of Design, 7-9 June; 3daysofdesign.dk*

CULTURE / LOGROÑO

We tour the northern Spanish city where a temporary urbanism festival is having a lasting impact.

Writer *Liam Aldous*  
Photography *Javier Anton*



For almost a decade, big, beguiling objects have been appearing across the northern Spanish city of Logroño. One morning, a giant inflatable ring dangled around the former city hall's tower. On another, a cross-shaped passage way was found in front of the cathedral, with curious onlookers passing into its mysterious depths. Itinerant stages, abstract wooden towers, even a "stairway to heaven" – it's all part of temporary urbanism exhibition *Concéntrico*, which for six transformational days every year (from 27 April to 2 May in 2023) gets the town talking about the use of public space. "Our intention wasn't to transform the entire city but to de-stigmatise areas that had fallen into disrepair," says Javier Peña Ibáñez, who founded the event in 2015. His background as an architect, curator and researcher helped to rally an army of international design studios, institutions and civic authorities to the cause.

The event celebrates its ninth edition this year. Clues to past editions – as well as proof that a temporary festival can have a lasting effect – are dotted around the city. In 2021, Berlin-based design collective 4flavours converted a neglected inner-city lot into a polychromatic skate park. Another space, used only as an informal car park, was baptised as Plaza de la Villanueva and transformed into a place for recreation and conversation.

"We looked to ensure each space didn't lose the magic of its temporary rebirth once the exhibition ended," says Ibáñez, who negotiated every inch of the design with city authorities. This year, those same officials plan to upgrade pavements and roads, while interactive sculpture "Cielo Oscuro" ("The Dark Sky") by French industrial designer Matali Crasset will be installed in the plaza. Such transnational partnerships have resulted in projects rising up in other cities, while composite wooden installation "Hotel de Insectos", from 2021, was disassembled and distributed to residents as stools, steps and plant boxes for their homes.

"*Concéntrico* has a way of stirring up ideas," says Ibáñez. "People come with a spirit to share and learn." This year, a collection of perforated bird and bat boxes, designed by Finnish studio Hollmén Reuter Sandman Architects and installed prior to the event's official launch, have made people flock to a run-down park. The return of wildlife has won over even the most pugnacious pedestrians, especially because the now-buzzing park, which adjoins a recently renovated high school, feels safer and more welcoming. "It's a reminder that the city is more than just a human habitat," says Ibáñez.

Although the 10th edition next year is mooted to be the last, Ibáñez is working on a leitmotif centred around long-termism. "We need to agree on the fundamentals of urbanism," he says, lamenting the tendency to submit streets and squares to endless facelifts. "Re-instilling a more human, domestic scale to the public arena helps us integrate habits linked more closely to the home, making public space feel more intimate and personal."

The emerging spirit of negotiation and consensus-seeking has resulted in people asking more poignant questions about their surroundings. "Humanising public spaces creates a more caring mindset," says Ibáñez. In Logroño, it's planting the seeds of a more playful, connected community too.

*Concéntrico, 27 April to 2 May; concentrico.es*



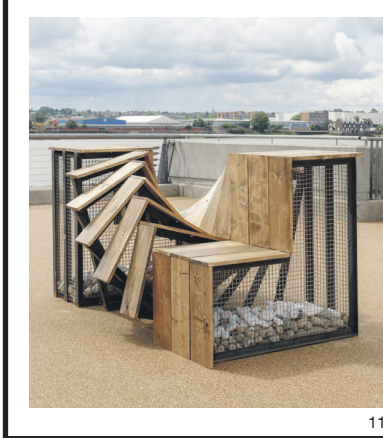
PUBLIC SPACE / LONDON

## Bank statements

For the past four years, sculptural benches have been popping up in public spaces next to the Thames in East London, near the ExCel convention centre and City Airport. They are part of the London Festival of Architecture's annual "Pews and Perches" competition, which is aided by Royal Docks, a community-building organisation backed by the Mayor of London. Seeking to breathe life into this industrial riverside district, the initiative also helps young talent break into the built environment. In 2023, five emerging designers, artists, architects and students will install bespoke public benches around London. This year's competition winners – Akmalr Khassen, Akasaki Vanhuysse, Pan Projects, Studio Groove, and Jericho and Nicolas – will erect benches in the area in June, with their designs touching on a range of themes, from feminism to climate justice. Design duo Jericho and Nicolas plan to reuse materials employed by one of last year's winners, Andre Kong, to build their project. Fittingly, Kong's design also touched on environmental issues. "The project was designed for people to physically experience the scale of

"In 2023, five emerging designers, artists, architects and students will install bespoke public benches around London"

future flood levels and reflect upon their own actions," says Kong of his design, which showed flood levels through a changing colour gradient. Toko Andrews, another previous winner, agrees that collaboration should be a key part of designers' creative processes. When building his winning bench, Toko and his brother, Tim, requested that people in the community write messages for the bench's future users. "We love the idea that the community has its own internal discourse," says Toko. That discourse is set to continue down by the Thames this summer. • CAROLINA ABBOTT GALVÃO  
*London Festival of Architecture, 1-30 June*





## BEYOND SALONE



URBANISM / MELBOURNE

A former technical school has been transformed into Melbourne's newest creative hub – and it's set to be a hotspot during the city's annual design event this year.

Writer Yvonne Xu  
Photography Tom Ross

## Yard at work



(1) Leading the way in Melbourne (2) New interventions (3) Collingwood Yards' central courtyard (4) An illuminating addition to Melbourne Design Week (5) Elevators ensure easy access (6) Bookshop by Uro (7) Smart signage (8) Seyun chair being made in Aichi prefecture (9) New York-based Bestcase will show at Look Book (10) Bestcase's metallic side table

If you're heading to Melbourne Design Week this May, ensure you add a stop at Collingwood Yards to your itinerary. When MONOCLE toured the newly opened mixed-use art and design precinct prior to the annual event, it was buzzing with tenants preparing everything from architecture installations and book launches to walkabout games for engaging with members of the public beyond the design community.

But with or without design week, Collingwood Yards is a hive of activity – although it hasn't always been this way. Just a few years ago, climbing rents were driving away artists, many of them long-term tenants, who had helped transform this former industrial inner-city neighbourhood into a creative hub. To counter this, Collingwood Yards was established to bring that dispersed creative energy back, via its three-buildings filled with affordable and rent-subsidised spaces for designers and artists. Supported by philanthropy, government and commercial partners, it has gathered a diverse community, with participants drawn from across the creative industries.

A wander around the campus (the grounds of the former Collingwood Technical College, brought back to life by architecture studio Fieldwork) takes visitors past galleries, workshops, studios, offices and performance spaces, alongside a café, rooftop bar, record shop, small cinema, radio station and bookshop. This clever mix of tenants ensures there's a hum of activity day and night, all year round. The model is for Collingwood Yards to be self-sustaining and not rely on government funding. "It remains to be seen whether we can pull it



"Because we face the courtyard, whenever we hear activity we run out to see what's going on"



off," says Sophie Travers, Collingwood Yards' CEO. "The idea is that we have a pyramid where we have a base of for-profit organisations in the creative industries that subsidise a layer of nonprofit organisations. This, in turn, subsidises independent artists or community-engaged organisations, each paying less rent, all the way up to the top where some studios are entirely rent-free."

Rent aside, creatives appear to be lured by the energy and connection that the diverse community offers. It's a quality that's enhanced by the campus's spatial design and programming, with a tree-filled courtyard, overlooked by all the buildings, functioning as its beating heart. "Because everybody faces inwards, there is an attitude of collaboration and curiosity that is built in, and an element of chance encounter that happens through crossing that courtyard," says Travers. "It's a beautifully open space that leads to unusual groupings and all manner of people visiting, often without knowing what they're visiting. We haven't overemphasised the programming here, so there's a lot of discovery."

In the art deco buildings, tenants work in bright, airy, high-ceilinged units framed by large glass doors and windows. There are no blinds here, so people can see each other at work. Angela Flynn, CEO of Ilbjerri Theatre Company, loves this neighbourliness. "Because we are facing the courtyard, whenever we hear activity we run out to see what's going on," she says. "I'm sure it's not polite but we often yell over the balcony to people in the courtyard, saying, 'Hello, what are you doing?' Then we'll either run down or they'll come up. It's fantastic."

There will be more to appreciate about the complex during design week. Resident architect Louise Wright of Baracco+Wright, Ross Brewin of Gilby+Brewin and students from Monash University are creating an "autumn room" around the courtyard's plane trees. Art and architecture lovers will do well to wander down the complex's century-old hallways to view the murals, including one by Keith Haring that was painted in 1984. A book launch by local publisher Uro and an immersive design-led role-playing game on the streets of Collingwood, with RMIT Future Play Lab, are also top picks. Most of all, it's worth stopping in to talk with Collingwood Yards' friendly community over a flat white or a beer in the courtyard. It's the perfect place for making creative connections – and that's what Melbourne Design Week is all about.

Melbourne Design Week, 18–28 May; collingwoodyards.org

## All are welcome

Open from 1912 to 2005, the buildings of the Collingwood Technical School in Melbourne sat vacant for more than a decade before Fieldwork's architects began its revival. While debris has been stripped away and new interventions have brought the buildings up to date, the biggest change was making the building accessible to the public via smart wayfinding and events that invite people in who might otherwise be intimidated by the arts. In a part of the city with high rents, affordable studio space is welcome.

## Only in America

## FURNITURE / NEW YORK

Promoting the best of North American design to industry professionals, the ICFE is taking inspiration from the city where it's based.

Writer Grace Charlton

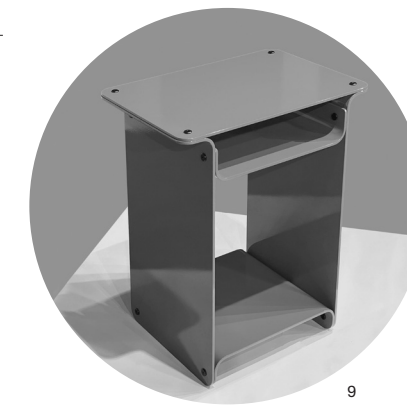
Spring is always a choice time to be in New York, especially for design enthusiasts. From 18 to 25 May, the 11th edition of NYC × Design will kick-off, coinciding with the International Contemporary Furniture Fair (ICFF) and the co-located Wanted Design Manhattan trade event (21 to 23 May). Whereas NYC × Design has a more public focus – its festival-worthy installations and events take over the five boroughs – design industry professionals, including developers and architects, will be training their focus on ICFF.

Having set up shop since 1989 in the steel-and-glass behemoth that is the Javits Center in West Manhattan, the premier design fair in the US is this year under new directorship. Its new bosses, New York-based French duo Claire Pijoulat and Odile Hainaut – founders of Wanted Design, which was purchased by ICFF in 2019 – are planning to expand the fair's global ambition.

"New York is the entry point to North America for international brands," Hainaut tells MONOCLE. "It has to be more than a product showcase because it's also a route for the industry to understand what is happening in the US and navigate the market here."

Although it might not have the profile of events such as Salone del Mobile, it attracts about 10,000 visitors, including architects, interior designers, retailers and developers, who walk through its doors taking stock of the latest in kitchenware, furniture, lighting, textiles and wallpapers. There's a heavy emphasis on the hospitality industry, contract projects and residential design.

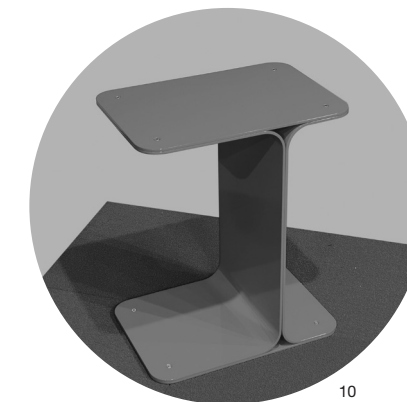
A key part of Hainaut and Pijoulat's plans to make the fair more accessible and champion the brands on show, is to break the traditional grid format of furniture



fairs, where booth-after-booth layouts can quickly become draining for buyers wandering between stalls. To do this, open areas will be laid out with freestanding displays that visitors can walk among. These will be arranged thematically, with plans for a Rockwell Group-designed area with a US focus, and an oasis-like space where people can meet and talk will be hosted. A highlight is set to be *Look Book*, a showcase that will be set up to profile emerging luxury designers from North America, including Canadian glassblower Verre d'Onge, brutalism-inspired Brooklyn-based furniture-maker 8888, and metal manufacturer Bestcase (pictured) from New York state.

"It's not about people seeing what was in Milan a few weeks before, it's about creating something that makes sense for New York," says Pijoulat. "Highlighting American design is our focus, including Canada and Mexico. ICFF has an opportunity to be that platform and claim a position as the voice of American design."

ICFF, May 21–23; icff.com



## FURNITURE / TOKYO

Two visionary brands bring their skills to the table in a new range.

When masters of their respective arts join forces, the results are often classics in the making. Such is the case with Japan's famed wooden furniture manufacturer Karimoku Furniture and London-based Zaha Hadid Design (ZHD), whose collaboration has resulted in the new Seyun furniture collection. Making its debut in Asia at Orgatec Tokyo this April, it consists of a chair, armchair and table, with each item made from conjoined asymmetrical pieces of oak, in a celebration of the natural grain of the wood and Zaha Hadid's recognisable design language.

The craftspeople at Karimoku Furniture, based in Aichi Prefecture, were excited by the prospect of translating ZHD's vision into complex, tactile wooden furniture. "There were two notable opportunities to try something new," says Hiroshi Kato, vice-president at Karimoku. "First, a unique structure for the Seyun chair, designed with three separate parts. Second, experimenting with a metallic finish to the wood, challenging ourselves to strike the balance between the organic texture and the futuristic look of the metal."

Every piece is the result of a close collaboration between the makers and ZHD's architects and designers. The teams worked closely, exchanging skills

and expertise, discussing ideas and finding solutions. "As designers, we are constantly asking how form relates to the intended function; how design and structure respond to each other; and what options we have to ensure aesthetics and engineering are coherently combined," says Woody Yao, co-director at ZHD. "The only way to effectively address and resolve these aspects is to work with like-minded collaborators."

Every piece in the collection is completed by hand and comes in several finishes, including a futuristic silver and a metallic blue. Their tactility and sinuous, organic forms echo Zaha Hadid's vision and show off Karimoku Furniture's expertise in woodwork. "Wood has a unique quality; every grain tells its own story," says Maha Kutay, co-director at ZHD. "The natural texture allows you to connect with the objects in a primal way."

As well as being shown at Orgatec Tokyo, the Seyun line will be displayed at the opulent Bagatti Valsecchi Museum in Milan during Salone del Mobile. Looking back on the collaboration, which began in 2021, ZHD's designers agree that they could not have found a more compatible partner. "Karimoku's artisans are true masters in their trade and are animated by a meticulous attention to detail," says Kutay. "They fully understood the ambitions of our design and translated it into functional, timeless furniture pieces."

• SONIA ZHURAVLYOVA  
Orgatec Tokyo, 26–28 April; karimoku.com



## DATES FOR THE DIARY

Salone del Mobile kicks off a busy event season for design lovers and professionals. Here are a few global highlights to add to your calendar.

• LUCREZIA MOTTA

1 ORGATEC TOKYO, 26–28 APRIL

The Japanese edition of this office furniture fair brings companies and creatives together in Tokyo to consider the latest in workplace design and discuss the future of commercial spaces.

2 CONCENTRICO, 27 APRIL–2 MAY

The city of Logroño in the north of Spain welcomes six days of exhibitions, performances and other activities to showcase the potential of its urban environment.

3 DESIGN MONTH GRAZ, 6 MAY–4 JUNE

The vibrant Austrian city launches into summer with its month-long celebration of crafts and design.

4 BERLIN DESIGN WEEK, 8–17 MAY

Every spring, up-and-coming studios and renowned institutions get together in Germany to reflect on diversity, fresh ideas and new ways of thinking in the design industry.

5 NYC × DESIGN, 18–25 MAY

Discover the immense scope of designers, manufacturers and other creatives in New York. This festival-like showcase is headlined by temporary public installations.

6 VENICE ARCHITECTURE BIENNALE, 20 MAY–26 NOVEMBER

Curated by novelist and academic Lesley Lokko, the international exhibition of this year's biennale has the theme of 'Laboratory of the Future', where participants will look to highlight African and diasporic architectural production.

7 ICFF, 21–23 MAY

This is the headline act of North American furniture fairs. On show

## CULTURE / HONG KONG

## Waste material

The Hong Kong Design Institute (HKDI) is one of Asia's leading educational institutions. Although it offers degrees and further education programmes in a range of design disciplines, its educational remit is not just confined to its students. This is due to the fact that its gallery space is open to the public and features exhibitions that explore pressing issues relating to design and the built environment.

A case in point is its latest showcase, titled *Waste Age: What Can Design Do?*, the show is the result of a partnership between London's Design Museum and HKDI (with backing from the Hong Kong Design Centre). The travelling exhibition, in the gallery until May, is particularly pertinent for Hong Kongers. According to the most recent data, solid-waste disposal has increased by 5.4 per cent in the city.

"This is an exhibition about one of the great challenges we face as a society – the sheer scale of our waste – and how to

"This is an exhibition about one of the great challenges we face and how to conceive a post-waste future?"

conceive a post-waste future," says Justin McGuirk, chief curator at the Design Museum. "If we embraced waste as an issue, instead of shying away from it, we would have to rethink much of modern life." The exhibition questions the current economic linear model of "take, make and waste", seeking to tackle the issue of waste and its ecological impact – and inspire visitors to consider ways in which they can help.

To achieve this, the exhibition has been organised into three sections: Peak Waste, Precious Waste and Post Waste. Upon arrival, visitors are confronted with the Peak Waste section: a timeline of waste in Hong Kong and beyond, beginning in the 1700s, when contemporary waste processing was in its infancy, and continuing through to today. Precious Waste follows, aiming to reframe waste as a resource, be it by using recycled materials in fashion by the likes of Stella McCartney, Adidas and Bethany Williams, or by switching to construction materials made of organic carbon waste by firms including Hong Kong-based Carbon Lite System. Finally, Post Waste is dedicated to new, circular methods of production, such as the possibilities that packaging made from coconut, algae or corn husks bring.

It's a savvy configuration that takes visitors on a journey from despair to hopeful solutions – and one that's well worth taking if you find yourself in the Fragrant Harbour.

• GRACE CHARLTON  
Waste Age, 3 February to 7 May; hkdi.edu.hk

are the finest furniture, lighting and textiles, making it an essential stop on any US design itinerary.

8 LONDON FESTIVAL OF ARCHITECTURE, 1–30 JUNE

The 2023 theme of this vast celebration of architecture and city-making is "In Common", encouraging attendees to consider how we can build urban environments that better serve people from all walks of life.

9 3 DAYS OF DESIGN, 7–9 JUNE

Copenhagen welcomes more than 270 exhibitors for the 10th edition of this annual design festival. Celebrating Nordic design, visitors will find a curated programme of events, talks and exhibitions in venues around the city, offering a refreshing change from the trade hall.

10 DESIGN PARADE, 22–25 JUNE

Held between the towns of Hyères and Toulon every summer, this event consists of several exhibitions where young talents compete for the festival's prizes.