

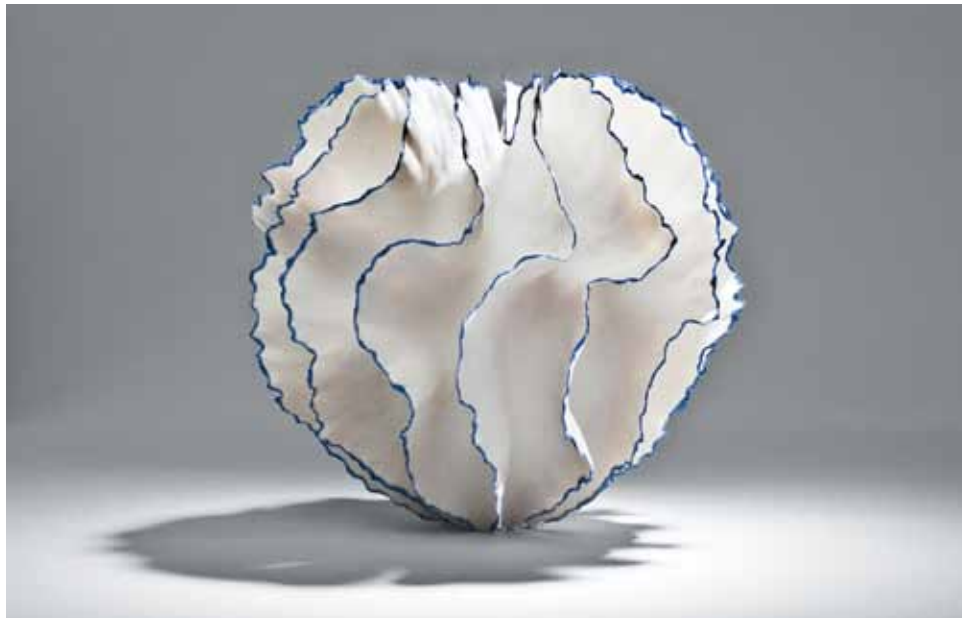
New York plays host to a hit list of art and antiques shows, a major design-trade event (ICFF), and dozens of other cultural happenings. But until now, it lacked a proper collectible-design fair—shocking, when you think about it. Enter Collective .1, which gathers more than 20 top-tier exhibitors—including Sebastian + Barquet, Demisch Danant, Volume Gallery, and Jousse Enterprise—to showcase the best of vintage and contemporary design. Expect rare furnishings and objets by mid-20th-century icons alongside limited-production works and high-concept one-offs by some of today's brightest stars: Thaddeus Wolfe, Beth Katleman, David Wiseman, and Sebastian Errazuriz among them. The four-day confab launches in May, coinciding with what's already a triple whammy: the Frieze Art Fair, the spring auctions, and the inaugural NYCxDesign. Collective just might monopolize the buzz.

Collective is the brainchild of architect Steven Learner, the designer of Haunch of Venison and Sean Kelly galleries as well as residences for major collectors. "The story of how Collective came about is simple: There was a huge hunger for a show like this," he says. "Dealers needed it, collectors needed it, architects and interior designers needed it—and the city needed it. I kept traveling for design shows and thinking, Why don't we have one here in New York? Not only is this the center of risk taking, it's also where—as one of our exhibitors told me—some 60 percent of their inventory winds up after purchase. I say, go big and stay home!"

True to its name, Collective is, well, a collective. Joining Learner is a roster of heavyweights, including design journalist Sarah Medford, who serves as director of strategic development, and fair manager Helen Toomer, a gallerist who helped launch the contemporary art fair Pulse. "About a year ago, I started asking friends and colleagues, 'Why doesn't a show like this exist already, will you help me, and how do we do it right?'" Learner recalls. Responses to the latter question included mounting it downtown and focusing only on design—not art, too, as most comparable forums do.

Another unique aspect of Collective is the venue: the Meatpacking District's Pier 57, a bargelike former bus depot on the Hudson River that's being redeveloped into a mixed-use cultural hub. The raw industrial space offered a blank slate that inspired the organizers to rethink the standard cookie-cutter approach to booths.

Collective's relatively open floor plan will emphasize sight lines, helping attendees observe and understand designs in context. A 1970s Maria Pergay Nautilus lamp takes on new meaning when seen in the company of a Marc Fish Mollusque table, as does a limited-edition T-shirt from Grey Area paired with a Harry Bertoia sound sculpture from Lost City Arts. "We're taking an inclusive approach to presenting design, which comes through in the range of material we're showing," Medford says.



"You have a much greater appreciation for contemporary work when you see it in the context of what's come before. You notice the affinities between generations—Sam Baron and Jean Royère, for instance, or Lindsey Adelman and Poul Henningsen."

The installation will also utilize the building's roll-up walls to admit natural light and city views. But though the vibe is downtown Manhattan, the content is global—exhibitors come from as far afield as Stockholm and Johannesburg. And so is the concept: The collective is already eyeing other locations. collectivedesignfair.com

(TOP TO BOTTOM) Lounge chair by Carlo Hauner and Martin Eisler. Sandra Davolio's sculptural vessel. (OPPOSITE, FROM LEFT) Helen Toomer, Sarah Medford, and Steven Learner of Collective.

COLLECTIVE EFFORTS

A NEW DESIGN FAIR—SET TO DEBUT THIS MONTH AND SPONSORED IN PART BY *SURFACE*—IS LOOKING TO PROVE THERE'S STRENGTH IN NUMBERS. JEN RENZI REPORTS. PORTRAIT BY EMILIANO GRANADO.

