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HIGHLIGHTS

“COLLECTIBLE DESIGN FAIR ROLLS OUT BOLD VISIONS OF FANTASY, FUNCTION AND THE FUTURE ” - **ARTNET**

“FURNITURE GETS A PERFORMATIVE BOOST AT COLLECTIBLE DESIGN FAIR” - **THE ART NEWSPAPER**

“THE CONTEMPORARY DESIGN FAIR THE INDUSTRY DIDN'T KNOW IT WAS MISSING” - **BUSINESS OF HOME**

“THERE ARE COUNTLESS MEMORABLE PIECES ON OFFER AT COLLECTIBLE. THESE SIX STUCK WITH COMEDIAN JULIO TORRES.” - **CULTURED**

“THE RETURN OF EMBELLISHMENT” - **CURBED**

“DESIGN WORLD ELITE TURNED UP TO THE OTTER FOR COLLECTIBLE NEW YORK'S VIP DINNER” - **SURFACE**

“BRUSSELS-BORN COLLECTIBLE DESIGN FAIR PRIMED FOR GROWTH IN NEW YORK CITY” - **WWD**

“[COLLECTIBLE] brought fanciful fanfare...cross-pollination between design disciplines, and a strong display from emerging and diverse designers across sections.” - **AN INTERIOR**

“Spread out over one very large floor with a stunning views of the city from every window, Collectible gathered an eccentric assortment of talent from around the world, showcasing some of their strangest, interesting, and most beautiful works.” - **DWELL**

“A bold second outing proves the Brussels-born design fair is carving out a distinct voice in New York's crowded cultural season.” - **WHITEWALL**

Record Prices, New Buyers and Global Reach: Design's Moment Has Arrived

The rise of fairs dedicated to Design

Meanwhile, new fairs are focusing on meeting the growing demand for collectible design. While Design Miami canceled its Basel edition, it has swiftly cemented its presence in Paris, becoming one of the most highly attended events during Art Basel Paris week. Its Miami Beach flagship returns for its 21st edition this December, curated by Glenn Adamson, and for the first time, Design Miami is also pushing into Asia with a curated exhibition in Seoul, timed to coincide with the city's art week and tapping into the region's booming market. Titled "Illuminated: A Spotlight on Korean Design," the show (which is part of Design Miami's new In Situ series) will be curated by [Hyeyoung Cho](#), chairperson of the Korea Association of Art & Design, in collaboration with the Seoul Design Foundation. It will feature over 170 works—from furniture to lighting to objets d'art—exploring the convergence of traditional Korean craftsmanship and contemporary innovation.

This September, The Armory Show will debut a new design-focused section, Function, that explores how artists blur the lines between art and design. Beyond the curatorial intent to expand definitions, the initiative is also a strategic play to attract a broader cohort of aesthetically minded collectors. "The more entry points we can offer different types of audiences, the better," fair director Kyla McMillan told Observer.

That same week, COLLECTIBLE returns to New York for its second edition, expanding its footprint and exhibitor roster after a successful debut at the new WSA 2 building. Long established in Belgium as the only fair devoted exclusively to 21st-century design, COLLECTIBLE's New York edition could fill a persistent void in the U.S. market for dedicated contemporary design fairs.

COLLECTIBLE distinguishes itself with a fluid, non-traditional format that prioritizes aesthetic experience over discrete objects with immersive presentations such as Vignette, a section inviting interior designers to stage fully realized environments, creating compelling conversations between contemporary and vintage works. "Vignette will explore the conversation between collectible and interior design," said interior designer [Michael Hila](#), who curates the section, in a statement. "Each Vignette becomes a curated mise-en-scène—a sort of 'store window'—where contemporary works are paired with vintage or antique pieces to express a personal design ethos. While the spaces might be small, the ideas will be boundless." Combining curatorial rigor with a spirit of experimentation, COLLECTIBLE also keeps an eye on the future of design through New Gaarde, a platform dedicated to pioneering emerging studios founded within the past three years.

"What was once a critically engaged field has in recent years gained momentum," [Liv Vaisberg](#), who founded the fair with Clélie Debehault in 2018, told Observer. "We have seen a marked acceleration: more galleries dedicated to contemporary collectible design, a growing base of committed collectors, increasing institutional interest and deeper media coverage. While the market remains selective in scale, its cultural relevance has expanded significantly—shifting from the margins to a more prominent, discerning place within the broader design landscape."

COLLECTIBLE recently announced its first-ever Hong Kong edition—the fair is venturing into the Asian market with an event scheduled for December and supported by the Hong Kong Government's CCIDA. Curated by co-founders Clélie Debehault and Liv Vaisberg, with scenography by Ann Chan (Hero Design), the show will be part of Design Factory, a new international platform presented by Maison&Objet in Hong Kong.



The FASHION section at COLLECTIBLE New York in 2024. Photo: Simon Leung

 COLLECTIBLE Design Fair



WSA Building

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Founded in Brussels in 2018 by Clélie Debehault and Liv Vaisberg, COLLECTIBLE is a pioneering platform redefining the traditional design fair model, spotlighting galleries, studios, and experimental work that blurs the line between functional design and contemporary art.

Attendees can expect a bold, boundary-pushing mix of design, art, and style, including a dynamic talks program, a curated section by Architectural Digest’s Hannah Martin, and global debuts from top design talent. Helping to shape the curatorial vision is an Honorary Committee of cultural tastemakers including Gabriela Khalil, Julio Torres, Jackson Wiederhoeft, Alexandra Cunningham Cameron, and Raul Lopez.

Venue: WSA Building

180 Maiden Lane

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Meet the San Francisco Ceramicist Using Celebrity Faces as His Inspiration

Plus, a preview of NYC's Collectible design fair, a homage-paying hotel in Istanbul, and more AD discoveries this month

Design Happenings

Behind the Scenes of This Year's Collectible NYC, the Design World's Coolest Fair

September can feel a bit like back-to-school for design people. One of the first events of the season is [Collectible New York](#), a design fair running September 4 through 7 (the VIP opening is September 3.) I'm excited to check out the showcase, if only to get inside the newest [WSA Building](#) on Maiden Lane, where cool, collectible wares will be displayed in the sprawling, industrial surround and set against sweeping city views. This is the second US iteration of the experimental design fair, which started in Brussels in 2018, and this year's lineup of 123 exhibitors brings plenty to get excited about. Since I missed [6:AM's fan-favorite event](#) in Milan earlier this year (you know, the one at Piscina Cozzi, the public pool) I'm excited to see that Quadrato collection make its Stateside debut alongside other Murano glass works with [Avenue Road](#). Also on my short list? I can't wait to see what actor and *AD* star [Julio Torres](#) has hatched for his collab with Brooklyn-based furniture brand [Sabai](#); same goes for the new [Kwangho Lee](#) rugs for [cc-tapis](#) (I've been tracking his work since I wrote [this piece about the K-Wave of Korean Design](#) back in 2020).



Kwangho Lee x cc-tapis on display prior to showing at WSA. Photo: Luca Caizzi



Maura Wright's Floral Basket will be on display as part of the Folly curation.



Dudd Haus presents a candle holder by Mothership Studio. Courtesy of Dada Goldberg

At the fair, I'll be scouting young talent at my favorite emerging designer showcase, [Jonald Dudd](#) (co-founder Chris Dudd promises a Neo-gothic throne and a [tattooed table](#)), and basking in whatever chic surroundings AD PRO Directory member [Michael Hilal](#) conjures at Vignette. Hilal likens the new section to "store windows, where contemporary works are paired with vintage or antique pieces to express a personal design ethos."

Okay, now for a personal plug: This year, yours truly is assembling the fair's Curated section around the idea of *Folly*. Think: shell lamps, faux stained glass, and a jewelry box cast in the shape of Rome's Palazzo della Civiltà Italiana. I've worked with [Cat Snodgrass](#) and [Wallpaper Projects](#) to create a totally immersive backdrop for the pieces—so prepare to be delighted. —Hannah Martin

Amid Market Woes, Brussels-born Collectible Design Fair Primed for Growth in New York City

Its second U.S. edition is set to take over more than 30,000 square feet in the Financial District's WSA building, an office tower turned cultural hub.



Collectible founders Liv Vaisberg and Cl  lie Debehault. EDOUARD COZZANI

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In a sketchy economy, collectible **design** has proven resilient, especially when there is a **fashion** component, said **Collectible** founders Liv Vaisberg and Cl  lie Debehault. Born in Brussels in 2018, the Collectible design platform has gained recognition for its finesse in linking pillars of design, **art** and fashion. Driven by the approval of attendees like **Dries Van Noten**, fashion boutique architects Gonzalez Haase, and Alexis Martial and Adrien Caillaudaud, former artistic directors of Carven, Vaisberg and Debehault took the plunge and debuted in **New York City** in 2024. Its second **New York City** edition will run Sept. 4 to 7.

ADVERTISING

"We're in a moment where the market feels slightly tighter, but collectible contemporary **design** has proven remarkably resilient. People still want meaningful, tangible pieces for their homes, and the functional nature of design keeps it relevant and desirable. More broadly, the rise of collectible design reflects a lasting shift in how design is valued — toward more critical, material-driven and culturally engaged practices," Vaisberg said.

The upcoming event will span more than 30,000 square feet in New York City's WSA building, an office tower located in the Financial District that has been turned into a culture and events hot spot.

The showcase is divided into special sections: the Bespoke section provides a stage for independent design studios, while its newest section, Vignettes, invites designers to spark compelling conversations between contemporary and vintage works.

The **fashion** section explores intersections between design and fashion. This year it will present works from 27 global exhibitors that incorporate tailoring and fashion textiles into their designs. Each one will present functional yet experimental works that support retail environments. Within the fashion section, designers and ceramicists Giulia Cosenza and Jonas Lutz will debut sculptures suitable for retail display, creating totems for bespoke fashion spaces. Spatial designer Caroline Chao will present the Roll-Up Chair, a work that was originally commissioned by G-Star and is made entirely by-products from construction and fashion industries.



Caroline Chao will present the Roll-Up Chair, originally commissioned by G-Star. DOUGLAS

"Fashion enhances Collectible's appeal by adding a dynamic, cross-disciplinary layer that opens up new creative and professional opportunities. It has become a meaningful source of commissions for our designers, who are increasingly invited to create bespoke furniture, scenography, and spatial installations for fashion houses and boutiques," enthused Debehault, adding that the fashion section was introduced last year to coincide with New York Fashion Week and took place at the WSA building, which is also home to several fashion headquarters including fashion brands **Luar** and **Bode**.



Raul Lopez is now part of Collectible's Honorary Committee. JENYA KUBENKOVA

Luar founder Raul Lopez is now part of Collectible's honorary committee, which includes designer Jackson Wiederhoeft of Wiederhoeft.

Making Key Connections

French design duo Heim + Viladrich will return to create the scenography for the Curated section. Heim + Viladrich was discovered by Van Noten at Collectible in Brussels in 2020, went on to design the furniture for his Los Angeles store and have since collaborated with brands like Stone Island, Debehault explained.

"We've loved watching relationships flourish and practices evolve within the Collectible ecosystem, and this year's Fashion section speaks to just that," she added.

Heim + Viladrich also created the set for Collectible's booth at **Matter and Shape** in Paris, another collectible **art** fair on the rise. Following its 2024 debut, Matter and Shape doubled in size from 32 exhibitors to nearly 60, and its organizers told WWD they are considering expansion into new cities. Since its own inaugural event, the Paris-based event attracted the participation of Rick Owens, Chitose Abe's **Sacai**, Charlotte Chesnais, Delfina Delettrez Fendi and Kym Ellery as exhibitors.

Outside of the realm of fashion, upscale online home platform **Abask** will exhibit at Collectible with enthusiasm. The London-based firm, founded by Matchesfashion founder Tom Chapman and Nicolas Pickaerts, its former e-commerce director, will unveil 200 pieces from 200 makers worldwide, pairing newly launched works with standout pieces from their current curation.



AAPIDA member NEWS
SEPTEMBER

Dear AAPIDA Community,

Welcome to the first edition of our **members-only** newsletter!

Your membership plays a vital role in sustaining AAPIDA’s mission, and we’re excited to begin sharing exclusive events and benefits that come with being part of this growing network. As we step into September, we’re excited to announce a members only event with **Benjamin Moore**, as well as discounted tickets to Collectible Fair in New York.



New York, NY | Collectible Fair
September 4-7, 2025
[WSA 180 Maiden Lane, New York](#)

For the first time, AAPIDA is partnering with [Collectible](#), a contemporary design event showcasing 21st-century furniture, lighting, and decorative objects, which made its New York debut in September 2024 at Water Street Projects. Founded in Brussels in 2018, it brings together galleries, designers, studios, and institutions to present innovative design from around the world. The New York edition is scheduled for September 4-7, 2025.

AAPIDA members will receive 20% off general admission!

To receive your discount code, please sign up for our WhatsApp Group! We'll make sure to send the discount code through the chat.

We created the AAPIDA Community Whatsapp Group exclusively for you, our paid members. We hope that you will use this group to connect with one another, exchange ideas, share resources, and post inquiries. To join the group, simply click the button below.

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Collectible Art Fair



The return of NYC's coolest design fair is here! **COLLECTIBLE** is the newest addition to the NYC design landscape and we can't wait to see what this year's line-up has in store. Founded in Brussels in 2018 by Clélie Debehault and Liv Vaisberg, COLLECTIBLE is a pioneering platform redefining the traditional design fair model, spotlighting galleries, studios, and experimental work that blurs the line between functional design and contemporary art. Fresh off a successful New York debut last year, the fair will be held from September 4-7 at the WSA building at 180 Maiden Lane. **Grab tickets** for a bold, boundary-pushing mix of design, art, and style, including a dynamic talks program, a curated section by *Architectural Digest's* Hannah Martin, and global debuts from top design talent.

Philadelphia gallery Dudd Haus showcases "underrepresented" design

Next week, Dudd Haus will bring pieces by a curated group of 12 designers to the [Collectible New York](#) fair, taking place 4-7 September 2025 at the WSA building on Water Street.

The booth will feature a sculptural chair made from melted plastic, candle holders formed using remnants of road construction asphalt, a painted wooden table constructed with mortise and tenon joints, and much more.

A Futurist “Table Top” Exhibition Questions How and Why We Eat the Way We Do



Installation shot from “Table Top” at Driveway Gallery. Credit: Alec Kugler Photography

Mid-August is hardly the high season of art and design exhibitions in New York City, but that didn’t stop artist Allan Wexler and architect-designer Michael Yarinsky from gathering 24 artists and staging “Table Top,” an end-of-summer show in the Rockaways earlier this month. Wexler and Yarinsky co-curated the show’s assortment of—as the title suggests—tabletop objects that sought to challenge the rituals around eating. Staged at Driveway, a garage art gallery just three blocks from the beach, the show’s opening reception all but encouraged sandy-footed attendees to take in Brecht Wright Gander and Georgia B. Smith’s spaghetti-slurping, cyborg-esque *Date Night Device*, or Carson Terry’s match and Marlboro-slinging steel spoons.

“Table Top” is just one such conceptual exploration that Wexler and Yarinsky are including in *A New Futurist Cookbook*, which will document the installations, dinners, and art at the center of the collaborators’ efforts to question and expand the ideas of function, purpose, and routine as they relate to food consumption.

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“We tried to identify a wide range of artists whose way of thinking might fit our loose definition of ‘futurism,’ that we are outlining throughout *A New Futurist Cookbook*,” Yarinsky told *Surface*. “Artists and designers presented objects that could redefine our interaction with food and the table. These pieces aim to be evocative of how people may be able to interact in the future.”

For attendees of the 2025 edition of design fair Collectible, that future is not so distant. On its opening night, Wexler and Yarinsky will bring “Table Top” to life in a series of performances with chef Marissa Lippert. In performance form, “Table Top” will make use of Wexler’s conceptual table, *Pulling Together, Pulling Apart* in a choreographed work that explores how physicality and space go on to inform the social mores of a family-style meal.

Yarinsky spoke with *Surface* about the exhibition, its place within *A New Futurist Cookbook*, and its future at Collectible.



Installation shot from “Table Top” at Driveway Gallery. Credit: Alec Kugler Photography

Let’s talk about when you and Wexler staged “Table Top” at Driveway. We’re at the end of summer, a time when, it’s said, “no one” is in New York. What made that the right moment for it?

Much of our work around the *A New Futurist Cookbook* project is about putting work into new contexts and around new audiences. If there is a large community that will make the trip to support the work, the context of a residential garage gallery in the Rockaways is perfect. It doesn’t hurt that it was right by the beach and Alec Kugler and Andre Wiesmayr who run Driveway are incredible collaborators.

How did the artists you approached receive the opportunity to participate in a provocative and conceptual show like “Table Top?” Was there enthusiasm, curiosity, confusion?

When writing the brief for this show we tried to identify a wide range of artists whose way of thinking might fit our loose definition of “futurism” that we are outlining throughout *A New Futurist Cookbook*. As mentioned, at its core was an invitation to harness the innovative spirit, the unwavering commitment to multi-sensory engagement, the boundary-pushing ethos, and the call to be both *provocative* and *evocative*.

We had a very short list we reached out to for this show and the majority of artists enthusiastically accepted.

Which single work or vignette of works epitomizes the show?

It’s very hard to pick just one because the subject matter of historic futurism is so wide ranging—but I’ll do my best to name a couple. Suna Bonometti’s *Take Away Cup* in lost-wax cast brass excellently elevates the everyday and the mundane. Brendan Timmins’ *Vessel/Bowl* is a lovely shift in scale from furniture to object and humanizes the cutlery. Brecht Wright Gander and Georgia B. Smith’s *Date Night Device* is an incredible commentary on how humans interact around food and around each other. Ellen Pong’s *She was fearless and krazier than him* vessel for mixing five sodas is charming and a joyful reflection of her personal history with food.

Who hadn’t you worked with, that you were especially excited about including in the show?

Almost all of the artists are among our combined communities between Allan, Driveway, and myself. Two that I was particularly happy to include were James Wines and Joyce Lin. James for his almost heroic stature in the field of experimental architecture and Joyce as she is one of my favorite contemporary artists working today.



Installation shot from “Table Top” at Driveway Gallery. Credit: Alec Kugler Photography

The Dream List No. 38: Clélie Debehault & Liv Vaisberg, Founders of COLLECTIBLE



Brussels has long been a crossroads — of cultures, of languages, of politics. But for Clélie Debehault and Liv Vaisberg, it became something else: the site where collectible design finally found its ...

The result is a fair that feels less like a marketplace than a laboratory: experimental, unorthodox, and highly personal. Over the years, COLLECTIBLE has weathered a pandemic, pivoted digital, expanded to New York, and cultivated a global network that remains fiercely intimate. Debehault and Vaisberg speak of it as a project run “in a very personal way,” and it shows: here, quality and authenticity outweigh convention.

For this edition of The Dream List, the founders reflect on the spark that set COLLECTIBLE in motion, the cross-continental dialogues shaping collectible design today, and the dream spaces that continue to inspire them.

What was the spark that led both of you to launch COLLECTIBLE? COLLECTIBLE was truly born out of the spark of our encounter. Clélie, who is Belgian, was then based in Paris, and Liv, who was raised in France, was based in Belgium. A common friend, Sophie Dries, introduced us and it was an immediate spark. We noticed there was no stage to properly propel contemporary designers working between art, craft, design, and architecture. We thought, let’s create a platform where contemporary collectible design is the centerpiece and not the side dish. No one else was doing this. As we say in French, we worked very hard but were also lucky that the mayonnaise took — the chemistry worked.

When you first tested the idea among peers and galleries, what reactions did you receive—and how did that input shape the fair’s direction? It was not easy. We traveled a lot, met as many people as we could, but it was hard to explain something that had not yet happened. From the very beginning a solid group of patrons, collectors, galleries, and designers supported us, something we will never forget. The local support was also very important. We wanted COLLECTIBLE to be firmly rooted in Brussels, Wallonia, and Flanders, while also reaching outward to our neighboring countries.



Images Courtesy of COLLECTIBLE

How did the pandemic reshape COLLECTIBLE as a vision? What was the philosophy behind pivoting toward the digital “COLLECTIBLE Salon”? The pandemic was hard for many people, but especially for designers, because furniture needs to be touched and experienced physically. At the same time, people began to focus more on their interiors and invest in them, which definitely created a shift. We held one of the last fairs before lockdown — one of our best years — and then in 2021 we had to cancel a physical edition at the last minute. As a response we launched COLLECTIBLE Salon, an online version of the fair that aimed to recreate its vibe while supporting our designers. Some galleries even launched during that moment and told us it really helped them. Looking back, it seems the pandemic created a reset. New players have since emerged and taken the place of others in the scene.

Reflecting on returning to in-person formats, what did you—and the design community—miss most in the virtual experience? It isn’t that we miss anything, but it really taught everyone to be more comfortable online. People now dare to order furniture digitally, they discover designers and galleries online much more than before — including ourselves. There is now a tight global community, and that sense of connection has only grown stronger since the pandemic.

How do you balance showcasing emerging, unrepresented designers with established galleries? It is important for us to both reflect the current scene and to look ahead. We focus above all on the quality of the work. In the ‘Main’ section we highlight leading galleries that shape the market; in ‘Curated’ we invite a guest curator to bring a critical, thematic perspective; and in ‘Bespoke’ we support independent designers and commissions. This mix ensures that COLLECTIBLE is not only about established names but also about fresh voices pushing design into new territories.



2025 Exhibitors courtesy of COLLECTIBLE

Your expansion to New York City marked a pivotal moment—what made New York the right next stage, and how does the city’s energy align with COLLECTIBLE’s identity? New York felt like a natural step, but it is also very personal to us. When we first went there in 2016, no one really opened doors. By 2019, people told us how much they loved what we were doing, that New York needed it, and that we had created a new narrative for collectible design. We saw how well our European exhibitors were selling bold, unconventional work in the US. Finally discovering WSA, with an energy and vibe so aligned with ours, made the decision clear.

How do you envision a blend of European and American exhibitors influencing cross-cultural dialogues at COLLECTIBLE NYC? They influence each other — and funnily the grass is always greener on the other side of the ocean. European exhibitors often bring strong experimentation and deep craft traditions, while American designers tend to focus more on materials like wood and metal in bold and inventive ways. Bringing them together sparks dialogue, collaboration, and new forms of exchange that extend far beyond the fair itself.

If you could each name one artist or designer whose work fundamentally shaped your vision for COLLECTIBLE, who would it be and why? Liv: Laurids Gallée — I love how he constantly reinvents himself, never repeating the same language. That constant evolution really shaped how I think about what COLLECTIBLE should represent. Clélie: Marlène Huissoud — her work embodies a delicate balance between radical experimentation and poetic expression, rooted in alternative materials and deep craft traditions. Her process carries a patience I find essential today.

Looking ahead, what role do you see COLLECTIBLE playing in shaping the future of how design is experienced, commissioned, and appreciated? COLLECTIBLE is conceived as a platform for sale, not a trade fair. It is highly curated, personal, and constantly searching for the new and never-seen-before. We also like to build bridges with food, fashion, and music. At its heart, COLLECTIBLE remains a non-corporate fair, run in a very personal way, which gives it an authentic and familiar atmosphere that is rare and unique.



2025 Exhibitors courtesy of COLLECTIBLE

...and lastly, what is the ‘Space of Your Dreams?’ Liv: Something like the dramatic presence of Villa Malaparte in Capri, mixed with the organic openness of Alberto Kalach’s architecture in Mexico, furnished by contemporary designers — radical yet intimate. Clélie: A romantic seaside palazzo, overlooking wild gardens and the horizon, where time has left its mark with grace. Inside, bold gestures of design mixed with traces of lives lived — a place where beauty is rooted, not staged.



Collectible design fair’s second New York outing marries ‘folly’ and practicality

Fair's hottest section is devoted to functionally ambiguous but aesthetically inspiring pieces



High design: Collectible co-founders Liv Vaisberg and Clélie Debehault have brought their fair back to the WSA building, this time on the 39th floor
Photo by Edoardo Cozzani

The Collectible design fair is returning to the WSA building in the Financial District this Armory Week for its second New York edition (4-7 September). Established in Brussels in 2018 by Clélie Debehault and Liv Vaisberg, the fair brings together an international group of galleries, designers and architects for a curated showcase of 21st-century design.

Similar to the fair’s Brussels edition, Collectible New York brings a traditional fair format to a non-traditional setting. This year’s edition is housed on the 39th floor of WSA (last year, it covered three lower floors), spanning more than 30,000 sq. ft across the raw, concrete space. Floor-to-ceiling glass walls offer views of the neighbourhood while the space’s south side has sweeping views toward Brooklyn.

Following an open call, Debehault and Vaisberg are showcasing a wave of emerging talent. Around 60% of participating exhibitors are from the United States, while European exhibitors make up a large share of the remaining 40%. “There’s a real desire for the European vibe in New York,” Debehault says, noting an expanded roster that includes designers from Slovenia, Greece, Georgia, the Netherlands and Russia. Beyond the US and Europe, exhibitors this year come from Australia, Brazil, Colombia, Mexico, South Korea and Turkey.

Rather than individual stands, Collectible is organised into six sections, each curated by an authority in the design industry. “We’ve maintained this structure since the start to keep a clear identity,” Debehault says.

Pleasure principle

The fair’s main section featuring a range of leading contemporary talents, including a newcomer Debehault discovered through the open call: [Marcela Cure](#), a sculptor and interior designer from Barranquilla, Colombia, who creates objects and spaces inspired by her Latin heritage. Another highlight of the main section is the popular Milan-based contemporary rug gallery [CC-Tapis](#), which will be showcasing a rug by the Korean industrial designer Kwangho Lee.

Other sections of the fair include Fashion, which explores the intersection of clothing and furniture; Vignette, curated by the California-based designer [Michael Hilal](#) and featuring miniature installations built from objects; New Garde, which spotlights galleries and design collectives launched within the past three years; and Bespoke, which is dedicated to supporting experimental practices that made custom-commissioned works for the fair.

The section generating the most buzz, however, is titled *In Praise of Folly* and curated by *Architectural Digest*’s senior design editor Hannah Martin. The term “folly”, rooted in 18th-century European design, refers to spaces and objects built for pleasure rather than practicality. Martin revisits the concept through a 21st-century lens via a range of contemporary pieces that are functionally ambiguous but aesthetically inspiring. Participants include the Kansas-based ceramicist [Maura Wright](#), whose sculptures draw on French Rococo, Italian Majolica and American folk art. Also featured is the Athens-based designer Haritini Gritzali, whose fantastical designs explore storytelling through sculpture. “There’s such a need for dreaming right now,” Debehault says.

Furniture tax

While whimsy and imagination define the fair’s ethos, current economic challenges still loom, with rising tariffs posing a challenge for international exhibitors. Unlike fine art, collectible furniture is not exempt from import duties under the US Harmonised Tariff Schedule, putting further pressure on small galleries, many of which already operate on narrow margins.

“Everybody is worried about what the long-term impact will be, particularly for young exhibitors,” Debehault says. “But because everyone still wants to show in the US, it didn’t stop participation for us.” To help ease the transport process, Collectible worked with Cadogan Tate, a shipping company that assisted all participants.

Despite the broader art market slump, Collectible’s co-founders are optimistic about sales, buoyed by the success of their Brussels edition in March. “The design market seems to be more resilient,” Debehault says. “There isn’t as much speculation as in art. People still need furniture.”

After Collectible’s New York edition closes, Debehault and Vaisberg will focus on their Hong Kong debut at Maison&Objet’s Design Factory, where they will curate an exhibition titled *East Meets West*.

- [Collectible](#), 3-7 September, Water Street Projects WSA, 180 Maiden Lane, New York



There Were Countless Memorable Pieces on Offer at Collectible. These Four Stuck With Comedian Julio Torres.

Earlier this month, Water Street Projects played host to Collectible’s second-ever New York edition. Among the singular designer treasures, the Brussels-based design fair presented one particularly unconventional offering: a line by comedian-cum-designer Julio Torres. The SNL alum and creator of the acclaimed indie film *Problemista* debuted a collaboration with furniture brand Sabai that revels in New York life. To mark the occasion, the budding interiors savant highlights a few of the other pieces on view at the fair that he couldn’t stop thinking about.

Studio Sam Klemick, Ribbon Side Table, 2023.



“She just got out of the shower and wasn’t expecting company... now there’s a detective at the front door. Can she convince him she had nothing to do with the fact that her ex suddenly went missing?”

Merve Kahraman for Tuleste Factory, Hozcal Lamp.



“A scepter for a foolish prince. It will make [the space] say, ‘I’m here and I have something to say, but I can’t remember what.’”

Andrea Spiridonakos, When the Oceans Drank Atlantis, 2023.



“Reminds me of a *Sailor Moon* character mid-transformation. I think it would be welcomed in most homes. We’ve all seen the wobbly pastels take over; this is that, but grown up.”

Concordia Studio, Meccedora.



“I can’t tell if it’s life-size or for a child. The disorienting proportions are very alluring.”

Photography courtesy of Collectible

There Are Countless Memorable Pieces on
Offer at Collectible. These Six Stuck With
Comedian Julio Torres.

Torres has conquered our hearts on and off-screen. This month, he debuts an off-Broadway caper and a collaboration with furniture brand Sabai at Collectible's New York edition. In the midst of it all, he selected six other pieces on view at the fair that he'd like to take home.

This month, Water Street Projects is playing host to Collectible's second-ever New York edition. Among the singular designer treasures, the Brussels-based design fair presented one particularly unconventional offering: a line by comedian-cum-designer [Julio Torres](#). The *SNL* alum, creator of the acclaimed indie film *Problemista* as well as the series *Los Espookys* and *Fantasma*s, and newly minted playwright (his off-Broadway caper *Color Theories* has a run at Performance Space through Sept. 22) debuted a collaboration with furniture brand [Sabai](#) that revels in New York life. To mark the occasion, the budding interiors savant highlights a few of the other pieces on view at the fair that he couldn't stop thinking about.



Studio Sam Kienick, Ribbon Side Table, 2023. All images courtesy of Collectible.

CULTURED: Describe this object. Why does it call to you?

Julio Torres: She just got out of the shower and wasn't expecting company.... Now there's a detective at the front door. Can she convince him she had nothing to do with the fact her ex suddenly went missing?

CULTURED: Who deserves it?

Torres: No one deserves it.



Merve Kahraman for Tuleste Factory, Hoztal Lamp.

CULTURED: Describe this object.

Torres: A scepter for a foolish prince.

CULTURED: Where does this belong?

Torres: Wherever this prince needs to go.

CULTURED: What will it do to transform a space?

Torres: It will make it say, "I'm here and I have something to say, but I can't remember what."



Budd Hays, Quail's Chair.

CULTURED: Describe this object.

Torres: It's cartoonish but menacing.

CULTURED: Who deserves it?

Torres: Ratina, Minnie Mouse's estranged half-sister.

CULTURED: What would this object do to transform a space?

Torres: I mean, look at it.



Andrea Spindorakes, When the Oceans Drank Atlantis, 2023.

CULTURED: Why does this object call to you?

Torres: Reminds me of a Sailor Moon character mid-transformation.

CULTURED: Where does it belong?

Torres: Actually, I think it would be welcomed in most homes. It feels like it's elevating what's organically happening in design. We've all seen the wobbly pastels take over. This is that, I think, but grown up.

CULTURED: What would this object do to transform a space?

Torres: It will make it say, "I know what I'm doing."



Ball Tray by 304.Cage.

CULTURED: Describe this object.

Torres: Four brothers relying on each other.

CULTURED: Where does it belong?

Torres: A place in the home that feels untethered. Its density will counteract that.

CULTURED: What would this object do to transform a space?

Torres: It will anchor it.



Concordia Stuhl, Concordia.

CULTURED: Why does this object call to you?

Torres: I can't tell if it's life size or for a child. The disorienting proportions are very alluring.

CULTURED: Who deserves it?

Torres: You do.

CULTURED: What would this object do to transform a space?

Torres: It will make it welcoming, unless it's too hot or too cold.

COLLECTIBLE

The Design Release

9/2/2025
THE DESIGN RELEASE

Collectible Design Fair

by Collectible

START DATE

END DATE

September 4, 2025September 7, 2025

HOURS

11:00 AM - 7:00 PM

LOCATION

Collectible NYC

South Street Seaport



Established in 2018 by art and design professionals Cl  lie Debehault and Liv Vaisberg, COLLECTIBLE is the only fair in the world to solely focus on 21st-century design. Breaking away from the traditional fair format, COLLECTIBLE seeks to reinterpret the design fair model by offering visitors the opportunity to immerse themselves in an open and integrated space where galleries, design studios, institutions and foundations come together.

ABOUT

Collectible

Experimental in its approach, COLLECTIBLE is a one-of-a-kind platform for the showcase and discovery of the best in contemporary collectible design. Seeking to continuously push... [View More](#)

Volume 10 | Issue No. 8

stirfri

Aug 29, 2025

GRAIN

THIS WEEK FROM THE EDITOR

reflect

COLLECTIBLE 2025

DATE

4 – 7 SEPT, 2025

LOCATION

NEW YORK, USA



Known for its experimental spirit and curatorial rigour, the leading international fair for contemporary collectible design returns with its most ambitious US showcase yet. COLLECTIBLE New York 2025 will unite galleries, studios and design collectives at the intersection of creativity and craftsmanship. The fair features a dynamic program of panels and cultural experiences, alongside distinct sections including Main, New Garde, Vignette and Curated, encompassing staged contemporary designs, emerging galleries and collectives, and more.

LEARN MORE

↗

Where to See Stellar Collectible Design in New York During Armory Week

A wealth of design-focused exhibitions are popping up across New York in response to the Armory Show and second edition of Collectible

September isn't officially New York's design month, but action-packed gallery agendas might convince you otherwise. Collectors and enthusiasts are flocking to town for the Armory Show and the second edition of Collectible—and the city's design galleries are rising to the occasion with standout exhibitions that push material boundaries and showcase the city's stronghold of creative ingenuity. From Chris Wolston's maximalist bronze botanicals to Colin Knight's heady wartime psychodramas, scroll below to explore nine design-focused exhibitions that caught *Galerie's* eye.

Furniture gets a performative boost at Collectible design fair

At the fair’s second New York iteration, bespoke functional art meets food, music, drag and even body piercing



The drag queens Karjalan Piirakka (furniture designer Henri Judin) and Sanelma Hassutpallot (Judin's supportive husband) at their stand at Collectible New York 2025
Photo: Elena Goukassian

Collectible design fair celebrates its sophomore year in New York by taking over the entire 39th floor of the WSA building in Manhattan's Financial District. While the 123 exhibitors—many of them New York-based—were putting final touches on their stands in the hours before the VIPs arrived on Wednesday morning (3 September), those lucky enough to be placed adjacent to the windows admired the stunning views of the East River and Brooklyn beyond.

"I'll never get bored of this view," says Satu Greenberg of Tuleste Factory, whose stand is by a window overlooking the Brooklyn and Manhattan Bridges. Greenberg runs the design gallery in Tribeca with her sister Celeste. They have populated their stand with custom pieces by 15 artists and studios from New York, the Netherlands, Turkey and elsewhere—many of whom they met at previous fairs, Greenberg tells *The Art Newspaper*. The lighting-heavy stand is dubbed *Afterglow*, and it includes a couple striking ceramic lamps by the Brooklyn-based designer Ethan Streicher of Streicher Goods.



Streicher himself mans a stand in the opposite corner of the fair in collaboration with the Long Island-based woodworker Ian Love. Streicher and Love have created what appears to be a full living-room set, complete with a bench, a floor lamp and a couple tables and chairs. Each object, aside from the mirror, is made using both Love's woodworking and Streicher's ceramics. Streicher says that the pair have only been working together for a year—they met through a public-relations agent who thought they would get along.

"The first thing we made together was the bench," Streicher says. "But everyone likes the lamp. It makes us want to do more lighting pieces." He adds that they would be thrilled if someone were willing to buy their setup, which they call the Kindred Collection, as a complete set.



Streicher Goods and Ian Love's stand at Collectible New York 2025
Photo: Courtesy Streicher Goods

Liv Vaisberg, a co-founder of Collectible, says that the overall goal is to present a "curated and designer-centred fair" that fosters collaboration and exchange. "I discovered design quite recently, about ten years ago," says Vaisberg, who was previously the director of Independent Brussels. "So this is more of an art setting. All of the objects are limited editions of 12 or less, and most are unique pieces." She adds that this year's fair is more experimental, not because it was planned that way, but thanks to the creativity of its exhibitors.

"People are creating their own worlds," Vaisberg says, highlighting stands that have incorporated drag, a piercing station and a table dinner.

The dinner and piercing station are right next to each other in the fair's special-projects section. The performance *Distant Family Dinner* took place last night (3 September), with visitors invited to eat at a table created with design elements by two dozen artists while tasting an 11-course meal by the New York-based chef Marissa Lippert.



The special group project Table Top (host of Distant Family Dinner) at Collectible New York 2025
Photo: © Simon Leung, courtesy Collectible

Right behind the large dinner table is a collaboration between Studio S II and Bond Hardware titled *Weaving Sensations*. The two Brooklyn-based studios have brought together a variety of objects made from an innovative and extremely strong netting design with an ambient soundtrack played on suspended speakers inspired by body modification as well as jewellery.

Visitors can sit in a net chair and listen to the music while getting a new piercing. Bond Hardware's Dana Hurwitz says she expects about ten to 20 people per day to get piercings. (A piercer working the stand thinks most will opt for piercing an ear, maybe a nose—probably not an eyebrow.)



The Studio S II x Bond Hardware stand at Collectible New York 2025
Photo: © Simon Leung, courtesy Collectible

On the other side of the elevator bank is the *Drag Queens' Boudoir*, hosting the Finnish queens Karjalan Piirakka and Sanelma Hassutpallot. Karjalan Piirakka is the drag persona of the furniture designer Henri Judin, and Sanelma Hassutpallot is that of his supportive husband. "Design is often boring and masculine," Judin says, "so I thought: *Why not bring together my two great passions of furniture design and drag?*"

Judin took his drag name from a traditional Finnish pastry that is suggestively elongated and folded. The savoury pastry appears in the form of wall sculptures at the stand, and as Karjalan Piirakka's earrings, whose entire outfit is neon yellow.

"You don't see neon yellow much in design," Judin says. "But it's so vibrant and has always fascinated me." The colour also appears in his furniture, which includes a large cabinet, a unique coffee table and a bench—all made of wood.

• Collectible, until 7 September, Water Street Projects WSA, 180 Maiden Lane, New York

Collectible Returns to New York with a
Visionary Take on Contemporary
Design

Back with greater ambition and sharper curation, the experimental Brussels-born fair is fast becoming a vital platform for the next generation of designers and makers



3000 Gold and Silver for the Year 2000
BART STREUMER

When *Collectible* debuted in New York last year, the fair filled a conspicuous void in the city's design landscape. At a time when design firms were struggling to find their footing after pandemic closures, its arrival was met with enthusiasm by a creative community eager for a physical event devoted solely to 21st-century collectible design. Now, during Armory Arts Week, the fair returns for its second New York edition with a bolder, more expansive vision. "Last year showed us there's a real appetite in New York for boundary-pushing design," says Gille Debever, who co-founded *Collectible* with Lar Vaisberg in Brussels to showcase vanguard European design talents. "This year's edition builds upon the momentum in a stunning new venue that matches the audacity of the work on show."

The fair returns to the WSA Building, but this time on the 28th floor, where panoramic, almost vertigo-inducing views of the Lower Manhattan skyline provide a momentous backdrop for what promises to be the fair's most ambitious Stateside presentation to date. "It's a stunning location, and I hope New Yorkers will be amazed by the setting," Vaisberg tells *Galerie*. "This year is quite experimental... we want people to hang out, sit, and engage deeply." And with more than 120 exhibitors hailing from 22 countries across six sharply distinct curatorial sections, being oneself in the sprawling constellation of objects is all but inevitable.



Collectible's founders, Lar Vaisberg and Gille Debever, in their Brussels studio

The most compelling draw is the sheer concentration of material exploration and expressive intent. The fair's structure may be defined by sections, but the real momentum arises from how individual presentations illuminate singular artistic visions—and how designers are tapping into ever inventive ways to push materials to extremes.

Nowhere is that clearer than in a standout booth by Belgium's *Utoper Gallery*, which pairs two talents with divergent takes on Brutalist South Korean designer Yoon Min-jae, whose shoring pieces pair oak wood and aluminum, and Dutch artist Linda Freya Taspolder, known for her contemplative practice under the name *Druivenvrijblijven*, whose brushed aluminum furnishings are invested with simplicity and rawness. Elsewhere, *Kanilla Casap*'s inebriated cast sculptures, grown inside molds shaped by bubble wrap, bring an uncanny softness to structure. *Josep Llo*'s brilliant Jewel Boxes, a series of Art Deco-inspired luminaires five years in the making, channels the optical precision of early 20th-century Fresnel lenses into prismatic, interlocking modules of pressed apal glass and cast brass, yielding crystalline geometries that refract light through stepped forms, shaped like mini-algebraic. Colombian designer *Marcela Carr*, meanwhile, offers hand-pigmented resin vessels that appear excavated from the earth.



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN

These moments of spectacle and surprise extend beyond traditional booths. *Studio S.H.* and *David Hertzberg* are presenting one of the fair's most unexpected interventions: a piercing parlor enveloped in an ambient soundscape composed by musician Kidi. Nearby, a group installation curated by artist Allan Wexler and Office of Tangible Space co-founder *Michael Yurandy* reimagines the domestic table as a site for speculative dining rituals, gathering more than 20 artists to contribute singular vessels and objects to a surreal, collectively designed tablescape. In one corner, a fiddler listening room that speaker parveyor *Balance Please*, fashioned from an unassigned booth, offers a clandestine retreat for those adventurous enough to venture inside.



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN

This year's Curated section, a hallmark of *Collectible*'s conceptual daring, takes its cue from architectural follies—structures intended as decoration, but whose extravagant appearance suggests ulterior purpose. Organized by design writer Hannah Martin and presented in a scenography by *Big Brother* founder Cat Snodgrass, the show invited independent studios to reveal in the impractical. "This line of thinking feels deeply connected to our contemporary times, where reality can seem completely flexible," Martin explains. The results, naturally, are strange, subjective, and oddly disarming. *Joseph Alstet* fashioned a miniature structure modeled after an Italian Renaissance balcony that hides a jewelry box within a salvaged Douglas fir chair by *Sam Kline*, is draped as an illusory ribbon carved from the same timber.



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN

Strategically positioned during Armory Arts Week, *Collectible* is providing a galvanizing anchor for 21st-century design within New York's burgeoning fall cultural calendar. (Take the wealth of collectible design exhibitions opening around the city this month as proof.) "Last year, we noticed people dying in from Chicago because there wasn't anything like [the fair]," Vaisberg recalls. While the Armory Show's newly debated Function section indeed touches on furniture, it leans more toward how artists engage with the facets of design.



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN

Collectible instead carves out space for a broader, more international ecosystem of designers, doers, and curators that deliberately eschews bold-faced brands and vintage. "It's a small market that we're playing with, but that's the reason why we created *Collectible*, to support that very precise market," Vaisberg explains. "It's important to nurture, support, and find new designers and galleries to keep things lively and support everybody in the ecosystem." To wit: even actor and comedien *Isiah Torres* is teasing pieces from his collaboration with Brooklyn furniture brand *Sabai*, imbuing works inspired by New York living with whitewashed surrealism.

At two years old, the fair's balancing presence within New York's tight-knit design community speaks to its influence—and how Debever and Vaisberg have captured lightning in a bottle. "Designers meet at *Collectible* and collaborate later. Visitors discover something unexpected. We keep it organic, but we want to support this community and create opportunity," Vaisberg says. "Last year, people told us, 'New York needed this,' so we're going to keep building."



Still Life: Play by Marcella Carr, 2024
MATERIALS: GLASS, METAL, RESIN

Collectible is on view at the WSA Building (180 Maiden Lane, New York) until September 7.



Design Digest: A Curated Glimpse into NYC's Collectible Design Week

3 Fairs and a curated list of events I am looking forward to this week.

Next up, Collectible Fair:

COLLECTIBLE is the international fair dedicated to contemporary collectible design, making its New York debut once again. Known in Brussels as *the* spot for discovering daring, one-of-a-kind design, COLLECTIBLE has built a reputation as the only fair exclusively focused on 21st-century collectible design. I am so excited to view all the international designers this year and emerging studios.

You can get your tickets [here](#) and location details are below.

Location: WSA , New York City

Dates: September 4 – 7, 2025

THE WEEKLY

Berghain As An Apartment, Suntanned Furniture, a Parisian Tiny House, and More

Beer Helmets and Brass Takeaway Cups: This Exhibition Turns Dining Rituals into Art



A delightfully bizarre exhibition debuted at Driveway gallery in the Rockaways a few weeks ago and is now on view at Collectible: Called Table Top, the show is curated by Allan Wexler and Michael Yarinsky of Office of Tangible Space, and it showcases works that invent new, sometimes strange rituals around our consumption of food. Among the items created for the show are a takeaway cup rendered in ornate cast brass by Suna Bonametti; Carson Terry’s spoon to facilitate a post-prandial smoke break, with a built-in cigarette holder; a multi-cup device by Ellen Pong that calls to mind a beer helmet and invokes the tradition of creating a soda fountain “suicide”; a Surrealist spaghetti tableau by Brecht Wright Gander and Georgia B. Smith; and a Tim Burton-esque piece with institutional vibes by Brendan Timmins where the stainless-steel bowl is a table, the utensils are your fellow diners, and you are the guest. Table Top was inspired by A New Futurist Cookbook – a project and publication conceived by Wexler and Yarinsky as a response to the 1932 Futurist Cookbook – for which the two designers are documenting experimental pop-up dinners around New York City. Table Top’s brief to designers was simple: to explore the culinary concerns of our time, including “fostering an awareness of food systems, finding new forms of interpersonal connection, and elevating the act of dining into an intellectual, spiritual, and narrative experience.”

Date Night Device by Brecht Wright Gander and Georgia B. Smith (left) and steel Vessel/Bowl by Brendan Timmins (right). Photos: Alec Kugler

DESIGN DISPATCH

USM and Zenith's limited-edition collaboration, Lucas Simões shows at Christie's L.A., and Collectible opens with a VIP dinner at The Manner

CULTURE CLUB



Design World Elite Turned Up to The Otter for Collectible New York's VIP Dinner

Collectible co-founder Liv Vaisberg welcomed a suite of design world elite to Soho's The Otter in celebration of the fair's second annual New York City edition. Guests—including Luar founder and creative director Raul Lopez, and Female Design Council executive director and founder Lora Appleton—arrived to an exuberant cocktail hour before settling into a delectable multi-course meal.

Conversations tumbled across tables as everyone laid out their plans for exploring the fair itself.

When was it? Sept. 2

Where was it? The Otter at The Manner, New York City

Who was there? Jackson Wiederhoeft, Dan Rosen, Beverly Nguyen, Eny Lee Parker, Romilly Newman, Athena Calderone, DeSe Escobar, Racquel Chevremont, Alexandra Cunningham Cameron, Campbell Lee, Lara Bogossian, and more.



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BY DAVID GRAVER
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September 04, 2025



02
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Collectible Design Fair Rolls Out Bold Visions of Fantasy, Function and the Future

From drag boudoirs to high-tech recliners, Collectible shows design's full spectrum in New York.

[illegible]

by William Van Meter • September 11, 2015 • [Share This Article](#)

It was a bustling VIP preview Wednesday night for the second New York outing of Collectible, the 21st Century Design fair. The Brussels-born event was the surprise addition to the circuit last year, and antipodean for its stateside return has been building.

This year's selection of *Cyberchill* runs through September 7 and is sponsored at no cost (more than 30,000 impressions) on the 50th floor of the newly renovated WSA Building at 160 Madison Ave., with six curved sections rotating the time. There are 23 arches spanning 22 months and seven curatorial sections.

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The layout felt more refined and cohesive than last year's, but I missed the bombast and stunts (giant gazebo! guppy chairs! or some of the big moments of the debut). Just this sophisticated effort seemed more about places you might actually cover and live with. (Despite opulent, fashion-inflected design and impressive scenography soundtracked out there, underscoring the surge of playfulness with market viability. Still, there were plenty of clever moments in juxtaposition.)



Lauren, 2004; Sherry, 2004; Sherry et al., 2004).

Personas in Practice

The Memphis-based artist and designer Lionel Jodet's selection was well-suited for the corporate industrial exposure Jodet specializes in using found, salvaged and recycled materials. "My work is about leftovers," he said. "I try to use everything I find. In my workshop there is a huge wall lined with loose and collect plastic, metal, and wood I find in the store and on the beach."

Sometimes he etchs touches of earth—for instance, a shadow made of a coarsened sand sheet has a more traditional skull shape pointed on its body. That has less to do with the gods than, among the stars, was an undulating beach fashioned from a noisy warm spring tide and the creepily beautiful Antares 11180 (07500 or \$9,200), which is made from resin-covered cardboard, steel chains, and a rabbit pelvis bone. A fine groove, it looks like it might be a dragon's leg.

"This is cardboard I used to protect the floor of my workshop," explains the 45-year-old artist from his workshop. "When I got too dirty I cut it into shapes and covered it with different media to create a collage effect. It's a unique piece because I used the shape of the cardboard and how it becomes translucent. My way of working is really organic. I try not to think too much about where I'm going to try to make myself fit in a way that's more poetic."



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The Finnish designer behind Studio Helsinki found a concept for his booth. Drag Queens' Doublet, that contains around his personal. Gernsland today he was fully best and precise but as he is full regal, said: "I am currently the designer-in-residence at the Finnish Cultural Institute in New York. He specializes in wooden furniture, but doesn't shy away from color, especially neon yellow. It was the use of choice for today's baggy color, and mids and glow-in-the-dark and pop to many design elements of his collection. This is a furniture designer, but I'm working drag for a few years now," said his son. "His kids could use neon for color and accessories from the drag artist-in-residence. So he wanted to coordinate how things."



For further information, please contact:

The architect's first idea for the house was a shelter against nature's forces and violence. There is one breeding house, indeed, including the two small Gothic chapels at Perleporten (see below) that is the weak point of his pioneering design for future architecture, "All Other Passages," with the reason being fatal: It's not appearing that there is any room for design, since it features a facade with its stylized work and many levels – but which actually is a real apartment with features in the form of a *chambre de bain* in the summer. The landing floor was once the annual house for the collector and according to the great materials, its arches "has intention" to represent the bridge leading into the island of *Marshallen* with the repetition of forms alluding to the repeating pattern of suspended cables you see when driving over.



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Illuminated Futures

If a cytoplasmic male isn't your thing, what about an exception-vibrating suitcase? The bagging brand *Musgrove* made a beautiful high-tech, steel suitcase. "Steel design should be soothing," said one of the founders, Peter Perlestein. "How can we take that further?" The younger waves headphones and a light gray male, reclines into the chair, and drifts into a higher state of transcendence. Through an app, they can choose from various cut-out journeys with soundscapes that range from minimal beats to guided meditations to more esoteric, bass and ambient. The complete system starts at \$3,600. We're more wellness adjacent," Perlestein said. "It's always interesting when we come into an organization—things are more visually variegated by phylogeny and aesthetics. And there's more something that at its core is very functional."



Table 1. Summary of the data used in the study.

A few months later, the future glowed in another form. Here, the Slovenian design studio founded by Goran Malbec and based in Ljubljana, unveiled its ULED lights in New York for the first time. The modular glass-and-brass fixtures hang from the ceiling like robotic tentacles, yet they can be sculpted into countless configurations. "There are so many ways to build the sculpture—you can keep it as a line or connect modules, no more complex forms," the designers explained.



Downloaded At: 11:53 11 September 2009

Illusion and Essence

The Austrian design duo **Laura Pöhlmann** and **Geisl Schöckel** collected last year with a chair made from pool noodles. It spawned an online collection of swimming-pool-based items dubbed *Lazy Pools*. They are now back with another: bunkers, or replacement stools that look like simple (and stable) stools. "It's important to start from imagination," Schöckel said of their luxury (and quite comfy) seating. "It reminds you of something, but it's not the thing itself. You try to make objects that take your mind on a slow, long trip into dreams."

Mary innocently was walking by without stopping, just thinking that the pair were affecting some rather heavily ironic friend-of-the-environment close-to-nature stance. "Everyone just thinks they're plain old friends," Bertie said and "We wanted them to look like friends that you've had forever—that's why the coffee was faded and old." Marlene accompanied that by a very old-fashioned and genuine "They're fun to look at," Schmuckie, but they're very hard to make."



LELAW 1 Booth at CASHFEST 2011. Courtesy of LELAW

The Bourgogne, France, gallery [LuLung](#) presented an ethereal, elemental display of earthy works, ranging from co-founder Madeleine Froment's Japanese paper chandelier that floated like a billowing, tubular abstract cloud to Claire Cosnefroy's glowing porcelain lamp that resembled both a sculptural bone column or an aspen tree trunk. Their booth exuded a zenlike calm.

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A standout work was *Pasu de Montagne II* by textile artist Auror Pelissou. At first glance, it might suggest an abstract topographic relief, but its richly textural surface tells a more intimate story: the wool coat of a single sheep, sheared, dyed with natural pigments, and laid across vintage linen. "It's the story of one sheep," said gallerist Mehdi Adraa, "but also, in a way, the story of the natural world around us."

For all of Collectible's modern bravado, the organic, nature-driven works stood out—and resonated most.



NEW YORK, NY – Ahead of its return to Manhattan this coming Fall, COLLECTIBLE Design Fair announced today a selection of exhibitor and programmatic highlights, offering visitors a glimpse of what's to come. Taking place September 4-7, 2025 at the newly renovated WSA Building at 100 Maiden Lane, the global fair will feature works from over 125 exhibitors across six curatorial sections (MAIN, BESPOKE, FASHION, NEW GARDE, CURATED, VIGNETTE), as well as dynamic programming that invites visitors to immerse themselves in the collectible design landscape.



"We're very excited to present COLLECTIBLE New York 2.0," said Eli Vaisberg, founder of the fair, along with partner Clotilde Debehaert. "This year's program builds upon the foundation we laid in 2024, elevating and expanding with an extremely high caliber of tightly curated talent."



"This year, we continue to expand COLLECTIBLE's footprint and convene some of the most exciting voices within the world of collectible design," added Debehaert. "Following the success of the inaugural New York edition, we feel encouraged to come back with an even more robust programming slate—this year, set against a stunning new backdrop on Maiden Lane."



Among the fair's MAIN Section exhibitors is Belgian gallery **Utopiastudio**, who will present a duo show uniting the distinct voices of South Korean designer **Yoon Shun** with Belgium's **Lindbergh Tintelidier**. The end result, a shared landscape that explores the tension between materiality and form, provides a fascinating look at two contrasting yet complementary practices. Also exhibiting is newly established Mexico City-based gallery **Jaco Manifesto**, which will present an ensemble of objects that celebrate ornamentation as a vital gesture, including sculptural works from designer Kiki Gott, as well as a new lighting collection from **Diecatt** that transforms the wall into a sensorial altar through the repositioning of three sacred Mesoamerican flowers. Other exhibitors include birds- and-woman Philadelphia-based "radical design collective" **QUOD HANG**, from the team behind **RONALDOUDO**, which will present new works from their roster of designers, including **Breccan**, Carl Dunkley, and Hamilton Holmes, as well as **cece, saho**, which will present *The Color of Copper*, a collection of hand-knotted rugs by Kwangho Lee which reintegrates the oxidation process. **Utopiastudio** will also be presenting an experimental collection of special works, a living manifesto where past and present collide and where space becomes a narrative in its own right. **RAMBY Avenue Road** will bring forward a selection of works that spotlight the heritage of Muroto glassmaking, translated into exciting contemporary aesthetics.



COLLECTIBLE's BESPOKE Section will serve as the international debut for a range of projects created on commission for the fair, including new lighting collections from **Yoonan Huang** and **Jesse Groom**, both of whom push material and craft into new and exciting territories. Colombian artist and designer **Marceta Cerezo** will present *Materia Collective*—a series of objects that explore memory, fluidity, and form through hand-pigmented resin, drawing inspiration from geology, ritual, and Cerezo's artistic heritage. New York-based architect and artist **Ramona Cargill** will debut very sculptural works created by her distinct "air-casting" method, in which meridian grows in molds shaped by bubble wrap, revealing the invisible infrastructures that quietly shape our world, rendering the traces of absence as texture and form. French studio **Heim Vilander** will present a collection of sculptural works that explores the tension between familiarity and discomfort, transforming everyday utilitarian forms into modes of nostalgia and quiet unease. Additionally, Honorary Committee member **Julio Torres** will be debuting select pieces from his collaboration with Brooklyn-based furniture brand **LABAL**, leaning into his distinct surrealist perspective with works that draw inspiration from New York City living.



In the fair's NEW GARDE Section, which spotlights galleries and collectors that have been operating for less than three years, visitors can anticipate innovative propositions from fresh talent. Among the exhibitors is **Concordia Studio**, a New York-based practice that will present *Invocatio*, a limited-edition furniture collection by Venezuelan designer Maria Laura Canedo revisiting foundational objects from her childhood home, created in the wake of her return after several years in diaspora. Other exhibitors include **Atelier Olla**, who will present a sculptural installation designed in collaboration with floral designer **Karla Park**; **ROOM_FLE**, with a staged dining scenario elevated and exaggerated by a curated selection of design objects; and **FLAWR**, presenting a collaboration between Ashley Lee and Louis Barret that explores transient natural elements and how they might be translated into a lasting form.



The FASHION Section will explore the intersection between design and fashion through investigations into materiality and process, furniture for retail environments, and interior architecture for runway presentations. Unique to COLLECTIBLE, the fashion-focused initiative cultivates cross-industry momentum and bespoke commissions, spotlighting exhibitors including **RODREY**, **Bees Collective**, **Butterfield**, **Laura Dominguez**, and **Justina Prostels**. With scenography by **Yoon Heon Vilander**, who split from their presentation with COLLECTIBLE at **Master & Shape Paris**, the booth will deconstruct the traditional retail space and blur boundaries between function and fiction, raising the question of how context shapes perception and reinforcing the ongoing dialogue between spatial design and fashion sensibility. Through their subversive use of a generic grey carpet, **Heim Vilander** will create a unified context for all presentations, allowing each object's form and intention to emerge with clarity.

In *Phase of Gully*, this year's CURATED Section led by Architectural Digest Senior Design Editor **Hannah Martin**, will present singular items from select studios inspired by the architectural "folly"—an ornamental structure built for pleasure rather than purpose—inviting designers to explore themes of whimsy, fantasy, and the beautifully impractical. Featured exhibitors include **Against the Studio**, **Austin Cope**, **Gabriel Galán-Amador**, **Hartwig Laumann**, **Sarah Klotz**, **Basilio to Mark**, **Arakawa Cerrato**, **TOSCOLWITZ EVELA**, **Basilio to Mark**, and more, bringing these exhibitors and narratives together in New York-based sculptor and scenographer, **Carl Sneadgrass**, whose practice explores the intersection of space, narrative, and material, approaching the physical environment itself as sculpture and transforming it into experiential landscapes.

Presented in collaboration with **Farrow & Ball** and curated by interior designer **Michael Hill**, the new VIGNETTE Section invites designers to create a "mise-en-scène" that gives visitors an immersive look into their distinct creative world, whether that be stage compelling conversations between contemporary and vintage works or showcasing their own pieces. Confirmed participants include **Hill**, **Drew McGuire**, who will present a limited edition of his McQueen lounge chair anchored by a solid walnut frame; and **Crisa Argüelles** **Rogers**, whose booth will center around the theme of Artistic Habitats. **Emily Thurman**, founder of the eponymous studio, will also participate in the VIGNETTE.

In addition to the exhibitor presentations, COLLECTIBLE will be programming a number of special projects, including **Table Top**, a group exhibition curated by **Michael Yarnicky** and **Allan Weeder** aiming to challenge and expand conventional notions of eating, food presentations, and the rituals that surround dining. The exhibition will feature over twenty artists invited to propose objects that could redefine our interaction with food and the table, with the resulting objects displayed upon a conceptual dining table designed by **Weeder**. **Table Top** is part of **A New Futurist Cookbook**, a larger project by **Yarnicky** and **Weeder**, which seeks to respond to the 1932 *Futurist Cookbook* by **F.T. Marinetti**.

Studio S and **Bond Hardbarrow** will unite to unveil a piercing and sound-immersive booth that melds industrial elegance with rustic wilderness. The installation explores the thresholds between body, space, and sonic vibration, with **Bond Hardware** bringing its sculptural jewelry, new outdoor furniture featuring their signature hardware, and a series of live piercings, and **Studio S**.

In redesigning their *Silence Please* speakers to fuse sonic technology with sensuality, the piercing experience will be anchored by an ambient soundscape composed by musician **Kidd**, weaving sensation and sound into a fully immersive, multisensory encounter.

PROGRAM HIGHLIGHTS

This year, the fair's Advisory Board and Honorary Committee comprises a wide range of talent from across creative industries, all lending their distinct perspective and expertise, adding passion and color to this year's edition. The Honorary Committee includes **Alexandra Cunningham Cameron** (Curator of Contemporary Design, Cooper Hewitt), **Gabrielle Kharif** (Creative Director/Founder, Palau Heights), **Radi Lopez** (Fashion Designer/Founder, L'UAT), **Julio Torres** (Actor, Writer, Designer), and **Jackson Wiederholm** (Fashion Designer/Founder, Wiederholm). Advisory Board members include **Lara Appleton** (Founder of Female Design Council & Kinder MODERNO), **Bettina Hong** (Executive Chairman of Platform), **Gabriel Perera** (Executive & Founding Artist, Director, Pioneer Works), **Mwambi Njiru** (Interior Designer), **Nacy Nader** (Curator), and **Sonia May Tannadon** (Independent Curator and Consultant).

Panel discussions will unfold in the building's lobby, with an immersive display produced by **Rarity**. Across the fair's four days, panelists will explore a range of topics, from the ever-evolving design media landscape, to the role of design and placemaking in hospitality, as well as what makes bedroom-worthy design. Featured panelists include: **Troyan Chase Parlat** (Doors of My Dreams), **Dan Rosen** (Middlebrow Podcast), **Felix Baumrichter** (PIN-UP), as well as Honorary Committee members **Alexandra Cunningham Cameron** and **Gabrielle Kharif**. Additional Masterclasses will be offered by a select number of industry leaders. An on-site magazine and book kiosk run by Rotterdam-based **Wide Books** in collaboration with **CULTURED Magazine** will feature a selection of books, leading publications, and curated furniture from **ADORNED**.

Confirmed panel topics include:

- Community Building in Design (*Palau Heights Magazine*)
- COLLECTIBLE IN CONTEXT: Crafting the Conversation Between Collectible and Interior Design with VIGNETTE
- Design Media New Guards
- Designing Legacy: The New Horizons
- Tangle Space: The Futurist Cookbook
- Transdisciplinary Aesthetics (*CULTURED Magazine*)

This year will also feature programming for **CLUB COLLECTIBLE**, the fair's trade-focused membership program for designers, including private tours of select retailers that center collectible design in their spaces, as well as programmatic masterclasses.

The 2025 New York edition will also feature the inaugural prize from **Cadogan Tate**, a leading name in fine art and design logistics and the official shipping partner of the fair, who will award

the top exhibitors in the FASHION and CURATED sections with a complimentary exhibition space for 2026.

Poufs Made of Pizza Boxes Weren't the Strangest Things We Saw at Collectible NYC

Seriously witchy chairs, office-ready aluminum furniture that would pair with a cigarette, and a lamp inspired by Fellini rounded out the surreal experience.



In 2024, design fair Collectible made its *stateside debut*, bringing together a wide variety of designers, galleries, and collectives to show off some of their finest and most interesting work. Unlike the many other design fairs that pop up in New York, Collectible focuses on collectible design, of the sort that most normies like myself (and maybe you) could only dream of owning, but do love to look at. For the second iteration of the fair—which originated in Brussels in 2017—various creators and designers gathered once more in the WSA building in New York's Financial District.



The coolest office building in all of New York. (Probably.)
Photo: Rebecca Smejme

Spread out over one very large floor with a stunning view of the city from every window, Collectible gathered an eccentric assortment of talent from around the world, showcasing some of their strangest, interesting, and most beautiful works. This year, the show included a section curated by *Architectural Digest* senior design editor Hannah Martin, centered around the *idea of the fairy*—a decorative structure plopped in a garden or backyard that's there mostly for a good time—and it was one of the highlights of the show.

Accompanied by photographer Rebecca Smejme, I poked around the fair on the hunt for whimsy and a strong point of view, both of which were abundant in the work I saw.

Sahar x Julie Torres



Of all the 2024 furniture companies out there, Sahar is perhaps the only one I've considered for my own home, thanks both to their commitment to sustainability and the design of the product itself. This little display is part of a collaboration with writer, curator, and artist Julie Torres, and it's hanging a lot of fun.



Alexandra Polner



From afar, Alexandra Polner's creations have an otherworldly effect, as if they were made from, say, rock accented from the surface of the moon. The material Polner actually works with the most is sort of otherworldly—aluminum, a lightweight painting material that cannot be recycled and is difficult to get rid of.



The artist's home is also made of industrial clay and gold leaf, and the overall effect is that of a melting Picasso adjacent mirror, rippled from the walls of a little-used room in Brooklyn.

Photo: Rebecca Smejme

Edoardo Cossani and Kamilla Czerni



The designers Edoardo Cossani and Kamilla Czerni design a bench and then place it in a similar visual language.

Photo: Rebecca Smejme



These simple monochrome objects of stone and blown glass from Rome, Italy, New York, housed at the David of Cossani are the essence of spirit, a practice where old architectural or decorative elements are incorporated into new builds. Cossani uses a variety of materials, often incorporating glass, to create these objects, which are structurally combined with a metal rod, so that each glass element comes securely into the stone base.

Photo: Rebecca Smejme



Myriad—instantly, the building blocks that make modernism is a remarkably versatile and entirely sustainable material that's perfect for the design world in our time. Perhaps Cossani uses the material's lighting effect in his design, as seen above in the design world in our time. Perhaps Cossani uses the material's lighting effect in his design, as seen above in the design world in our time. Perhaps Cossani uses the material's lighting effect in his design, as seen above in the design world in our time.

Photo: Rebecca Smejme

Hewelyn Chopin



Myriad seems to be the most elusive, capturing the fingerprint piece of Chopin's and French designer Hewelyn Chopin's interpretation caught my eye.

Photo: Rebecca Smejme



Her collection, *Allegory of the Elements*, consists of just four items, but they are platters in their own right. I was particularly taken by the bench, which boasts the same European piece of jewelry, a custom-made chair that's made into the form of the bench and designed down on either side, for a dash of elegance.

Photo: Rebecca Smejme

Caleb Engstrom



In a world where many objects take themselves a little too seriously, Caleb Engstrom's work is a refreshing bit of fun, a light-hearted version of something you might see in the common area of a college dorm.

Photo: Rebecca Smejme



The most fun item here is made of exactly what it looks like—pizza boxes salvaged from the streets of New York, with a modernized, upturned yellow on top. (The oranges are there for a bit of fun.)

Photo: Rebecca Smejme

Henri Judin



More design items and the fair should have a design section, even though that's not what I initially came to the fair for. Designer Henri Judin's work.

Photo: Rebecca Smejme



The Barber collection, seen in wood and vibrant highlighter colors on the left, is precisely the kind of piece that, in my mind, anchors any space you visit it in.

Photo: Rebecca Serrano



Ignacio told me that the shape of the piece was inspired by Barber's personal favorite building in Mexico: that is said to be the Basilica.

Photo: Rebecca Serrano

Interval



The booth for Interval, a design collective, featured work by Wirtz's Tere, Blumstein's Benoit, Alan Ryan, and Arthur Salas, all rendered in lush shades of cream and aluminum, and seemingly designed for a sophisticated office space where it is acceptable to smoke cigarette cigars.

Photo: Rebecca Serrano



Ryan, who is responsible for the design and design scenes on the wall, said that all of the furniture was made in the Dominican Republic, hand-carved and played without the use of machines.

Photo: Rebecca Serrano

Tulane Factory



The booth for gallery Tulane Factory was designed in a blue, red, and yellow color palette and featured some of the island's most famous.

Photo: Rebecca Serrano



As well as the vibrant and playful lobby table by Benoit Fabian, it's made of hand-carved and hand-painted wood and features a colorful, abstract design by Benoit Fabian.

Photo: Rebecca Serrano



Over at Dwell Haus, my left for the white and elegant white was thoroughly scratched. The Philadelphia-based collective assembled a collection of abstract and provocative pieces, but the two that stood out to me the most were two interpretations of a chair that could not be more different. Ryan Michael Gaudy's White chair is the latest addition of a chair—a chair structure draped with a sheet of hot plastic, pressed and warped by hand.

Photo: Rebecca Serrano



On the other end of the aesthetic spectrum sits Baltimore-based design collective Reins. Their Gaudy chair is part of their White's Chair series, made of dark wood, white and black steel. It's a seat for a high-end gift-giver.

Photo: Rebecca Serrano



Reins' Marlowe's sculpture is a white, curved wall with a vertical slot or opening. It's a perfect complement to Dwell's minimalist aesthetic, which designs pieces around the wall.

Photo: Rebecca Serrano



Created to explore what's possible over the course of the fair between underneath and hanging from the ceiling by hooks used for beds, the sculpture is a white, curved wall with a vertical slot or opening.

Photo: Rebecca Serrano



Nothing delights me more than furniture made of stuff that wasn't meant to be furniture—and technically, this little structure by Touch With Eyes isn't quite furniture per se, but it does have potential! Constructed of stainless steel hoops, candles, engraved stones, drawers, and more, it resembles an Ikea or Westland-style centerpiece for the Red Hatter's. Finally, as part of a collection, your little kids will love it.

Photo: Rebecca Serrano

Tara McCauley



Interior designer Tara McCauley's Glamour—also designed alongside my eye—presents a very unusual form of objects in the fully-featured of the fair, as it is a piece of furniture that is a piece of art.

Photo: Rebecca Serrano



The lamp was inspired by Ingmar's original, but with a Hollywood Regency twist. McCauley had the vintage lamp reworked and incorporated elements of the chair into the piece. Built from the past, it's a piece of the future—literally, that's what she says.

Photo: Rebecca Serrano



The jewelry that displays from the edge is made of Sterling Silver. McCauley said that her original idea of creating jewelry to wear would be open to her. The result is a beautiful form that balances beauty in the world—the answer to McCauley's question, "What if fashion were a jewelry?"

Poufs Made of Pizza Boxes Weren't the Strangest Things We Saw at Collectible NYC

Seriously witchy chairs, office-ready aluminum furniture that would pair with a cigarette, and a lamp inspired by Fellini rounded out the surreal experience.



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The current office building in all of New York. (Probably.)
Photo: Rebecca Sincere

Spread out over one very large floor with a stunning view of the city from every window, Collectible gathered an eccentric assortment of talent from around the world, showcasing some of their strangest, interesting, and most beautiful works. This year, the show included a section curated by *Architectural Digest* senior design editor Hannah Martin, centered around the *idea of the folly*—a decorative structure plopped in a garden or backyard that's there mostly for a good time—and it was one of the highlights of the show.

Accompanied by photographer Rebecca Sincere, I poked around the fair on the hunt for whimsy and a strong point of view, both of which were abundant in the work I saw.

Sahar & Julio Torres



All of the NYC furniture companies sat there. Sahar is perhaps the only one that considered for my own home. Thanks both to their commitment to sustainability and the design of the product itself. This little segment is part of a collaboration with artist Jordan, and artist Julio Torres, and it's certainly a lot of fun.



Aleksandra Pollner



Each also, Aleksandra Pollner's creativity has an otherworldly effect, as if they were made from clay, such as emerged from the surface of the moon. The material Pollner actually works with the most is sort of semi-rigidly-liquid, a substance packing material that cannot be recycled and is difficult to get rid of.
Photo: Rebecca Sincere



The room's frame is also made of industrial clay and gold leaf, and the overall effect is that of a melting, Russian adjacent home, ripped from the walls of a little used room in the walls.
Photo: Rebecca Sincere

Edoardo Cazzani and Kamilla Czegl



The designers Edoardo Cazzani and Kamilla Czegl played a lovely and their pieces share a similar visual language.
Photo: Rebecca Sincere



These simple monochromatic of stone and blown glass from Roman, New York-based artist Edward Cazzani are the result of a series of experiments where the artist found in decorative elements are incorporated into new forms. Cazzani uses a variety of blown glass elements in his glass vessels to create these pieces, which are also made with a metal rod, so that each glass element is secured to the floor above.



Llewellyn Chapin



Reynolds wants to be the only one to see, highlighting the program's piece of stone—and French designer Llewellyn Chapin's design is a sight to see.
Photo: Rebecca Sincere



The collection, *Reynolds*, consists of just four items, but they are all in their own right. Two particularly taken by the artist, which consists of a bench, a custom-made chest that's built into the front of the bench and changes from an other side, for a look of elegance.
Photo: Rebecca Sincere

Caleb Engstrom



In a world where many objects have their own history, Caleb Engstrom's work is a refreshing bit of fun, a lighter version of something you might see in the common area of a college dorm.
Photo: Rebecca Sincere



The most pictured item is made of exactly what it looks like—pizza boxes stacked from the streets of New York, with a weathered, upturned yellow on top. (The oranges are there for a bit of fun.)
Photo: Rebecca Sincere

Henri Judin



More about the fair and the fair itself: Here is a short video overview—though that's not what it's all about. (The fair is for fun.)



The Duran collection, seen in metal and silver, highlights pieces on the left, in particular the kind of piece that, in my mind, defines any space around it.

Photo: Rebecca Serrano



Just like me that the shape of the piece was inspired by Duran, a famous Israeli building in Israel that is not to be demolished.

Photo: Rebecca Serrano

Interval



The South for Interval, a design collective. Natural work by Monica Garcia, Mauricio Ramirez-Warfield, Alon Regan, and Wilbur Kelly, all combined in a single space of metal and aluminum, and seemingly designed for a minimalist office space where it is available to create together.

Photo: Rebecca Serrano



Regan, who is responsible for the dining and largest space on the wall, said that all of the furniture was made in the Dominican Republic. Hand carved and shaped without the use of machines.

Photo: Rebecca Serrano

Tulane Factory



The South for Tulane Factory was designed in a shop, rich, hand-painted and featured some of the most design work.

Photo: Rebecca Serrano



...as well as the unique and powerful lobby coffee table by Ben Furrer. It's made of hand-woven and hand-painted powder-coated aluminum and has a commanding presence despite its low profile.

Photo: Rebecca Serrano

Dodd Haus



Over at Dodd Haus, the fun for the surreal and edginess which was thoroughly executed. The Philadelphia-based collective assembled a collection of unusual and provocative pieces, but the one that stood out to me the most was the most interesting of a chair that could not be more different. Ben Michael (Dodd Haus's Mike) says in the hand-painted of a chair—a stool of furniture shaped with a piece of hot plastic, painted and arranged by hand.

Photo: Rebecca Serrano



On the other end of the aesthetic spectrum is the Baltimore-based design collective Regan. Their Clarity piece is part of their 1980's Chair series, made of dark wood, splat and hand skin. It's a seat fit for a high-end golf course.

Photo: Rebecca Serrano

Studio SH x Bond Hardware



Bond Hardware's sculptural jewelry has a lot of design around it and is the perfect complement for Studio SH's experimental jewelry, which designed previously over the South.

Photo: Rebecca Serrano



Clarity in jewelry that's stitched over the contours of the hardware underneath and hung from the ceiling by flexible cord for body suspension, the speakers in fully locked and left alone.

Photo: Rebecca Serrano

Touch With Eyes



Nothing brings me more than furniture made of stuff that wasn't meant to be furniture—and technically, this little structure by Touch With Eyes isn't quite furniture per se, but it does have potential. Constructed of stainless steel, copper, various, expensive, vintage, vintage, and bags. It resembles an altar or a wooden-hand-appeal centerpiece for the Mad Hatter's friends, or just a table to show your little tiny world.

Photo: Rebecca Serrano

Tara McCauley



Interior designer Tara McCauley's classic all-weather lamp caught my eye across a very crowded field of objects in the Poly section of the fair, in part because of how different it was.

Photo: Rebecca Serrano



The lamp was inspired by Regan's all-weather, but with a Hollywood Regency twist. McCauley had the vintage lamp reworked and incorporated elements of the shell into the piece itself, from the pale stripes on the shade to the floral ornaments that adorn the base.

Photo: Rebecca Serrano



The parody that dangles from the edge is made of Shiny Shiny McCauley said that her original idea of creating parody in her work was just too heavy. The result is a delightful how-to-duplicate parody in the room—the answer to McCauley's question, "What if I had more a lamp?"

THE APPROVAL MATRIX

Oh, Mary! Jenna Maroney’s Going to Be Upset

Printed Matter’s NY Art Book Fair, the **Super Bowl of zines**, returns to MoMA PS1.

**HIGHBROW**

Flora Yukhnovich’s **“Four Seasons”** at the Frick.

Fire Island summer 2026 secured thanks to \$1.7 billion **beach restoration**.

Chloe Wise’s show at Almine Rech is likened to a blend of **Spielberg, Caravaggio, and the Scooby-Doo cinematic universe**.

The Proenza boys pick **crochet queen** Rachel Scott as their successor.

**BRILLIANT**

Scientists may have found a way to **save the honeybees**.

Julio Torres, **furniture designer**, debuts at Collectible.

Jane Krakowski surpasses Jenna Maroney’s wildest dreams as **the latest lead** of *Oh, Mary!*

Paris **Fashion Week on the Lido?** Designers tease fall debuts at the Venice Film Festival.

Photo: Getty Images (Scott, Goth, fire island, honeybee); Charles Roussel/Courtesy of the artist and Almine Rech (Wise); ohmaryplay/Instagram; printedmatter_artbookfairs/Instagram; Courtesy Sabai (Torres); Joseph Coscia Jr. (Four Seasons); Courtesy the publisher (Does This Make Me Funny?)

Out of office: the Wallpaper* editors' picks of the week

AN ESTEEMED ART FAIR



(Image credit: Courtesy Hannah Martin)

Anna Fixsen, US Editor

There's a lot to see at the Armory Show (taking place in [New York](#) now through 7 September) – so much so that the annual art fair has inspired its own [bingo card](#). Venture outside the halls of the Javits Center and you'll discover enough gallery shows, satellite fairs and cultural openings to keep you busy well until next year's edition. As far as contemporary design is concerned, however, [Collectible](#) is always a highlight. A favourite display – part of the fair's Curated section – was dreamed up by my former colleague, Hannah Martin, senior design editor at *Architectural Digest*. Her selection of work both surprised and delighted in its thought-provoking riffs on history and domesticity.

I was especially drawn to Annie Coggan's bright blue chair, based on unrealised Chippendale-inspired designs from 1766, and Miles Gracy's hand-carved Conch Couch which was inspired by over-the-top Rococo shell forms. Other items came with a distinct message, like a sleek stainless steel room divider by Georgia-based Around the Studio that was inspired by police riot shields used to counter protests in Tbilisi last year. There were also moments of levity, like Cat Snodgrass's scenography, which featured trompe-l'œil desserts, plates and other household objects, and Jisu Han Jung's chair with feet made from lightbulbs, part of a body of work he calls 'useful useless objects'. In all, Martin's presentation felt like a breath of fresh air in a week that can feel filled with so much naval-gazing. ✱

COLLECTIBLE

NOBODY’S HOME

9/7/2025

NOBODY’S HOME | SYDNEY GORE

Ring the bell for Kiki Goti

The Greek architect, designer, and educator keeps blowing my mind



"I always knew I wanted to be doing my own stuff," says Kiki Goti. Photographed by Matthew Gordon

Watch This Space is a franchise spotlighting design stars on the rise that are in my orbit

Out of all the places to be introduced to a designer's work, I never expected a bathroom to be my origin story for [Kiki Goti](#). Before your mind starts wandering to the gutter, I'm talking about the funky mirror and lighting fixtures seen in many a mirror pic at [Ergo](#). Obviously, I couldn't resist the urge either and tagged her when I posted my own money shot on IG Stories. To my surprise, Kiki replied that we should get a drink there sometime. We played phone tag for months, only for our paths to finally cross in Milan during Salone del Mobile and Milan Design Week in 2024. I'll admit that I was a bit starstruck, but when I approached her at the top of the steps she was so friendly—it was like we had known each other for years!

Five months later, we ran into each other again at [Collectible](#) and I practically hovered at her booth because I was so overwhelmed at the fair. Earlier this year, Kiki presented a hand-blown glass vase collection in the installation "[A Human Touch](#)," a collaboration with Office of Tangible Space for Alcova Milano. Inspired by the Graces of Greek mythology (goddesses of beauty and creativity), the series serves as an ode to femininity, honoring its complexity, grace, and resilience. The vases were all made in Venice using traditional Murano glassmaking techniques; while Kiki was conceptualizing the work, she envisioned female figures adorned with jewelry.

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"A Human Touch," 2023 at Alcova Milano, Villa Borromeo, photographed by Matthew Gordon

Kiki and her partner, Vincent Staropolia, are also the co-founders of [The House Special Studio](#). During the madness that was NYCxDESIGN, they curated a group exhibition show with NJ Roseti and Caleb Ferris called "[Forced Perspective](#)." Fast-forward to this weekend at the new WSA building on 180 Maiden Lane for Collectible where Kiki has returned to present "Bells & Whistles," a new furniture collection that she designed with [Toro Manifesto](#) in Mexico City. All of the pieces are made in Mexico out of walnut, lacquer wood and cast aluminum.

Unsurprisingly, I'm eyeing the lighting (especially the [table lamp](#) with drawers), but there are unspeakable things I'd be willing to do for the armchair with its secret compartments... This collection celebrates "the art of embellishment" while also paying homage to a centuries-old craft. After attending the press preview for the fair, I felt like I was in back-to-school mode, but Kiki is actually going through that as a professor at [Pratt Institute](#) and [Parsons School of Design](#). (She previously taught at the University of Pennsylvania and Carnegie Mellon.) At the moment, Kiki has a collection in the works for the end of the fall. In the meantime, you can learn more about what sparks her creativity in the interview below.



Toro Manifesto's booth at Collectible Fair in NYC, photographed by Jonathan Hahlin

Can you recall your earliest memory of design?

Kiki Goti: Well, I have an architectural background so the first time would have been in school. It was really tough because I didn't have any exposure, not even to the arts, when I was a kid. My parents were working class like the people in my hometown in Greece, so I really was not at all engaged with this kind of stuff... The first time that I did more design things was much later like the beginning of COVID when I was at some... I was in Pittsburgh at that time by myself. I moved there because I was teaching at Carnegie Mellon, and you couldn't meet anyone. It was horrible. I don't know why I had to move there. So I moved in, I was alone at home, and then I had this foam that you put around the AC units in the windows and I was like "I need to do something with my hands to be a little less depressed." I started cutting it and painting it, and the first mirror that I made was because of that.

My mind always goes back to Frog... Obviously, I'm looking for design moments in unexpected places, those are the random things that I notice. I love that I discovered your work through a bathroom, it's cool that people can have those kinds of interactions.

KG: It's also rare to have some pieces like that in a public setting so it's interesting to see how people interact. So many people send screenshots of people taking a selfie with their friends in that mirror or Tinder profile. It's so funny, I never would have imagined that. Also, when we were doing this project, no one expected all of this success of Frog and how popular it was going to be.



As an educator, what are your thoughts on the future of design and the next generation of designers?

KG: I think the students are more free, they understand their individual skills and point of view better than we did. When I was a student, I remember looking up to the professors or star architects and doing what they're doing. Now they have more individual voices and they'll tell you "I appreciate what you're saying, but I just don't think that's me or my approach." That's 100% valid, there's no right or wrong. If this is the approach you want to have as long as you can frame it properly and then your work speaks to what you're saying it's more than enough. Also, the students that I teach are either in their last year of college or grad students so they know what they want. It might be the system here that is different because it's an expensive process and maybe they're already more grounded and know what they want to get out of it—they know who they are and they know why they're there. So I've noticed that a lot.

I'm trying to push them to be a little more radical. I think that's what takes a little bit of time to understand, that through design you can actually reflect on the whole sociopolitical climate and have a very unique spin on that. It's really tough because you might have very good [technical] designers, but they just haven't started thinking about it in this way. You might have designers that do really well in conceptual thinking, but they lack understanding in how they can materialize that so it's somewhere in this in-between.

I'm always saying that design is inherently political and when people really start to dig deeper they'll see what's really going on.

KG: I think it's super important, especially under this current climate. We have to respond, you cannot just ignore it. If you think about what's happening today in the response of design, there's not that much. It's a little bit like business as usual now... In Milan [for Salone del Mobile and Milan Design Week] beautiful things were shown, but I did feel a little bit like it was missing that take about what is happening in Europe and the States right now. There was not any commentary on that at all, so that I did find a little strange. But I know the projects that are being prepared for Milan take time and you're not going to change your concept last minute. You don't want to have a superficial response...

It felt really vibrant, a lot of things are happening at the intersection of fashion and design. It's something to think about. It's healthy to see it as they're opening the doors for us to come in, and if there's actual collaboration that's great. I would love at some point to explore that too. I think my work, because it has to do with jewelry adorning things, would make sense so it would be great to have a discussion with someone doing this.



Grace (2023) photographed by Wren Morris Oliver

I really love the Greek mythology associated with the [Graces](#) series.

KG: From the beginning, the idea was that these figures would be like female bodies. I went to Venice and I was trying to see little statues in buildings and female figures that were wearing jewelry to get the ideas going. I had some sketches, not even digital drawings, and wanted to make something that had to do with the Graces and the muses. When I looked at them together photographed I was like "These are my three Graces," and then I was like, "Oh, this really looks like my mom and my grandma!" When they asked me to name them for the catalog, I was like "That's it, there's no question."

Because of my academic environment, there is usually a lot of words around a collection and what it means and what it comes from, but this one is the simplest of all. I think when simple stories are genuine, they are understood and accepted easier because people can see it. It's as simple as that without being super literal. I like when something is figurative, it looks a little bit like a character; it has a little bit of silhouette, but it's still a funky approach of that.

What are some of your favorite aspects of your Greek heritage and culture?

KG: The strong women. Women ran the family. There are these videos on TikTok and Instagram of the Greek grandmas yelling at everyone, but with so much love. There is so much yelling, it's so intense... That is for me the definition of love. It's really intense and we live with that and it can be exhausting. It's a different level of being confident when you feel completely accepted, it doesn't mean they're never going to yell at you or point out all the things that you're doing wrong. They still love you unconditionally no matter what you're doing and they're still so proud, they're looking up to you and all of those things. It gives you this confidence to go out and do what you want to do.

If I want to make something that's a personal collection that has to do with me, it comes out of these little empowering memories that I have of what makes me—this kind of empowerment of acceptance in being who you are. Even if you're doing things wrong, they're there to catch you—that's what it is. They might disagree, it might not be their thing, but they're there. I think that's what helped me come to New York by myself to do the things that maybe for my family doesn't make any sense, they can barely understand what it is, but they're so proud. My mom was like, "How can I come to see my statue?"

Families in Greece are notoriously intense, and it's all true, but it's who we are. I think it's great. For me, it's a little tricky because they make the men a little too "mama's boy," but the women come out really, really strong. I'm from this part of Greece that is very Eastern, it's very close to Turkey and the Balkan areas, so especially over there I think they're extra intense. They're also notoriously extravagant... They take care of themselves very well. The women from my hometown—it's like a thing in Greece that they talk about—they do the full thing like if you go out for a coffee with your friends downstairs, it doesn't matter your hair is done. It's all happening. I love it.



The "Bells & Whistles" collection at Toro Manifesto, photographed by Alexander Ramirez Chavez

Can you tell me about your latest collaboration, [Bells & Whistles](#), on view now at Collectible?

KG: My idea was to continue the theme of my work, so it has to do again with the ornament, but this time I wanted to try cast aluminum. [Toro Manifesto](#) worked externally with someone in Mexico that is specialized in cast aluminum because it's a very specific process. Since we're doing cast aluminum, I was thinking about which traditional techniques were used for that and bell making was one of the first ones. As I was researching the history of bell making and the artisans that were doing that starting from Europe, I developed this bell looking shape that is a little more organic. And then the idea of "Bells & Whistles" is an expression that came in my mind, I was like "OK, that makes sense because it is about the excess. It is about the ornament and the functionality of that." It is a collection that without those excessive elements, it would have been nothing. So that's how it started and then the knobs were whistle inspired.

I love the way that your mind works when you come up with these themes.

KG: Sometimes one thing leads to the next and such. I think my work revolves around the ornament, the feminine, and the decorative arts. This is always an inspiration, and this is in the books that I'm reading, so it's always somewhere there in my mind anyways. But the material every time is what comes and makes the collection different—when it was the vases it was the Murano techniques and the fragility of that—so this took another path. Now it's the cast aluminum and bell making and the whole story around that. They used to ornament the bells and the whole handmade process of adding motifs that were nature related or writing things that have to do with religion and all those things... The scale of it was massive with these huge bells in huge spaces. The amount of people that were needed in order to make one bell and how long it would take, it's fascinating.



Bells & Whistles Table Lamp (2023) photographed by Alexander Ramirez Chavez

This theme reminded me of how I was walking down the street past these construction workers who were taking down scaffolding yesterday and for first time ever somebody whistled at me. I thought it only happened in movies, I couldn't believe it was happening to me in real life... It made me think of that and the experience of being a woman!

KG: That's an interesting point, the whistling. Oh my god, come back to Greece, it's like from a different era! I mean, it's the same. People still whistle... All the references that I have are all from the Met because I was trying to see different aesthetic approaches depending on the cultural background, it's interesting to see the evolution. The sound too, which was something that I didn't explore, like whistling is very, very interesting.

Thinking about the year ahead, is there anything that you're working toward?

KG: I would like to produce some larger pieces in the next year, and I would like to keep working on the same ideas and narratives with a larger body of work... So that's what I'm trying to do and these are the discussions that I'm having right now. I hope that next year I'm going to have more work from personal collections and a few collaborations with brands that are different little things happening in parallel. I used to have smaller things that I was doing like little coasters and candle holders, but it's hard to do it as an [individual] person because then you have to be doing marketing and sales. But if you do that in collaboration with the brands they can help you with that, they have the whole setup both logistically for sales and for exposure to put it out there. In order for a product to reach the masses you have to do the work to have it reach the masses, and they can bring the price point so much lower with mass production. So that's the only way I can think of actually being able to achieve that. It's possible.



Bells & Whistles Armchair (2023) photographed by Alexander Ramirez Chavez

386: A second NY design week

Collectible design fair, squidgy delights, and a preview of the new Flynn McGarry spot.

Magasin’s pop-up Fashion Week newsletter-within-a-newsletter, where we go on the ground to suss out hot shopping gossip from scenes of interest: *Collectible, Duet, and the rest of New York’s newest design week.*

Weather report

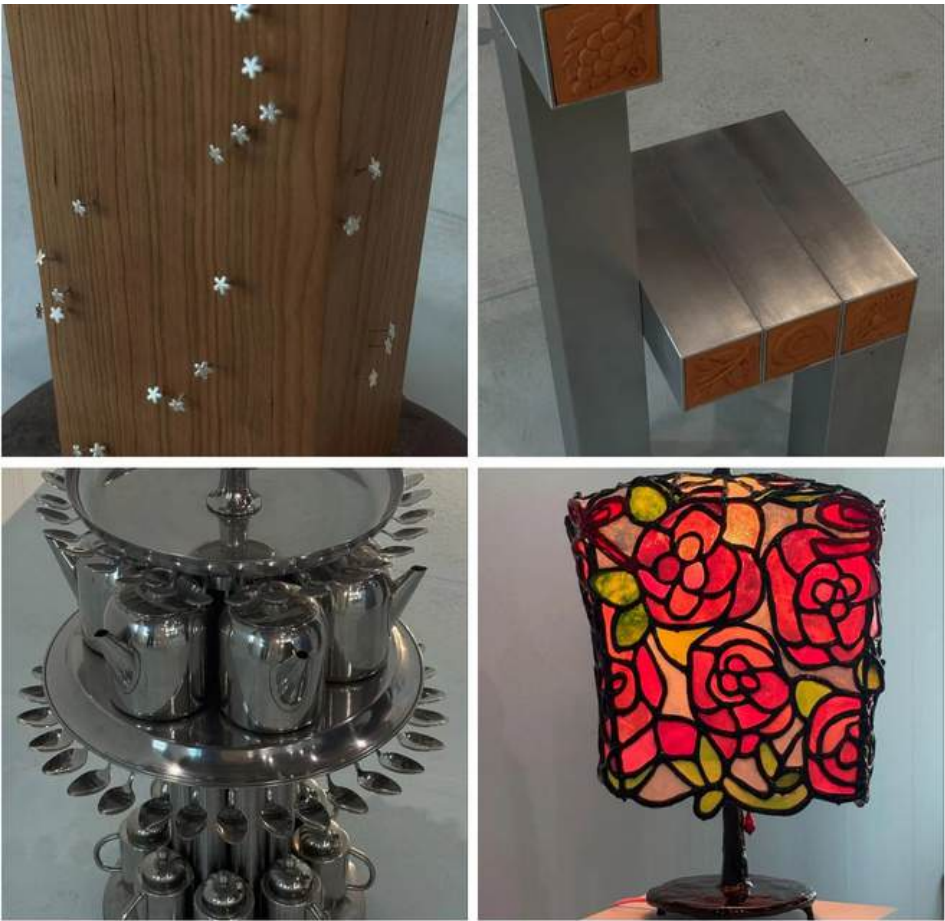
73°F / 23° C — The first two weeks of September have lately developed into a full-blown design event, converging with the Armory show and encroaching on the madness of NYFW. Anchored by the New York edition of the Collectible design fair (now in its second year), it’s become a cluster of back-to-it shows, book launches, cocktails, and brand activations.

Itinerary

Collectible design fair at WSA (September 4-7)

There was a lot of work shown here that I had seen exhibited at past fairs (partially answering my question about everyone working all summer), but even so, there were several moments of surprise and delight. Hannah Martin’s sharp curation of the show-within-a-show “In Praise of Folly” contained highlights such as an overgrown floral “stained glass” lamp by Autumn Casey (in quotations because it was not actually stained glass, but stitched fabric), an absurdist table by Italian studio Touch With Eyes made of stainless steel teapots, spoons, saucers, and other accoutrements.

Ready to Hang and Ana Luisa Corrigan (one of my favorite designers) were showing a shapely mirror set with little stones, and nearby Thomas Yang debuted a cherry table adorned with tiny, floral sterling silver nails, which was another standout—a quiet, delicate beauty.



clockwise from top left: Thomas Yang, Lucas Cambier, Autumn Casey, Touch With Eyes

There was a fun installation by Silence Please, the makers of the only sound system/speakers I want, and a nice combination of cork and metal by Studio Ahead (unrelated, but I am covering the walls of my office in large format terrazzo cork panels; Cork is an underused material in my opinion, and I think we should see more experimentation there).



Silence Please (left), Platform Studio

I loved a Greek Key Candelabra by Platform Studio at Lyle Gallery that wouldn’t have felt out of place in Delia Deetz’s *Beetlejuice* renovation. The Greek themes were echoed in a trio of blown glass vases by Kiki Goti, inspired by the mythological graces.

Before a panel we were both speaking on at Collectible, I chatted to Nick Ozemba of In Common With about the decision to cease regular bar operations at Quarters. He said that a main reason was the alarming amount of theft that went on during bar hours. Sadly unsurprising...having worked on many restaurants I know too well that anything not screwed in or glued down walks away.

™his year’s Collectible fair was held at what I gather is a second WSA tower just a ouple of blocks from the first one. I really am desperate to understand the trategy around this ever-expanding empire...and how it’s profitable.

Fall Design Trends

We took a tour of COLLECTIBLE, the 21st Century Design Fair in FiDi this weekend, and have some trend forecasting to report.



"In Praise of Folly," via Collectible

This weekend, [Salon 21 Patrons](#) took a tour of **COLLECTIBLE NYC** down in the Financial District at our sister building on Maiden Lane ([Salon 21](#) is located at 161 Water St. and opens to the public on Friday, September 12th). The fair's second run welcomed 118 exhibitors from 25 countries.

For our tour, we focused on the fair's "CURATED" section, which was curated by AD's senior design editor, Hannah Martin, and titled **"In Praise of Folly."**

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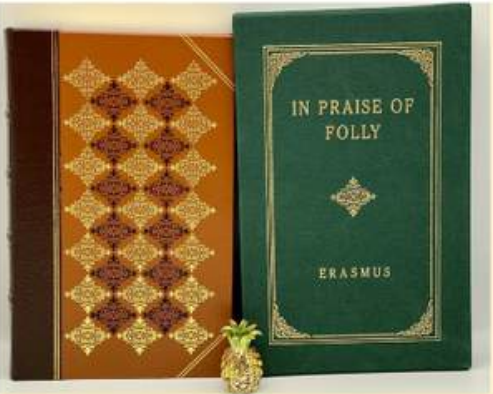
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Some background...

A **folly** is an ornamental structure with little or no practical use, derived from the French word *fole* meaning madness, extravagance, or delight. These whimsical buildings were popular in 18th–19th century Europe.

The term "fole" in a French context, when referring to a place, generally refers to a type of garden structure or building, such as a "fole de jardin" (garden folly), which is a small ornamental building within a larger estate. Beyond decoration, they often conveyed personal obsessions or social commentary.

The title of the curation is taken from a text by Erasmus in which he satirizes artists, scholars, and clergy who prize ornament, decoration, and spectacle over truth or substance, showing how aesthetics can become a tool of vanity. He criticizes the excessive beauty of church art and design, arguing that such lavishness distracts from humility and genuine faith. Yet, by clothing his own work in wit and rhetorical charm, he demonstrates that aesthetics can also serve wisdom when style is harnessed to deeper meaning.



Share

Some notable examples...

The **Dunmore Pineapple** is an eccentric 18th-century folly in Scotland notable for its classical design crowned with a detailed stone pineapple that serves as both decoration and symbol of exotic hospitality.

Parc de la Villette is a large 20th-century urban park in Paris, France, distinguished as a postmodern folly with bold geometric structures, vibrant red architectural "follies," and a design that blends cultural spaces with playful, experimental landscapes.

Belvedere Castle is a 19th-century folly in Central Park, designed in a mix of Gothic and Romanesque styles, serving as both a whimsical architectural feature and an observation point with sweeping views of the park.



In order: Dunmore Pineapple; Parc de la Villette; Belvedere Castle

Today, as design becomes increasingly collectible, even furniture can take on the role of a modern folly, states Martin. The CURATED presentation invites us to enjoy design for its own sake. A vase, for example, need not hold flowers to justify its existence; its form, design, and ability to spark delight are themselves meaningful contributions to its experience.

From the 30 exhibitors, I was able to identify certain trends that also appeared consistently throughout the rest of the fair.

Some trends... (information on the artworks can be found [here](#))

Reimagined Tiffany Lamps and Stained Glass

The trend of reimagined Tiffany lamps and stained glass highlights a fascinating tension between function and ornament. On one hand, these objects serve a practical role as sources of light, grounding them in everyday use. On the other, their intricate stained-glass designs, vibrant colors, and elaborate craftsmanship often push them beyond mere utility, transforming them into decorative art pieces that command attention whether fit or not.



Autumn Casey, Fairytale

- The designer creates her own riff on stained glass by coating painted textiles in resin and fixing them to a welded steel frame and aluminum infrastructure. The results are what feel like cartoon rifts on Tiffany lamps, covered them with roses and bows.

Elise McMahon and artist Annie Bieliski, Queen Conch

- Designer and artist (respectively) collaborated on a new series of light fixtures. This sconce is composed of painted silk stretched over a powder coated steel frame, decorated with handmade glass beads.

Futurism and Chrome

As we all know, **Brutalism** has had quite the year. In perhaps a pushback to raw, heavy materials that appear honestly unpolished, chrome surfaces have been popping up everywhere.

Chrome and metallic finishes are resurging for their sleek, reflective futurism and nostalgic ties to Bauhaus modernism and minimalist luxury. Together, these trends signal a cultural appetite for design that feels both raw and modern.



Lucas Cambier, Garriga Chair

- The designer blends Brutalist rigor with softer handmade elements that nod to nature.

Nirush-Aroosh, Tranco Bench

- A design group of two brothers from India, the pair uses a mechanical process where steel forms are inflated using highly pressurized water to mimic what looks like the indentations of natural stone. I find it interesting that both works incorporate nature into their design concept while using a material that feels very alien/otherworldly.



Miles Gracey, Conch Couch

- The nautical-themed seat is carved from cherry with abalone inlay. The inspiration for this Rococo-leaning piece comes from Gracey's eccentric grandmother's shell-centric home.

Tara McCauley, Glamour alla Vongole

- This lamp is a theatrical tiff in Hollywood-regency style using actual linguine pasta and seashells to transform the Italian dish into a "literal" work of art. The touches of parsley dotting the lampshade are a personal favorite.

Surrealism

Check out our Substack on surrealism: in couture & on your table [here](#).

Perhaps surrealism is trending in design now (and almost every other creative industry) because it offers an escape from everyday logic, creating playful, dreamlike spaces and objects that resonate in an era craving imagination and escape. Its origins lie in the early 20th-century art movement (almost exactly 100 years ago, where figures like Dali and Magritte used unexpected juxtapositions and dream imagery to challenge rationality. Contemporary designers borrow this legacy to produce interiors, furniture, and graphics that feel whimsical, uncanny, and emotionally engaging.

A key feature is *trompe-l'œil*, an artistic term for the highly realistic optical illusion of three-dimensional space and objects on a two-dimensional surface.



Fefostudio, The Fifth Stage

- The designer merged his love of food and design to create this extremely surrealist centerpiece that he states is "created to amuse, enchant, and provoke, while also serving a practical purpose." I'm not sure how many eggs one would need to serve at once, but nonetheless I see the point...

Sam Klimick, Trumpet Dining Chair

- The designer had a career in fashion before becoming a woodworker. Her surrealist chair that explores the duality of a soft textile and hard material is "beautiful but ridiculous," the designer notes. It's not a need, but a want!

COLLECTIBLE
AN Interior

9/8/2025
AN INTERIOR | KELLY PAU

Our favorite designs from COLLECTIBLE
New York 2025

Show Stoppers



COLLECTIBLE: Celine Delwaulle and Lu Westergaard dedicated to contemporary collective design, returned to New York for its eighth year. Like the previous edition, the fair brought fanciful lanterns (and an exclusive attempt at Josephine's *Adapted* chair), cross-pollination between design disciplines, and a strong display from emerging and diverse designers across sections. The only thing it didn't have was air conditioning.

Held at the newly renovated Water Street Projects (WSP) building on Maiden Lane, the fair gathered 125 exhibitors across six sections. Main Sections gathered displays from leading galleries. Vintage was curated by Michael Hobb, featuring works with vintage pieces. The Curated Section was led by Hannah Martin and mediated on idiosyncrasy, whimsy, and poetic intelligence. New Guards continued to gather burgeoning artists and collectors, while Designers displayed commissioned works by independent designers. A section was also dedicated to fashion and its relationship to the design world.

Across the board, familiarity seemed to reign possum amongst designers and customers. The low word is far from over here, from Sam Klemick's robust chair to Leneida Chaz's metal jewelry, gathered with their hat up onto string, to other places, like the colorful decorated Coccia de Studio work, which gleams and corner-drapes far throughout the show floor.

Some of the designs that stole the show lean toward the tentative side, but all are united by a re-imagining of creative, history, or process. Hanging from stipes, the following designs from COLLECTIBLE 2025 are AN Interior's favorites.



The Cornet section: table in metal chair, chair with a new winging and (C) 2025 (L) 2025

Riot Shield Screen by Around the Studio

Following protests in Georgia surrounding the government's role in the rights of LGBTQ+ communities, designers in Atlanta have used their practice as a form of documentation and protest. Around the Studio is one such case. The Riot Shield Screen takes after the shields used to deter protestors, featuring a cut-out form which a metal rose emerges. The design is a reminder of the hope and endurance of those on the ground, fighting the vital fight.



Thomas Yang's table with a thick base (C) 2025 (L) 2025



The table is a form of protest (C) 2025 (L) 2025

Fika Table by Thomas Yang Studio

In Hannah Martin's Curated section, titled in *Phrase of Poly*, a cherry wood base is carved into a piece of river stone before traditional timber joinery joins the circular base at the top. But the elegant table is more than its craft of joinery: the base is decorated with 75 hand-carved, white metal studs on both function and beauty.



Designers in Atlanta from the 2025 AN Interior (C) 2025 (L) 2025

Silver Tablecloth – Idea for a Table by Francesco Rosati

Enlivened by *ideaform*, a nomadic art and design platform, this dining table reinvents the tablecloth. Architect Francesco Rosati uses ornamentation on the glass top to define and reinvent how to sit at the table while industrial legs and metal cut-outs gesture toward its functionality and customization.



The silver tablecloth (C) 2025 (L) 2025

Athina Table Lamp by Romain Basile Petrot

The Athina Table Lamp is a work of art, combining its history, mass and composition of folded sheets of metal. Likewise, the industrial base of the lamp is assembled with hand nuts and uses the iron's texture and transparency of chromalox as a shade.



The Athina Table Lamp (C) 2025 (L) 2025



The Athina Table Lamp (C) 2025 (L) 2025

The Roll-Up Chair by Caroline Chao

In collaboration with design board GUSTO, architect and designer Caroline Chao considered the chair as a garment. Inspired by military and camping gear which can fold and unfold easily, the chair can easily disassemble, reassemble or be folded up and hung on the wall. It's made up of industrial railing parts, peacock down, vintage snap buttons, and construction fasteners.



Caroline Chao's chair with a roll-up top (C) 2025 (L) 2025

Formations by Kamilla Csegei

Architect and designer Kamilla Csegei returns to COLLECTIBLE New York with *Formations*. Formations continues her practice of using the material alongside a cast-iron or metal structure in which impurities are grown in order of equality to form wings. Industrial packaging and translucent resin for strikingly textured lighting.



Formations (C) 2025 (L) 2025

Brochette by Vanessa Michaud and Alexis Giard

This cantilevered lounge chair reveals its joints. The piece is made entirely of Canadian Douglas Fir, using the traditional tenon and mortise joint. It's used here to highlight and reveal effort, as the base shows the backrest and seat. It's satisfyingly straightforward.



The Trumpet Dining Chair (C) 2025 (L) 2025



The chair: a form of protest (C) 2025 (L) 2025

Trumpet Dining Chair by Sam Klemick

A form shows the back of the dining chair in a celebration of excessive joy and whimsy. Designer Sam Klemick pushes wood to look shaped and molded like garments. Each of the chair's details give the humble concept a big impact, from the roundness of the base to the textured lacquer and exposed joinery.

The contemporary design fair the industry
didn’t know it was missing



Architectural Digest senior design editor Hannah Martin curated a section of the fair that featured pieces by emerging and mid-career independent designers and studios. *Source: Leasing*

Set against sweeping views of the Manhattan skyline, the contemporary design fair Collectible returned for its second annual [New York edition](#) last week on the 39th floor of the buzzy WSA building in the Financial District.

The fair was founded in Brussels in 2018 by Cl  lie Debehault and Liv Vaisberg, two art-world insiders who saw how contemporary makers in the design space were often excluded from shows dedicated to furniture, antiques or art. Collectible NYC debuted in 2024 to rave reviews, and returned last week with an expanded roster of 128 galleries, artists and designers showing everything from [Marcela Curo's](#) [neologues-inspired pieces](#) in amber-hued resin and [Rosie Li's](#) [pressed-glass lighting installation](#) to an [evocative collaboration](#) between multidisciplinary studio Tang Thousand and speaker design studio Silence Please.



Liv Vaisberg and Cl  lie Debehault. *Source: The Guardian*

After six years in Brussels, you launched the New York edition of Collectible last year. What happened here that made you want to come back?
Magic happened. What I really appreciated last year, and again this year, is how grateful people were—the visitors who say, “Oh, my God, New York needed that.” That was what I heard: “There’s nothing else like this.” It was a warm welcome.

How had you identified New York as the right next step?
Coming to New York was a gut feeling, not a strategic development. In 2016, before the Collectible fair existed, my business partner Cl  lie Debehault and I went to New York. I remember going to Patrick Parrish and all of the galleries, very naive and happy, because we had this idea. We were going to do contemporary collectible designs—no brands, no vintage. Most of the fairs have either only brands or mainly vintage, and contemporary is an anecdote. It’s like the side dish, and we wanted to be the main dish. So we came to New York, and people were like, “Yeah, whatever. Who are you?” We were both in the art world: At the time, I was the director of the Independent art fair, but in Brussels. Cl  lie and I made names for ourselves in the art world, not the design world, but we fell in love with this [category], collectible design, and wanted to support it. No one else is doing this. I thought, “Let’s do a fair.”

On September 17, branding and marketing strategist Fricksa Smith teaches designers how to use ChatGPT as a [helpful tool](#) to multiply one strong idea into five strategic content pieces that work across all your marketing channels. [Click here](#) to learn more and remember, workshops are free for BOH insiders.

As opposed to what?
A gallery or an exhibition. I’ve done other things too: I’ve done a biennale where I live [Design Biennale Rotterdam, which launched this year in the Netherlands], and I’ve created a permanent space there [Huidclub, which opened in 2020]. There are different ways you can do it, but a fair—a fair is big. What I like about fairs is that you can bring a lot of people together. It’s also commercial; it’s clear that you’re here to sell. And these contemporary designers need to sell. They need to stop having side jobs; they need to be able to live from their work. That’s very important to us.

Has that been one of the primary challenges for designers in this category?
We wanted to stimulate that market. You know, the art market is one thing, and the vintage or historical market is another, but contemporary is really in between.

Before Collectible was born, I was meeting with collectors to tell them about our plan. There was one collector in Brussels who was collecting chairs—she owns like 700—and she said, “Sorry, I’m not interested in design. I only do art.” For her, a design fair was *brumfs*. It was products. It was commercial, and it was not interesting. And I said, “Just come to the fair.” So she came—I think just to be polite—and bought five chairs. Now, she’s addicted to Collectible—she loves it, and she’ll never miss one.

I have friends who are art collectors—they’ll buy works for \$100,000 like you would buy a shirt at H&M. But when they came to Collectible in the first years and said, “Beautiful chair. How much?” Maybe it was \$10,000, but they’d go, “That’s really expensive for a chair.” Because a chair has a function, it’s like, “Why would I spend money?”

Function makes them assess the value differently.
It does. Part of it is that we don’t have as many interior designers in Europe who are making homes—they are mainly working on hotels, restaurants and retail. That means the collectors are buying for themselves directly. I wanted to convince those art collectors that you can buy design pieces the same way you buy art—just because it’s functional doesn’t mean that it has less value.



Colombian-based designer Marcela Curo debuted a series of resin objects called *Materia Colectiva*. *Source: The Collective*

One thing that has helped us a lot is the design magazines. When the editor of *Elle Decor France* was coming to New York, I sent him to [Studio S.H.](#) Apparently, they just got published in the magazine this month—so now French people in the countryside are going to see this crazy house in New York, and maybe subconsciously they’ll be like, “I can do that too.” And for me, the fact that you can find the crazy shit from Collectible Design in the magazine that everybody buys at the petrol station or your local supermarket—that’s what you need.

Our work as Collectible is very broad, because we need to find different ways to make people understand that [collecting this way] is not that crazy. And in the end, you need to support the living artists. Dead people are dead. They don’t need your money.

Did you always have plans to expand?
From the beginning, we had invested in a London PR agency with a staff member who specialized in continental America. We didn’t know much about the U.S., but we had that gut feeling. So we’ve partnered with [Sight Unseen](#) since the first year, and we got a few articles [in the American press] as well. We launched Collectible in Brussels in 2018, did another fair in 2019, and then went back to New York that fall. When we visited this time, people were so welcoming and encouraging. I remember having a meeting with a bunch of designers and galleries, and they were all like, “You should bring Collectible to New York.” Then Covid happened, and we just had to make sure Collectible survived after the 2020 edition was canceled, because we still had to pay everybody. It’s a miracle we held strong.

Then I saw the WSA space on Instagram last year. It has the vibe of Brussels, with a similar style of building, but so much sexier. A friend of a friend walked into the building for me one day and asked, “Who’s in charge?” She got the phone number of Matthew Khalil, the owner, and I called him five days before Collectible Brussels opened last year and said, “I have a fair in Brussels and I’d like to bring it to New York”—and he said, “Why not?” So we made a press release, told the journalists at the fair in Brussels, and it got blasted everywhere. Then Collectible Brussels happened. And then I flew myself to New York to see the building. We only had a couple months to put it up, but it happened, and it was great.

There was immediately a sense that the fair was filling a need.
I grew up in France, and we have a saying about making mayonnaise—you put in all of the ingredients, you beat the egg, and sometimes it just doesn’t take. It stays flat. And that can happen: You’ve done everything, but it could have stayed flat. That first evening in New York, I was still scared that no one would come. And at some point, I looked out and there was a queue all the way to the street. There were people everywhere.

You were onto something, that’s for sure—and it’s clearly growing. You’ve moved across the street to a new WSA building, and you’ve got a lot of exhibitors this year.
Last year, we were on the second and third floor; this year, we’re on the 39th floor, so the views are insane. And every centimeter is full.

How is the Collectible visitor different in New York?
I was just talking about that with [Johan Viladrich](#), who has participated in both fairs. He said that in Belgium, people would come and have discussions about materiality, or about the designer’s practice. Here, it’s speedy. If they want to know, they go straight to the point: “How much is it?”

For some French and Belgian gallerists, [that dynamic is] really weird for them, but it’s also nice. They were explaining that, at the fair in Brussels, people will be polite and listen, but maybe they actually don’t give a damn. Here, if they listen, that means they care and they’re interested—if not, they just don’t stop. You know where you stand.

Since the fair’s inception, you’ve had to do a lot of educating to get collectors ready to invest in this category. Do you have the same work ahead of you here in New York?
They’re quite good, the Americans, I have to say. You know, we have a lot of clich  s about America, coming from the other side. We grew up with American TV, so we tend to think that America is very commercial—McDonald’s country, where everybody is the same. But I have noticed since the beginning of Collectible that the craziest designers—the ones making statement pieces, very weird stuff—only sell their work in the U.S. I think Americans *know* how to take risks.

Yesterday, I met some older collectors from Aspen and they were in love with these completely crazy chairs and wanted to buy them. In Belgium, I see people coming to look: They love the vibe, but they’re not buying yet. It’s been eight years, and some of them *still* aren’t buying. I think you’re a bit more ready for that here in the U.S.



Tang Thousand and Silence Please collaborated on an enclosed listening space. *Source: Leasing*

8 Highlights From COLLECTIBLE Fair 2025



8 Highlights From COLLECTIBLE Fair 2025

The second edition of **COLLECTIBLE** fair in New York opened with small-but-punchy changes after last year's buzzy launch. This year, the Belgian-born fair had 123 exhibitors from 22 countries spanning a single floor at Water Street Project WSA, a recently renovated conference center expansion at 180 Maiden Lane. Wall Street's gritty building befit the fair's effortlessly sleek profile with its clean-cut atmosphere, backdropped by spectacular city views. The heavy representation of European studios and practices with their bold take on contemporary design suited the setting, which paid a nod to the heydays of downtown New York's financial and social boom.

Liv Vainberg, who organizes the fair's New York and Brussels editions with Collie Debehaert, tells *Interior Design* that her most important take from last year was a realization of the strength of the city's local design community.

"It was impressive to see how everybody came together last September—I believe we can build on that," she says. In line with this awareness, the fair returned with a strong programming, which included a group show on the intersection of design and fashion and another group show organized by design editor and author Hannah Martin in celebration of architectural fall. Visitors of this year's **COLLECTIBLE** fair could also visit a suite of tightly themed presentations, such as one dedicated to table tops and another grouping where multiple designers each created a mile-en-side.

Vainberg's other discovery from her experience of bringing her fair across the pond is the speed at which sales operate. "Collectors buy on the spot here," she adds. "Usually, decorators and interior designers consult and take their time before acquiring a piece of furniture for their clients."

This energy was palpable in the VIP day's vibrant atmosphere with collectors, interior designers, and design lovers quickly filling up the circular layout. And according to Vainberg, the design sector is not as susceptible to the current shallowness in the art market, saying, "Design is much more resilient—people flip and do other extreme tactics with art, but design remains reassuring even when times are hard."

Interior Design attended the **COLLECTIBLE** fair 2025, which ran from Sept. 6-7. Here are highlights of the New York-based event.

DISCOVER THE STANDOUT HIGHLIGHTS FROM COLLECTIBLE FAIR 2025

Cork Collection by Studio Ahead



Studio Ahead's Cork series. Photography by Catherine Greenberg.



Hani Juri and his husband on his zebra print lounge. Photography by Samer White.

Finch designer **Hani Juri** exhibited perhaps the most colorful presentation at the fair with *Drug Queen's Bedroom*. The Helsinki-based studio has a living room with a bold pastel palette and an unabashed celebration of queer joy. Juri's vision comes out of his drag persona, *Camilla*, who favors zebra prints and does not shy away from kitschy undertones. In fact, the designer and his husband were present at their booth in drag to activate the domestic setting, which included two wooden dining chairs, a four-color coffee table, a group of mirrors with wooden frames, and a lounge with zebra prints. Juri has been in New York since the summer on a residency supported by the Finnish Cultural Institute.



Tora Manifesta's installation. Photography by Simon Leung.

Vainberg noticed **Tora Manifesta** on a recent trip to Mexico City and immediately invited them to participate in her venture. The gallery's founders were, in fact, familiar with **COLLECTIBLE** after visiting the Brussels fair two years ago. Even though their Roma Norte gallery opened only in June, their stand reflected a mature outlook on design from their native Mexico, as well as Europe.

The running theme throughout the elegant juxtaposition was an unapologetic celebration of ornamentation "not as excess but as a vital gesture." Backdropped with walls painted in a Farrow & Ball yellow, the presentation included three mysterious glass lamps that allude to sacred Mesoamerican flowers, titled *Archipié*. *Operari* (Operar [Oper] [Re] [Re] [Re]) exhibited elegant aluminum lamps and a shelving unit with sculptural touches in an homage to his experience of working in architectural firms in Mexico.

In Praise of Folly by Hannah Martin



In Praise of Folly organized by Hannah Martin. Photography by Simon Leung.

This year's **CURATED** section was helmed by *Architectural Digest* editor and author Hannah Martin. Taking architectural fallers as a jumping point, Martin invited visitors to roam around a scenography, which she created in collaboration with sculptor Cal Inoué. Rendered in a jewel-toned blue, the setting involved prints of quirky objects on its floor and walls, such as a jelly bean and a silver spoon. Objects prepared across the whimsical scenery included Los Angeles-based designer Sam Klemick's wooden chair with a large bow tie on its backrest and Fernando Azzi's smoky egg display tower in ceramic with accents of birds. Martin tells *Interior Design* that she paid attention to providing a platform to U.S.-based designers in her selection process due to the limited opportunities they otherwise receive.



Room-File Table Display.

Room-File's installation with a Juntas Property table. Photography by Marcus Hadden.

The London and New York-based **Room-File** placed an inviting dinner table complete with different chairs and telescopes by a large window. The arrangement's same-stay was a large Northampton maple wood table designed by husband and wife duo Maria Daniela Ruiz and Abraham Bendheim of New York-based **Room-File**. The table's unique collaboration with many hues creates a balanced contrast with the bold tones of the surrounding seats, including a burgundy stool designed by the couple. They were also represented steps away in the fair's **FASHION** Section with a red wine-front leather and wood chair with a triangular body.



Buket Hoggan Basmak's Curo No 2 bench. Photography courtesy of Buket Hoggan Basmak.

Turkish designer **Buket Hoggan Basmak** orchestrated an attractive layout of patinated brass furniture pieces finished with sensual accents of porcelain and textile. Based outside of the Aegean city of Izmir, Hoggan Basmak brought a gentle and tactile interpretation of a rugged material, forming brass into determined but gentle plays on function. Table, for example, *Curo No 2*, a long bench punctured with a gentle veil of kilim, woven in Anatolia. Spread across the surface, the fabric penetrates into the brass on both sides and ends up expanding onto the floor, creating a dramatic and even theatrical presence.



Vanne d'Onges Glass Display.

Vanne d'Onges's display. Photography by Samer White.

Run by Flor Andrië Tuitcher Pérez and Jérôme St-Onge, the **Montreal design studio Vanne d'Onges** occupied a cityscape view stand to demonstrate the visual grasp of minimalist design. A line of handblown glass vessels in various gentle shades was spread across a table, while a long line of photographs that showed St-Onge's glass-making process was hung throughout the two walls behind. The strong afternoon light washed the vessels in earthy tones with a bright gleam over their mineral palette. Yielding an installation-like experience, the display created a mythic aura around one of the oldest forms of craft while manifesting the timelessness of clean and effortless design.



Upperrut's installation. Photography by Simon Leung.

Andresen and Janssen is another venture that Vainberg was excited to bring overseas. Their New York debut was with a two-person outing that pairs South Korean design Yoon Shue with Belgian Freya Tangelder, who operates under the name *Andresen and Janssen*. The seamless blend of two names results in Shue's dramatic oak wood and aluminum lamps with heavily burnt surfaces mixed with Tangelder's aluminum furniture pieces. A stand-out was her two-seater, dressed with lacquered cotton pads with a raw design over the aluminum surface and small white bronze accents on the couch's feet. An aluminum low coffee table lost with a lost wax technique held a hefty sculptural presence as well as a tectonic earthiness.

COLLECTIBLE TOASTS TO THEIR SECOND NEW YORK EDITION

Collectible is the hot new global ticket for contemporary design, and for their second New York pop-up, they hosted a dinner with fashion and design luminaries — including [Raul Lopez](#) and [Jackson Wiederhoeft](#) — at The Manner in Soho. Guests were treated to lots of champagne and conversation about the happenings for the weekend at WSA.



BEVERLY NGUYEN KEVIN CZOPEK/BFA



MYLES LOFTIN KEVIN CZOPEK/BFA



RAUL LOPEZ, DESE ESCOBAR KEVIN CZOPEK/BFA



ROMILLY NEWMAN, JACKSON WIEDERHOEFT KEVIN CZOPEK/BFA

Dezeen's 10 favourite projects at Collectible design fair in New York



Chairs made with spoons of denim and furniture with stylish mixes of wood and metal were on show at the second iteration of Belgian design fair *Collectible* in New York. Here, US editor *Ben Dreith* selects 10 standout objects, exhibitions, and collections.

Collectible kicked off its second New York edition at 180 Maiden Lane, one of two converted office towers that make up WSA, a constantly changing collection of office and exhibition spaces in Downtown Manhattan.

Occupying one floor of the 41-storey glass-clad skyscraper, the fair concurred with several cultural offerings in the city aligned with *Armory*, a long-running New York art show.

Led by founders *Liv Vaisberg* and *Chloe Debehaert* and under the creative direction of Dutch designer *Jelle Peter van Bommel*, the fair brought together international designers and studios, with a mix of offerings from single-designer booths to curated installations, including listening rooms and tablescape.

It included a talks series in a space curated by Philadelphia-based design retailers *Burolly*.

Many designers and galleries we spoke to said the fair offered a perfect home for galleries and designers who find themselves at home neither in design trade fairs nor fine arts exhibitions, and organisations shipped in work from regions as diverse as Montana and Brazil.

Here, we've selected 10 stand-out aspects of the show, from single pieces to installations.



A Listening Room by Silence Please and Tang Thousand

New York-based audio manufacturer *Silence Please* worked with design studio *Tang Thousand* to curate a listening room for the fair. *Silence Please* has been a staple in the design world for the past few years, and has its own cafe and showroom on the Bowery.

With a glossy metal entryway, the listening room featured a red carpet that guided visitors in and then seamlessly integrated with *Tang Thousand*'s recently released modular *Pilot Sofa*.

Silence Please placed its *Echo* speakers around the sofa, and the ceiling was covered by a backlight grid simulating a skylight in the otherwise dark space.



Bells & Whistles by Kiki Gotti for Turo Manifesto

New York-based architect and designer *Kiki Gotti*'s fully fledged collection, displayed at the booth of Mexican City gallery *Turo Manifesto*, was unified by a series of wavy aluminium bells.

These served a variety of different functions, including as the leg of an armchair and the shade of a lamp, becoming functional at one instance and decorative in the next in an act of industrial whimsy.

Playful and sophisticated simultaneously, the pieces feature hidden details such as a pull-out drawer in the armchair. The aluminium details contrast the wood, lacquer and upholstery that characterise *Gotti*'s latest collection as that of a present-day New York designer.



Poupa collection

Brazilian furniture designer *Lucas Latano* showcased the work of his studio, *Poupa*, which included chairs, a side table, and a coffee table. The tables combined metal elements with *Jatoba* wood, with the coffee table featuring playful steel inlays.

The chairs in the collection were extremely clean, with a structure of concentric steel tubing that looks telescopic, giving the design "the illusion of movement", according to *Latano*.



The Cork Collection by Studio Ahead

San Francisco-based *Studio Ahead*'s release for the fair included a circular table flanked by a concentric bench and a stool.

As indicated by the name, the *Cork Collection* features Italian cork inlaid into glossy stainless steel structures. It was designed to showcase the timelessness of steel next to a renewable material, according to the studio.



Interval

Designers *Alban Roger*, *Arthur Vallin*, *Maurizio Bianchi Mattioli*, *Monica Sorbi*, and *Pietro Franceschi* came together to form a collective installation under the moniker *Interval*, which *Roger* described as an ongoing project.

All the pieces are complementary, with white lacquer and metal connecting them, showcasing *Interval*'s level of organisation, given that all the pieces are new for the show.

Its booth featured a minimalist arrangement meant to be cinematic, complete with a glass of liquor left in the centre of the beige carpet that grounded the booth. *Rodri* created a stand-out armchair based on her jewellery designs, while *Vallin* created a tapered console informed by *Pontiac*'s 1980s automotive design.



The Roll-Up Chair by Caroline Chan's G-Star

New York-based designer *Caroline Chan* displayed a modular chair as part of the fashion section of *Collectible*. It was created for denim brand *G-Star*'s *Art of Raw* programme, and features rolls of deadstock denim at the backrest and seat of the piece.

The frame was made out of industrial railing components, and the entirety of the piece can be deconstructed and riveted. *Chan* said this approach was informed by camping and military gear and shows the potential for material reuse.



Dodd Haus

The gallery, founded by members of long-running experimental design collective *Dodd Dodd*, brought a slew of designs to the fair from studios such as *James Burial* and *Mothership*.

Two stand-out pieces from this curation were a metal screen with opaque glass inlays by *Carl Parkins* and a lamp and sconce made with blue-green cast glass and wooden bases by *Nine Stories Co*.



Silver Tablecloth by Francesco Rosati for Playinghouse

Architect *Francesco Rosati* showcased a conceptual table with a glass top affixed by clamps to an aluminium structure, created for art and design platform *Playinghouse*.

The top of the table has a glass with outlines of florals and tableware. According to *Rosati*, it "reinterprets a tablecloth, distilling its function into pure idea".



In Praise of Polly by Hannah Martin

Writer and curator *Hannah Martin* put together this year's *Curated* section for the fair under the theme of *folly* – an ornamental structure with little to no purpose. It featured dozens of works that incorporate optical illusions or clever plays on function.

Examples from the curation included a striking chair by US designer *Zoe Han-Jung* with light bulbs as feet, making it more light than chair, and a surrealist ceramic egg holder by New York-based *Teknologia*.



Polygon Collection by Syndicate Architects

Swiss studio *Syndicate Architects* showcased its ongoing series of blocky chairs.

"The design is inspired by early '90s computer graphics," according to the studio.

For *Collectible*, the studio opted not to bring furniture from Europe but to fabricate chairs in New York using its designs. The result was two chairs, one rendered in metal and the other in wood.

The Return of Embellishment At Collectible, hanging pearls, stencil motifs, and sculptural tiles adorned otherwise minimalist furniture.



type-illustration: columnar, short; elongated narrow leaves, flagelliform; stem long, papery narrow and soft
 system: vascular

Over the past few years, independent furniture designers have gravitated toward metal. It's a bit of an about-face in the midst of an era dominated by light woods and textured ceramics. The precision-forged material is not only affordable but also forgiving, a straightforward way to create clean forms.

Aesthetically, it's more malleable than one might think; it can read as austere and streamlined in a minimalist collection, but it also has the potential to look baroque and extravagant. At this year's New York offshoot event of [Collective](#), the Brussels design fair, it leaned more toward the latter with metal enlaid in a return to ornamentation.

It's all part of a renewed interest in Art Deco, a more stylized version of high modernism when it first emerged a century ago. No longer allergic to the decorative, interior designers are increasingly turning to monochromatic color palettes, geometric patterns, and fourishes of detail that include pictorial and even allegorical representation. These exhibiting at Collectible are responding in kind by layering their otherwise pared-back designs with sculptural finials and inlaid marquetrie, floral and historic references and figurative motifs. These embellishments balance out the severity of monolithic forms with human-scale accents that serve as a reminder of touch and gesture. Looking to the past is comforting, but it's also a chance for designers to experiment within the constraints of what's familiar.

Llewellyn Chupin's Ritual of Adornment screen



Page 10

One of the strongest examples of this new trend is French designer *Isabelle Chaplin's* *Bitual* of Adornment collection, which offered a strong contrast between the blocky furniture silhouettes and the delicate ornamentation festooning them. The chair, lamp, and bench – produced in series of hand-painted aluminum – are laden with jewel-like *boursois*, like the natural pearl earrings dangling off an otherwise angular chair. The free-standing screen, incorporating three perforated aluminum panels, is perhaps the most lavishly decorated with a silk drape billowing out of its lower half and held in place by knots and carefully tied ribbons. On the bench, a platinum-plated chain is stretched into a groove that meets its exact dimensions and then hangs off the ends of the seat – a goth necklace softening the appearance of the thick slab of aluminum it's embedded in. The design feels both contemporary and old-world, like something one might find in a well-worn, industrial loft.

Francesco Rosati's Silver Tablecloth



see left: Photo courtesy of Khatunzadeh, Photo courtesy of Khatunzadeh

Until now, few designers have thought of making the tablecloth a structural component of their dining table. There's New York-based Italian architect Francesco Rustici's "Idea for a Table," presented by itinerant gallery *Playthings*. Based around two circular panels of glass, an aluminum sheet is made delicate with cut-out floral motifs in the center, while plates and cutlery cut out of the sheet are layered on top of the glass, sitting perfectly over their own outlines. The whole composition is held in place by industrial metal clamps and perforated profile legs, a stark contrast to the more delicate cut pieces.

Kiki Goti's "Bells and Whistles" collection



100% α -D-glucopyranosyl-1,6- β -D-glucopyranoside

"Hells and whistles" refers to nonessential features, visual or functional, that are an enhancement to an object," says New York-based Greek designer **Kiki Gotsi**. Her collection of the same name, exhibited by Mexico City gallery **TORO Manifesto**, consists of an armchair, sofa, table lamp, coffee table, and credenza crafted using walnut and lacquered wood along with a surprising flourish: fluted cast-aluminum frames that make up the hardware and legs.

For the designer, the metal adornments are the central feature of the collection. "They also reference the ancient tradition of bell-making, where skilled artisans would pour molten metal into molds to create resonant, enduring shapes," Gotsi said. In this case, the ornamental elements are vital: They hold up the various furnishings and allow them to function.

María Laura Camejo's Baúl trunk



King, L. C. H. *Water Control Systems, Water Control Systems*

Mexico City–based designer **Maria Laura Cernegoi**'s latest inventario collection — presented at Collectible by New York curatorial studio **Cremedee** — resurfaces memories that she's carried from her childhood in Venezuela. The rocking chair and room divider are reimagined forms of domestic objects Cernegoi had in her childhood home. She embellished hers with distilled interpretations of the decorative motifs she saw on these childhood pieces, which make the aluminum look like lace. Layered with Tzatziki (also known as Caribbean walnut) and aluminum, the Bail trunk features an abstracted floral pattern anchored by a grid that cuts away at sections to reveal what's inside.



Thomas Jefferson University

Lucas Cambier's Garriga Chair



2000

French designer **Lucas Cambier's** Garriga Chair looks cold and blocky at first but reveals a softer side on closer inspection. The design was presented as part of Collectible's Polly-themed section, curated by *Architectural Digest* editor Hannah Martin, which showed works by a dozen contemporary designers with fantastical and expressive elements in their work.

The chair, constructed of brushed and waxed aluminum, has eight low-relief inserts in oak and terracotta embedded into the extruded pieces that make up the seat. These embellishments were carved or molded to reflect artisanal motifs once popular in the south of France, with imagery like olive branches, lavender flowers, grapes, and cicadas. For Castibier, who often leans minimalist in his geometric furniture compositions, the reliefs represent a new, more nostalgic direction.

Grace Horan's Spiral Neo Wave standing lamp



Three: Courtesy
of Appleton
Benson and
Sylvia Barnhill

Presented as part of curator duo **Natalie Kovacs** and **Ashlee Harrison's** Alchemists showcase at Collectible, Grace Honan's *Spiral Neo* wears standing lamp shades as age-old stained-glass craft with contemporary image culture. With a classical pointed-dome shape and a rectangular stand, the light is adorned in leaded-glass panels printed with inkjet images held in place with hand-soldered metal frames. Riffing on a Tiffany lamp, photos of natural spiral formations replace the traditional planes of monochromatic color normally found in these vintage designs.

The artist's process "merges fabrication and improvisation, treating images as tactile material," said Harrison. Here, the star of the show is ornamentation — far more bountiful than in the other examples — but it's still anchored in a recognizable and functional form.

JAMIERI's Beeswax Candles



1044 H. J. J. Vermeij

Embellishments are cropping up not just in contemporary furnishings but in ephemeral accessories. Take Red Hook, Brooklyn-based Georgian design store JAMIERI's Beewax candles, developed in-house. Anchored by Studio Giannandrea and IDAA Architects' constructivist candleholder designs, the tapered wax flambeaus twist and turn with plastlike reliefs winding up to the top. The contrast with the angular cuts and geometric formation of the aluminum-and-burnt-wood holders is striking; a great demonstration of how ornamentation can complement minimalist design.

Correspondence 4: Fashion as Furniture

Chairs wearing clothing, just like us

We've been busy but we're still here.

September opened heavy with a harangue of events that kept our attention: fairs, exhibitions, festivals, museum collection reinstalls, hospitality launches, talks, conferences, and runway shows.

In New York, a "back-to-school" / "second art/design week" went straight into fashion week. Even as the world seems to be crumbling, the creative industry "appears" to be forging ahead with little indication of slowing down.



Corres 4:
Fashion as Furniture

A chair by designer Sam Klemick

At the very start of the month, it was [Collectible New York](#)—the stateside offshoot of the Brussels fair. Here, independent talents from mostly Europe and the U.S., but also Asia, unveiled their latest limited-edition and one-off designs.

What we saw—other than proof of the threads we've already identified—was a growing push toward fashionized furniture; chairs upholstered with garments; textiles flowing past rigid, minimalist armatures but also integrating into their forms.

Focus Designers

[Kritika Manchanda](#)

[Linde Freya Tangelder](#)

[Caroline Chao](#)

[Sam Klemick](#)

ÀÉ02

The new preoccupation calls to mind one of the most "genteel" object typologies: the setwell valet or butler's chair. In these somewhat antiquated furnishings, a standard clothing hanger forms as part of the backrest. An ensemble—including shoes and socks—is carefully laid out for the following day. Though entirely carved out of wood, the late Wendell Castle's 1978 tromp l'oeil [Coat on Chair](#) also comes to mind.

By now, it's obvious that the fashion industry—both haute couture houses and ready-to-wear brands—has infiltrated contemporary furniture and interior design. But has it gone so far as to influence the way some up-and-comers—already operating in the rarified air of the collectible, functional-art market—are configuring their designs? It seems so.

Upgrade to paid

For us, this type of exploration, actual adjacency—the melding of two seemingly disparate domains—feels more authentic, researched, and self-reflexive than say Louis Vuitton's play-acting outdoor [Objet Nomad](#) collection: gimmicky "camping gear" imagined by stardesigners as well-paid after-thoughts.

What can the fashion trade, rather than industry, lend to home design? How can the fundamentals of sartorial self-actualization and "being part of the scene" translate into the personalization of furniture? That's what we're all after, ultimately.

Like the [paravent's flourishes](#), how can this type of adornment be detailed with recognizable, even nostalgic, references? Think of the pictorial tapestries depicting a relatable narrative or the practice of communal quiltmaking: contributing to a collectively made textile.

When do the pitfalls of stylistic flex—so closely linked with the superficial, aspirational, and trend-adherent side of fashion—inevitably come into play?

At some point, are we going to see chairs sporting sunglasses at night? Will we be wearing our furniture at some point?



Work by [Kritika Manchanda](#)

1. At Collectible, New York-based Indian designer [Kritika Manchanda](#) debuted the [As You Were](#) collection: a monobloc resin chair and ottoman draped in a single sheet of silk organza—with faint evidence of shirt sleeves and pockets sewn-in—that extend into billowing layers far beyond the furnishings.

"Shirts laid out, belongings gathered in the casual disorder of use—each gesture pressed into textiles, caught as if mid-movement," she wrote in a project description. "The work moves through shifting states, where form softens, structure dissolves, and memory merges with material."

2. Los Angeles designer [Sam Klemick](#) presented the [Trumpet Dining Chair](#). Similar to Castle and assuredly others using carved wood to an optical effect, replicating the visual look of tensile fabric rather than harnessing its actual intrinsic softness (she's used this distinctive approach in numerous pieces), the design features a tied-bow dramatically hanging from its back rest. It's almost as if the chair itself is personified. Like the way a car's headlights and grill resemble the configuration of a human face, the back rest of the chair is almost like its torso. The bow-tie defines the crest of its neck. Though not actually incorporating fabric, the idea of clothed furniture is still explicit in this design.

"And for the delusion that exists... well... we are living in quite delusional times," she wrote in a project description.



Work by [ÀÉ02](#)

3. "A collector's hedonist stage," the [Veiled chair](#) is just that: a veiled structure. Developed by Romanian architecture firm [ÀÉ02](#), the design consists of near modular, ultra-thin steel tubes with spherical finials. This armature is dressed in an especially flourished chantilly lace skirt. The juxtaposition and oh so short description suggests something naughty—like lingerie—the scant concealment of something raw, BDSM. The sheer textile is but a meager suggestion of innocence.

9 Standout Presentations
from Design Fair Collectible
New York’s Second Edition

A bold second outing proves the Brussels-born design fair is carving out a distinct voice in New York’s crowded cultural season.

Summer has gone and past, and September delivers the deluge of fairs and flagship events that breathe the hustle and bustle back into New York City. As the art world reflects upon *The Armory*, and *Independent*, runways begin lining unassuming streets for NY Fashion Week, and the city brims with returning collectors and creatives fresh from East End idylls and coastal European escapes. Into this mix, a relative newcomer has quickly staked its ground. Arriving by way of Brussels, Belgium, **Collectible** has *returned* to NYC for its second edition, bringing with a needed jolt of contemporary design into the crowded fall calendar. The fair’s sophomore outing trades its debut digs—two floors of **WSA**’s original Water Street location—for a single unfinished floorplate at the hip office purveyor’s newest outpost, 180 Maiden Lane. The setting amplifies the fair’s experimental spirit, with spectacles ranging from living-room-like vignettes to dinner theater performances and a live piercing studio, all spliced across six curatorial sections with more than 120 exhibitors.

If last year was a proof of concept, this edition shows the fair flexing its muscle. The uptick in participation from both international and domestic galleries signals a growing appetite for contemporary collectible design in New York. With more players and less square footage, the presentations are forced into sharper focus—stands that feel punchier, more inventive, and sometimes delightfully over-the-top. Rather than relying on scale alone, exhibitors are experimenting with immersive build-outs and playing to the strength of friendly collaborations to push beyond the expected booth format. The shift underscores Collectible’s ability to act not just as a marketplace, but as a stage for experimentation.

That experimentation is also what makes this edition feel bigger than the sum of its parts. It’s not just about furniture, lighting, or objects on pedestals. The atmosphere, the performance, the unexpected encounters that unfold when design crosses into theater, fashion, or even body art. It’s fun, it’s ambitious, and at times, it’s a lot. But in a city already bursting at the seams with cultural noise, Collectible NYC manages to carve out a moment of real presence, demanding attention with its mix of spectacle and substance.

As is the case with every fair, there are a handful of memorable moments that tend to percolate beyond closing day. Here are the people, pieces, and presentations we think cut through the noise:

Ritual of Adornment by Llewellyn Chupin at Collectible



In *Ritual of Adornment*, Paris- and New York-based designer **Llewellyn Chupin** reimagines the possibilities of hand-patinated aluminum through a lens of softness and femininity. The collection—comprising a screen, bench, chair, and floor lamps—borrows directly from the vocabulary of fashion, incorporating jewelry-like chains, pearl drops, bows, and silk pleating. Each detail is a precisely placed intervention that transforms the material’s weight and severity into something unexpectedly delicate.

Chupin’s balancing act is exacting: remove the adornment, and the forms would tip toward austerity; include too much, and the pieces might feel kitschy. Here Chupin finds an equilibrium where ornament almost becomes essential structure. Here, aluminum, often coded as industrial and masculine, is recast as intimate and sensual. Chupin demonstrates how the smallest shifts—an arc of chain, a bow’s tension, the glimmer of a pearl—can alter perception, allowing the material to transcend its own heaviness.

Green Room No. 1 by Mzwakhe Ndlovu for WSA



With *Green Room No. 1*, designer and curator **Mzwakhe Ndlovu** extends WSA’s ongoing inquiry into community and collaboration. Named for the backstage sanctuaries where performers retreat between acts, this installation transforms the fair booth into a pseudo-domestic environment, equal parts living room and salon. Here, design objects take the place of people, standing in for their makers and entering into dialogue with one another.

At the center sits a triangular table echoing the room’s footprint, deliberately rejecting hierarchy: no head, no privilege, just equal sides inviting gathering and exchange. Around it, candlesticks by **Madelaine Isakson** and **Ananas Ananas’** *Dos Puntos* dining collection spark conversations about ritual and intentionality. A new version of **Fred Rostwick’s** *Lucy* linear steel light fixture casts a warm glow against two dynamic shelving units by **Piscine**, the Brooklyn-based studio led by **Natalie Shook**. Each object asserts itself while remaining open to interplay, reinforcing the installation’s ethos of mutual authorship.

The Cork Collection by Studio AHEAD



San Francisco-based **Studio AHEAD** brings a tactile futurism to Collectible with *The Cork Collection*, a suite of sculptural furnishings that pose a simple yet radical question: *What if tomorrow’s furniture were designed with full responsibility to both humanity and nature?* The response comes in the form of rounded, biomimetic silhouettes crafted from cork and stainless steel—materials chosen not just for their aesthetic resonance, but for their sustainability and symbolic charge.

Cork, renewable and richly textured, is molded into soft sculptural forms that invite touch, while stainless steel provides a sleek, reflective counterpoint, lending the collection a distinctly solarpunk sensibility. The dialogue between the two materials is deliberate: organic and industrial, ancient and futuristic. A table, bench, and stool form the core of the presentation, each an exploration of balance between weight and lightness.

Michele Mirisola, Yvonne Mak, and Anamaria Morris at Studio Solenne



After a successful debut at **KCFF** in May, **Studio Solenne** orchestrated a rich composition of works by **Michele Mirisola**, **Yvonne Mak**, and **Anamaria Morris**. The booth feels less like a showcase and more like a vaguely familiar living room.

Michele Mirisola’s furniture, accessories, and paintings act as conduits between New York and her spring residency in Lesa, Italy, channeling both the ornamental details of her home city and the whimsical textures of Isola Bella’s grottoes. Upon first glance, the pieces might evoke a traditional Italian coastal sensibility, but, upon closer inspection, one discovers Mirisola’s distinctly contemporary touch. Yvonne Mak offers a quieter gesture: printed textiles resembling a sun-faded curtain. The delicate illusion conjures light where none exists, making for a particularly transformative display against the raw, unfinished backdrop of 180 Maiden Lane. Anchoring the installation is Solenne’s collaboration with **AnaStory**: a vibrant rug derived from gallery founder Lauren Williams Russett’s photographic archive of favorite floors and surfaces she has encountered during travels.

MORE ON THIS TOPIC



Kelly Wearstler Brings Beautiful Tension to the World of Design



Any Phelan Takes Us Inside Her Incredible Collection

Curio by Buket Hoşcan Bazman



In *Curio*, Istanbul-based designer **Buket Hoşcan Bazman** presents a series of shelving, seating, and lighting in solid patinated brass. At its core is the patina process itself, a technique she first learned from her father and has refined into her own signature. Each surface carries the slow imprint of oxidation, layering time and transformation into the work.

Soft, unfinished brass edges and richly textured patinas define the collection, while new materials expand the vocabulary. Strands of Anatolian wool weave through the frame of a bench, adding a tactile counterpoint to metal. Organic porcelain forms serve as bulb casings for the sculptural floor lamps, their fragility offsetting the density of the brass. Together, the pieces resist stasis, evolving over time as their surfaces shift and deepen.

Introducing (I)nterval



Collectible NYC saw the launch of *(Interval)*—a design collective comprising **Alban Röser**, **Arthur Vulliamy**, **Maurizio Bianchi Mattioli**, **Monica Sordo**, and **Pietro Franceschini**. Their presentation felt less like a booth and more like a cinematic living room hovering between nostalgia and futurism. A vintage television, a paused drink, and a live-feed camera gave the impression of a space just emptied. Rather than stage cohesion, the collective leaned into tension, allowing each object to stand as its own provocation.

Franceschini’s *Untitled [LV]* coffee table is a slab of satin stainless steel cut with primitive precision. Mattioli’s *Sella Stool* works in the opposite register: polished steel folded into crisp geometry, sharp yet delicately fluid. Sordo’s *Peninsula Armchair* carries her familiar jewelry language into furniture scale, its asymmetry evoking the collision of land and sea along Venezuela’s coast. What bound the works was not cohesion but friction: a collision of vocabularies staged to evoke tension. With its inaugural presentation, the collective makes a poignant case for the power of mood in the context of objects.

A Stylish Vignette by Emily Thurman



In the fair’s new **VIGNETTE** section, curated by San Francisco-based interior designer **Michael Hlil**, Salt Lake City-based interior designer **Emily Thurman** offers an assured glimpse into her young but rapidly maturing furniture practice. Her environment juxtaposes contemporary collectible design, visual art, and vintage objects with pieces from her debut furniture and lighting line, *Handé*, launched during **NYCDESIGN 2025**.

An 8-arm murano glass chandelier by **Dana Arbib**, stools and seating from Milan-based **Stadionette**, and **Dominik Tarabanski**’s photographic series *Roses for Mother* set the stage, punctuated by Thurman’s own works: *Toteme Standing Lamps* in French oak, *Stacks Smoking Table*, and two organic porcelain sconces, produced by **Heco Ceramics**. The arrangement is framed by a warm green backdrop painted in Farrow & Ball’s “No. CBS Cardamom,” enveloping the space in a rich, cinematic glow.

Flowers on the Table by ROOM—FILE



From the fair’s **NEW GARDE** Section, which spotlights galleries and collectives that have been operating for less than three years, **ROOM—FILE**, a curatorial effort led by up-and-comer **Jirah Joshua**, assembled *Flowers on the Table*. The presentation pulled the work of 13 young practices into a dining tableau that elevates the familiar ritual of gathering into an exaggerated display of design abundance.

Anchoring the arrangement is a solid marble stool by **Elzomorph Studio**, carved from the rare **Baccala Medicea dell’Arenasanta**. Its richly veined surface inspired the booth’s sunrise palette. Around a scalloped-green table by **Jantos Projects**, chairs from multiple designers create a deliberate clash of personalities, transforming the dining set into a democratic stage for dialogue. Among the highlights: the *Steel Stool Chair* swathed in a hand-stitched, baby-pink silk slipcover by **Basetale**, the Georgian design duo **Tinatin Dzirkvadze** and **Iki Antelava**.

A Curated Conversation at Uppercut



COLLECTIBLE NOBODY'S HOME

9/30/2025
NOBODY'S HOME | SYDNEY GORE

6 collabs living in my head rent free

Sabai x Julio Torres: I'm still awaiting details for the official release, but this exciting collaboration debuted at Collectible Fair. The Landing Sofa is expected to launch with the All Other Passports collection later this year.

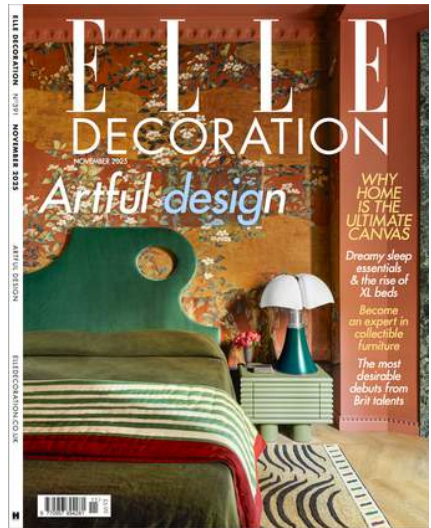
Trendsetters on new forms and formats that catalyze global processes in art and design



Leli Debeo and Liv Weisberg
Co-founders of the Collectible exhibition

Even in a more sedate market, collectible design continues to thrive because it meets the desire to own objects imbued with meaning, character, and a clearly articulated aesthetic. Today, it's a mature field, emphasizing materiality, cultural dialogue, and innovation, attracting both seasoned collectors and a new generation of buyers.

We are inspired by practices that push boundaries—whether it's exploring new materials, reimagining functions, or unexpected connections between disciplines like fashion and design. This edition of the Collectible fair was built in precisely this spirit: the voices of representatives from a wide range of creative industries foster a vibrant dialogue and challenge the concept of collectible design.



trend

Tomorrow's heirlooms today

Design is always a worthy investment. But, for a new generation of collectors, what are the shifting tastes and ideas shaping the scene? Francesca Perry investigates...

'Reworked' chair by Linde Freya Tangelder, Destroyers/Builders (destroyersbuilders.com)

The culture around collectible design seems to grow year on year. In 2024, contemporary-design salon Matter and Shape launched in Paris, and 21st-century design fair Collectible expanded from Brussels to New York. This year, new galleries such as Cobogó (which you can read more about on p184) opened. The Future Perfect established a Miami outpost, Basic.Space launched a design fair in LA, and Design Miami hosted its first activation in Asia – 'Design Miami.In Situ: Seoul' – showing the globally spreading popularity of collectible design.

While the desire for vintage pieces remains strong, Liv Vaisberg, co-founder of Collectible with Clélie Debehaut, believes that the appetite for contemporary-collectible design has blossomed over the past decade. 'It wasn't so much of a thing 10 years ago – now, it's much more respected.' Before launching Collectible in 2018, Vaisberg noticed that young designers had 'limited visibility' at fairs like PAD or Design Miami. 'They were side dishes, not the main course.' Collectible set out to change that. 'Contemporary-collectible design is a discipline of its own now – and there are a lot of new players,' she says. Design Miami director Jen Roberts has noticed the rise of younger collectors, for whom meaning, nostalgia and storytelling are important driving factors. 'They want pieces to resonate with them,' she says, 'and a lot of people buy things that remind them of their childhood.' Playful post-modernist work from Ettore Sottsass or Gaetano Pesce is popular among these new collectors, she adds, and she's hearing 'a lot about the 1980s and 90s' from the galleries and dealers involved in Design Miami.

Vaisberg agrees that we are seeing 'a revival of the 1990s in general', identifying this in the popularity of metal furniture. ►

trend

'Reworked' sofa by Linde Freya Tangelder, Destroyers/Builders (destroyersbuilders.com)

Inspired, perhaps, by the late-20th-century experimental work of Tom Dixon, André Dubreuil and Marc Newson – all of which are performing well at auction – up-and-coming designers are turning to metal to create striking furniture, noticeably dominating the contemporary-collectible market. Part of this includes the rise of what Vaisberg calls 'sexy' furniture – where steel, aluminium, chainmail and mesh often mix with leather and rubber in a 'film noir' vibe. One designer she loves is Panoramamma, a Mexico City-based studio that creates narrative-rich, seemingly mysterious works: chainmail chairs and lamps where medieval meets modern; candleholders evocative of ritual and religion; playful chairs with ball-shaped feet crafted using steel and cactus leather. Roberts says there are 'more people leaning towards buying clean-lined metal design', highlighting the inspiring work of Los Angeles-based BG Robinson, Dutch designer Linde Freya Tangelder and Korean studio Niceworkshop in particular.

But while metal is generating new excitement, the love for well-crafted pieces in natural materials endures – and has only become stronger over time. 'There's a reconnection with the organic and the natural world,' says Sarah Myerscough, founder of the eponymous gallery in London that focuses on collectible craft and recently opened a larger flagship in Mayfair. She sees this as a response to the increasing digitisation and mass production defining society, which leaves people craving something more rooted in nature. Such an embrace of wood and craftsmanship sustains the ever-popular market for Brazilian modernism, particularly Joaquim Tenreiro, as well as other modernist icons such as George Nakashima – both of whom consistently perform well at auction. In the same vein as those masters, contemporary makers – including Ernst Gamperl and Christopher Kurtz, both represented by Myerscough – are celebrating the natural state of materials, as well as the traces of their own hands and tools. Collectors are responding enthusiastically: 'People are looking for that richness, authenticity and honesty in a work, and are prepared to pay for that, because they understand time is spent making these pieces,' Myerscough says. 'There is definitely more of an interest in curvier, handmade design, with the craftsmanship really showing,' adds Valerio Capo, co-founder of Gallery Fumi, who notes that sculptural chairs and lighting are particularly in demand. Fumi's designers, including Carles & Demarquet (showcased at PAD London this autumn), James Plumb and the ►

trend

'People are looking for richness, authenticity and honesty in a work, and are prepared to pay for that'

From top 'Pendant Lamp from the 'Debris' collection, by Ashley Law and Louis Borrell, Flawk (flawk.co.uk); 'SV. 7' sofa by BG Robinson (bgrobinson.com); 'EUS' screen by Christophe Delcourt, Collection Particulière (collection-particuliere.fr); 'Chainmail' chair, Panoramamma (panoramamma.com)

'Chainmail' chair, Panoramamma (panoramamma.com)

From top 'Copper Roots XVI' wall sconce by James Plumb, Gallery Fumi (galleryfumi.com); 'Isanold Variety I' cabinet by Christopher Kurtz, Sarah Myerscough Gallery (sarahmyerscough.com); 'Okeanos and Aar III' ceramic vessel by Ralf Gloudemans and Jesse Fischer, Mint Gallery (mintgallery.co.uk); 'Cenx' dining table by Julien Scarbonchi, Eteline (eteline.com); 'Crockery' stool by Max Lamb, Gallery Fumi (galleryfumi.com)

'Cenx' dining table by Julien Scarbonchi, Eteline (eteline.com)

trend

'Cenx' dining table by Julien Scarbonchi, Eteline (eteline.com)

ever-collectible Max Lamb, show this approach at its finest. And the boom in handmade objects extends to ceramics, which are experiencing 'a lot of attraction', notes Lina Kanafani, founder of London's Mint Gallery. Ceramics have the added benefit of being smaller and easier to collect, and appeal to collectors as they have a lower price point relative to furniture or art. At the other end of the spectrum from ceramics' affordability, there is, of course, a 'super-high end' of the market, says Roberts, with consistent demand for furniture and lighting from 20th-century designers including Claude Lalanne, Diego Giacometti and Jean Royère. Recent auction results from Christie's reveal original works from all designers are reaching seven-figure sums. 'The sales have been up this year in the collectible-design space in the auctions,' says Roberts. 'So that's a really good sign.'

In terms of finding new contemporary-design talent, Kanafani, Vaisberg and Myerscough all mention graduate shows – particularly those at Design Academy Eindhoven and the Royal College of Art in London. Graduates are usually 'ahead of the mainstream', says Kanafani, and trends are driven by 'how they are thinking and how they're interpreting materials'. 'There is no golden formula to identifying what will be a future collectible, but most gallerists and fair directors go with their intuition. 'We always keep an eye on things that excite us,' says Capo, while Vaisberg is 'always on the lookout for things that are new – I'm not interested in repeating what has already been seen'. Myerscough believes the same is true of collectors: 'I think there's an inertia about a digitally or mass-produced interior – people want something they haven't seen before.' What's more, they want something that lasts. Many of the furniture-makers Myerscough represents create 'legacy pieces' that are, she believes, 'the antiques of the future'. Collectors are drawn to such pieces, reflecting a desire to move away from a 'throwaway' society. 'They want works to give to their children, that will last and become more beautiful, with the patina becoming enriched,' says Myerscough. 'I think the way we buy antiques we cherish is the same now with contemporary design. ►

trend

'There's an inertia about a digitally or mass-produced interior – people want something they haven't seen before'

From top 'Copper Roots XVI' wall sconce by James Plumb, Gallery Fumi (galleryfumi.com); 'Isanold Variety I' cabinet by Christopher Kurtz, Sarah Myerscough Gallery (sarahmyerscough.com); 'Okeanos and Aar III' ceramic vessel by Ralf Gloudemans and Jesse Fischer, Mint Gallery (mintgallery.co.uk); 'Cenx' dining table by Julien Scarbonchi, Eteline (eteline.com); 'Crockery' stool by Max Lamb, Gallery Fumi (galleryfumi.com)

'Cenx' dining table by Julien Scarbonchi, Eteline (eteline.com)



CALEIDO

COLLECTIBLE was created with the intention of redefining the very concept of a design fair. First of all, would you say it's fair to call it a "fair"? What are the features that make it unconventional? What was the spark that led you to found such a unique platform?

LIV & CLÉLIE

Since its inception, COLLECTIBLE has been driven by a shared curatorial vision between the two of us—always striving to give a platform to what design can become, rather than what it already is. We created a fair on purpose because we wanted to push the market and stimulate art collectors to engage with this type of design. A fair gathers a large audience and offers scale, which allows us more freedom and impact. But it is not a regular trade show. COLLECTIBLE is a curated fair where every booth is treated as content. We pay close attention to how projects sit next to each other and make sure there is no random mismatch. All the side activities (talks, performances, VIP visits) also follow our ethos. This is how you create and sustain a real ecosystem.



CALEIDO

Your curatorial approach clearly conveys a strong leaning toward experimentation and formal independence. What does the term "collectible" mean to you today?

LIV & CLÉLIE

This is true. For us, "collectible" is not just about price or exclusivity. It is about relevance. A collectible object captures its time, it pushes boundaries in material. form. or concept.

It is the kind of work you cannot forget once you have seen it. It also has a certain necessity, it feels like it needed to exist and could not have been made by anyone else. That sense of authorship, urgency, and vision is what makes an object collectible today.



CALEIDO

In a world oversaturated with images and information, what role do scenography and physical experience play within a fair?

LIV & CLÉLIE

They are essential. A photo online cannot replace the feeling of encountering a piece in space. Scenography at COLLECTIBLE is about creating environments where people slow down, connect, and see things with fresh eyes. That is where real memory and desire are built. In Brussels, each year we dedicate the entrance of the building to a scenographer of our choice and push them to go beyond limits. It sets the tone immediately, people understand that COLLECTIBLE is an immersive universe. It is important for us to always seek new scenographers and give them free rein and a platform.

CALEIDO

Diving into your curatorial direction, how do you select the galleries, designers, and projects that participate? What do you look for in a submission to consider it "collectible"? Are there any aspects that you feel designers focus on too much —perhaps mistakenly?

LIV & CLÉLIE

We look for boldness and authenticity. Whether it is a gallery or a young designer, what matters is the voice behind the work and the meaning of the booth as a whole. We care about vision and coherence. In other contexts, designers focus too much on marketability or trends, but at COLLECTIBLE we know people show pieces that feel personal and risk-taking. We also look for intention: why does this work matter now, and what conversation does it open? Those are the questions that guide us.



CALEIDO

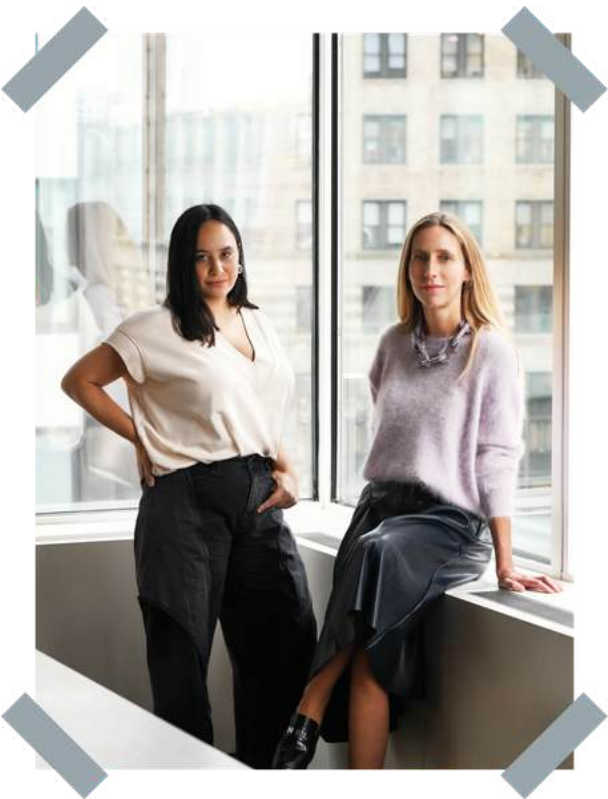
The testimonials from your exhibitors highlight the fair's importance in generating authentic connections. Is Collectible a fair or a community? Are there any developments in this direction that you are currently working on?

LIV & CLÉLIE

It has become a community for sure. Some people call it a summer camp, they look forward to seeing each other again. People come to show, but they stay because of the relationships they build. They collaborate afterwards. This year in New York, three exhibitors who were neighbours in Brussels decided to share a booth. Two others merged their booths into one to create an amazing listening room (Silence Please and Tang Thousand). We also had museums showing next to designers, which directly led to exhibitions. The community is larger than just design, it now includes people from fashion, art, and more. We are also working on formats beyond the fair, such as long-term visibility platforms, more intimate gatherings, and CLUB COLLECTIBLE, a closer community for interior designers.

COLLECTIBLE

caleido



CALEIDO

Reflecting on the cultural impact of your project, what responsibilities do you believe a curatorial platform like yours holds in relation to the contemporary scene and its evolution?

We have the responsibility to show what matters now and to give space to voices that might otherwise be overlooked. A platform like COLLECTIBLE can shift perceptions and help define what design means today and tomorrow. It is also about accountability: not just reflecting trends, but encouraging experimentation, diversity, and risk-taking. Above all, we are responsible for defending this type of design. When we started nine years ago, many collectors and magazines did not even know what it was. Today COLLECTIBLE is considered a fixed feature, but we need to keep our relevance, to ensure our designers stay visible and the market continues to grow despite all challenges.



CALEIDO

And what about the responsibilities of designers (or creators)?

Designers need to create honestly. Not just to please the market, but to reflect their vision of the world and in the end this is also how they will reach the market. Their responsibility is to bring new perspectives and dare to challenge conventions, which is something design has not always been expected to do. Today, more than ever, design is also about ideas, positions, and stories.

CALEIDO

After New York, Brussels, and now Hong Kong (as part of the upcoming Maison & Objet edition, this December). COLLECTIBLE is becoming increasingly international. How do conversations about design shift across different geographic contexts? What cultural differences in the reception of design have surprised you the most?

Every city has its rhythm and context. Brussels is more rooted and consolidated, New York is fast paced and experimental, and Hong Kong is a curated exhibition under the wings of Maison & Objet, a dialogue between Asia and Europe, where clichés of each other meet and where past and present collide. What surprises us is that despite these differences, there is always a hunger for design that feels genuine and new. The conversations shift: in New York it is often about pushing limits, in Brussels it is about depth and dialogue, and in Asia it is about bridging heritage with new forms. The common ground everywhere is a search for authenticity.



LIV & CLÉLIE

They are drawn to stories. Younger collectors do not just want a beautiful object, they want to know who made it, why it exists, and what it contributes. They want designers who are engaged and bold, who have something to say. Transparency and authenticity matter more than pedigree, and they are open to discovering new voices.



CALEIDO

If you had to run away with one object in hand, what would it be? Could you send us a photo taken by you?

Hard question! Every year we do “run away” with a few pieces. Liv would say the lamp by Romain Basile in *Fashion*, or a large piece of furniture by Kiki Goti at Toro Manifesto, though that is more difficult to carry in your hands. Or maybe the entire scenography by Kat Snodgrass in *Curated* (a wallpaper she made with curator Hannah Martin in collaboration with Wallpaper Projects). She wants it in her own room! As for Clélie probably the resin chair by Marcela Cure, organic, poetic, and quietly powerful. It was part of her first collectible design collection, launched at COLLECTIBLE and she made cute bags for everyone to take home.

Books to read

*How to Live with Objects di Sight Unseen

*Design for the Real World by Victor Papanek

*The Rings of Saturn by W.G. Sebald

@_sightunseen_ @feltrinelli_libreria @amazon

Places to explore

*Villa Empain Boghossian Foundation (Brussels)

*Kanal Centre Pompidou (Brussels)

*The Standard – Hotel (Brussels)

Icon pieces to collect

*Cocoon by Marlène Huissoud

*Soft Poly Chair by Max Lamb

*Anything Johan Viladrich, now Heim+Viladrich



ВЫСТАВКА exhibition

The Aesthetics of Feelings
ЭСТЕТИКА ЧУВСТВ
С 4 по 7 сентября в Нью-Йорке во второй раз состоялась ярмарка коллекционного дизайна.
From September 4 to 7, the Collectible design fair was held in New York for the second time

www.kluisa.com
New York, USA

Collectible объединяет дизайнеров, архитекторов, скульпторов и галереистов со всего мира для презентации лучших коллекционных дизайнов XXI века. Ярмарка ярмарка прошла в Бостоне в 2018 году. Ее организаторы, арт-консультант в сфере дизайна Кэсси Дебо и куратор культурных проектов Лиз Вайлдинг, выступили с амбициозной задачей — привлечь международное внимание к современному дизайну.

В этом году в Нью-Йорке в рамках Artweek Week ярмарка Collectible состоялась во второй раз в здании Water Street Associates в Манхэттене. На 19-м этаже WSA предоставила идеальную сцену и стала идеальной площадкой для выставки. Панорамные окна открывают потрясающий вид на Бруклин, создавая диалог между архитектурой города и предметами дизайна. В отличие от традиционных ярмарок со стенами, Collectible расширяет пространство как городские кураторские центры — как бы со своей концепцией.

В рамках раздела MAN были представлены выставки ведущих современных дизайнеров. Среди участников, одна французская галерея Tubiste Factory превратила выставку в реальность мечты и фантазий. Мексиканская галерея Turo Maniello представила работы, как скульптурная форма, так и функциональный объект. Пластические формы дизайнов объектов отсылают к наследию

Collectible brings together designers, architects, sculptors, and galleries from around the world to showcase 21st-century collectible design. The fair was first launched in Belgium in 2018 by Cassie Debo, an art consultant in the design sector, and Liz Vaidberg, a curator of cultural projects. Their ambitious goal was to attract international attention to contemporary design practice.

This year, the Collectible fair took place during Artweek Week, occupying the Water Street Associates space in Manhattan for the second time. With its raw concrete walls and floors, the 19th floor of WSA provided a perfect backdrop for the exhibition. Panoramic windows overlooking Brooklyn created a dialogue between the city's architecture and the design objects inside. Unlike traditional fairs with booth-style layouts, Collectible is organized as a series of curated sections, each with its own concept.

The MAN section showcased some of the most prominent talents in contemporary design. The exhibition featured Tubiste Factory, a New York gallery whose Alterglow collection transported visitors into a realm of dreams and surreal imagination. Mexico's Turo Maniello gallery presented works that merge sculptural logic with functionality. The smooth forms of its objects reference the heritage of ancient civilizations, combining both material and emotional depth.



Installation and entrance space by Daniel Heide + Long, New York, USA. The Left Design object, Curated section.

Hybrid of a bench, armchair, and table. Object by the American artist, Presented by Turo Maniello Gallery, Mexico.



Project Design Family. Design: Special Projects section. Part of the larger research: A New Futurist Cookbook.



древних цивилизаций, имеют смысл не только материальный, но и эмоциональный. RESPICE объединяет серию работ художников, скульпторов и дизайнеров, которые были созданы специально для ярмарки. Здесь состоялась международная выставка художницы Марии Канте. В коллекции Марии Канте, Канте исследует а латинскоамериканскую культуру: еду и личный опыт, историческую сформированную и культурную идентичность. Интерес к теме воспоминаний о детстве и семье Канте и ее наследием был особенно важен в ее работе. Например, в коллекции Канте есть скульптурный дизайн Марии Канте: пересматривает пространство мебели через призму воспоминаний о доме детства. Краска, камень, стекло и металл — различные материалы были представлены в металле. Это не только исследование материалов, но также символическая игра на контрасте: тепло воспоминаний (деревянная) и холодность металла (металл). Среди прочих разделов. FASHION исследовала пересечение

RESPICE presented series of works created especially for the fair by artists, sculptors, and designers. The international debut of Colombian artist Marcela Carr took place here. In her Materia Collectiva collection, Carr explores Latin American cultural codes and her own personal memories, experimenting with form and hand-painted resin.

The NEW LAMINE section featured works by emerging designers whose creations revealed a fascination with childhood memories and the emotions they evoke. For example, Venezuelan designer Maria Laura Canepa's Inventario collection reinterprets traditional furniture through the lens of her childhood home. A rocking chair, a dresser chest, and a folding screen — familiar wooden forms — are now crafted in metal. This contrast between warm nostalgia (wood) and the cold, range of time (metal) becomes both poetic and thought-provoking.

Other sections included FASHION, which explored the intersection of design and context, and VIGNETTE, a series of mini-set scenes curated by interior designer Michael Heide.

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дизайна и моды, а VIGNETTE превратился в серию миниатюрных "витрин" под художественным авторством дизайнера Майки Хисака.

На ярмарке показали и концептуальные проекты. Один из них — Table Top Майки Яришики и Алана Векслера. Интерьер обратился в ритуал трапезы. Работа стала частью большого исследования A New Futurist Cookbook. Возвращение к исследованию манифеста Ф. Т. Маринетти 1912 года.

Одним из самых обсуждаемых разделов ярмарки стал CURATED с переработанным названием In Praise of folly — "Похвала глупости". Под куратором Ханна Мартин, старший редактор журнала Architectural Digest, были на сцену драматичный феномен популярности в 18-м столетии Европы. Эти здания были созданы для эстетических, а не функциональных целей. Мартин переосмыслила эту идею в контексте современного дизайна. Выставки включали скульптурную лампу от Аустина Канье, отсылающую к идее статуи Ланца Титана, и стол от студии Томаса Янга, сделанный из вишневого дерева и украшенный с помощью маленьких, цветочных ногтей.

После посещения ярмарки, одна из выставок, посвященная современному дизайну, становится все более актуальной. Ее центральная идея — это глубокая погружение в мир индивидуального — истории, ассоциаций, и личного опыта. Ее центральная идея — это глубокая погружение в мир индивидуального — истории, ассоциаций, и личного опыта. Ее центральная идея — это глубокая погружение в мир индивидуального — истории, ассоциаций, и личного опыта.

Several special projects were also presented, among them Table Top by Michael Yariksky and Allan Wexler, a conceptual piece referencing the ritual of dining. The work forms part of a larger research project, A New Futurist Cookbook, inspired by F. T. Marinetti's 1912 culinary manifesto.

However, it was the CURATED section, titled In Praise of folly, that became the most talked-about part of the fair. Curated by Hannah Martin, senior design editor at Architectural Digest, the section's concept was based on the architectural phenomenon known as the folly, a decorative structure popular in 18th-century Europe. These buildings were designed purely for aesthetics, serving as playful gestures rather than functional spaces. Martin reinterpreted this idea through the lens of contemporary design. Highlights included a sculptural lamp by Austin Cary, referencing Titian's stained glass artists, and the table by Thomas Yang Studio, made of cherry wood and adorned with small, flower-shaped nails.

After visiting the exhibition, one observation stands out: contemporary collectible design increasingly explores the inner world of the individual — memory, association, and personal experience. Its central idea is a deep dive into "another world", where creation is not a byproduct but the main driving force. In 2025, immersion, sensory engagement, and emotional expression have become defining qualities of the field.



Installation by David Heide + Long, New York, USA.

6 AM Glassworks Gallery. Selection of Murano glass objects. Milan, Italy.



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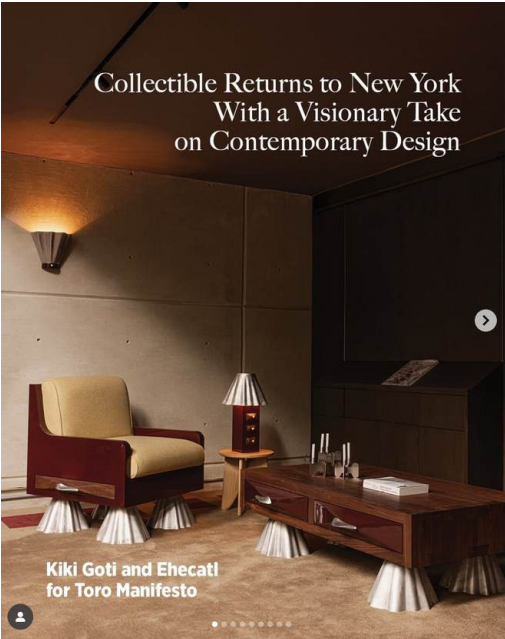
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galeriemagazine Back with greater ambition and sharper curation, experimental Brussels-born fair [@CollectibleFair](#) is fast becoming a vital platform for the next generation of designers and makers. Taking place this week in New York City, head to the link in our bio to see what caught Galerie's eye this edition.

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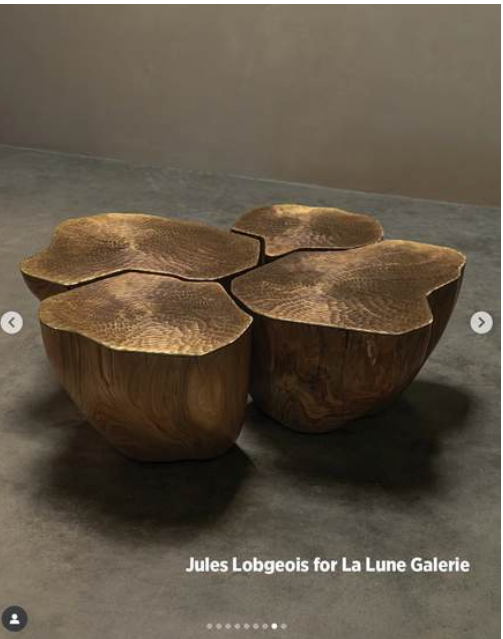
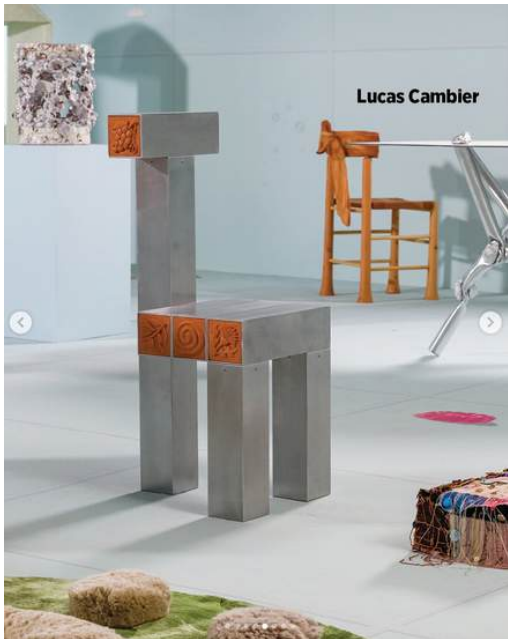
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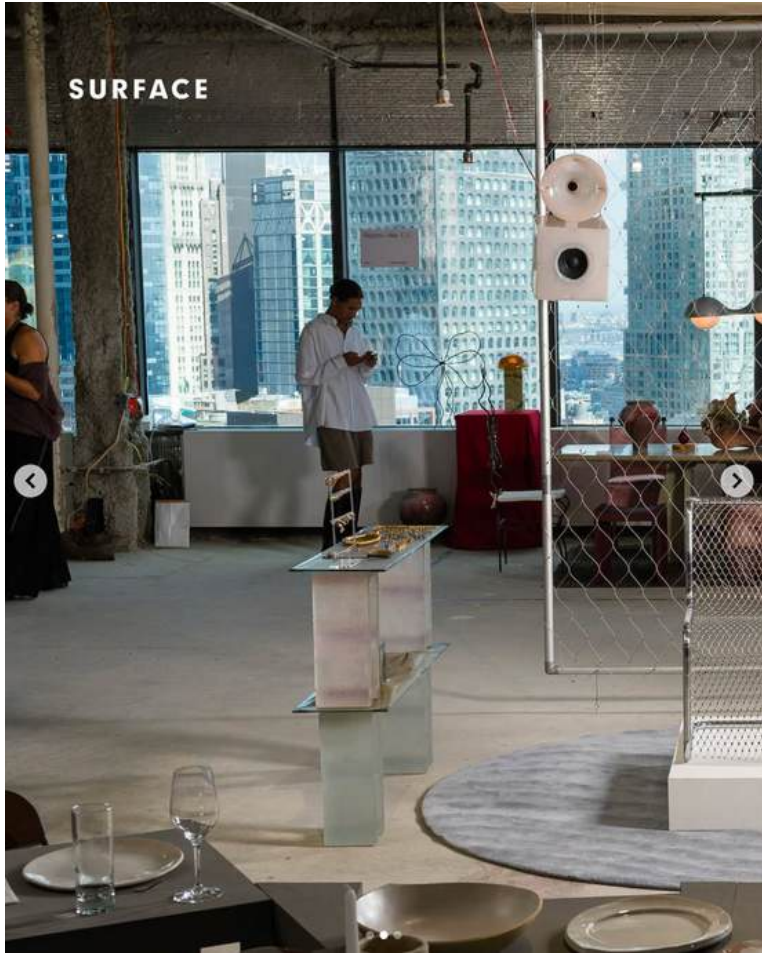
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surfacemag On Sept. 4, @collectiblefair returned to New York, trading last year's @wsanyc for the newly restored WSA II at 180 Maiden Lane. The fair convenes 123 exhibitors across six curatorial sections, continuing its mission to platform 21st-century design through ambitious programming and special projects. A new prize, presented in partnership with Cadogan Tate, joins this year's edition.

Collectible's special projects slate comprises both presentations and performances. These range from @studio.s.ii collaborative industrial design installation with @bondhardware to a conceptual dinner by Allan Wexler and Michael Yarinsky, which invites guests to dine on ceramics from Brooklyn studio Mondays while gradually distancing from one another between courses.

On Sept. 6, Surface moderates "Building Worlds: Hospitality & Collectible Design," with Xavier Donnelly, Jon Gray, Lionel Jadot, Gabriella Khalil, and Nick Ozemba unpacking how collectible design shapes hospitality worldbuilding.

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highlights from [@collectiblefair](#),
wrapping its second [#newyork](#) edition.

set against a stunning backdrop with panoramic views of the city, the international fair for contemporary [#collectibledesign](#) featured 128 exhibitors from 24 countries and six curated sections. among the highlights was the table top group exhibition, curated by michael yarinsky and allan wexler, which explored and expanded conventional notions of dining rituals through a series of performances and works by over twenty artists.





Design Discord

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Design Discord Episode 9: Did the collectible design bubble burst? What's next?

394 views Sep 11, 2025

In this episode of Design Discord, Alyssa and Fernando reflect on their week in New York City – where they saw it all: Collectible, Duet, The Armory, The Future Perfect, and more. The conversation dives into the evolving language around “collectible design,” the challenges facing emerging designers, and the gap between curatorial intent and market execution. They unpack questions of visibility, pricing, and who these fairs are really serving—while also exploring the role of galleries, the shifting tone of the industry, and whether the word ‘collectible’ still means anything at all.

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Over the past few years, independent furniture designers have gravitated toward metal. Aesthetically, it's more malleable than one might think; it can read as austere and streamlined in a minimalist collection, but it also has the potential to look baroque and extravagant. At this year's New York offshoot event of Collectible, the Brussels design fair, it leaned more toward the latter with metal enlisted in a return to ornamentation.

It's all part of a renewed interest in Art Deco, a more stylized version of high modernism when it first emerged a century ago. No longer allergic to the decorative, interior designers are increasingly turning to saturated color palettes, geometric patterns, and flourishes of detail that include pictorial and even allegorical representation. Looking to the past is comforting, but it's also a chance for designers to experiment within the constraints of what's familiar.

Swipe to see photos from the fair, and tap the link in our bio to read more about the triumphant return of adornment.

Photos: Simon Leung, Courtesy Playinghouse, Alejandro Ramírez Orozco, Courtesy Concordia, C. Lukens, Natalie Kovacs and Ashlee Harrison

New York



DESIGN EDIT
The Return of Embellishment
BY ADRIAN MADLENER



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Corres 4:
Fashion as Furniture



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EXT. ext.rude.d Correspondence 4: Fashion as Furniture

At the very start of the month, there was [@collectiblefair](#) New York—the stateside offshoot of the Brussels fair. Here, independent talents from mostly Europe and the U.S., but also Asia, unveiled their latest limited-edition and one-off designs.

What we saw—other than proof of the threads we’ve already identified—was a growing push toward fashionized furniture; chairs upholstered with garments; textiles flowing past rigid, minimalist armatures but also integrating into their forms.

By now, it’s obvious that the fashion industry—both haute couture houses and ready-to-wear brands—has infiltrated contemporary furniture and interior design. But has it gone so far as to influence the way some up-and-comers—already operating in the rarified air of the collectible, functional-art market—are configuring their designs? It seems so.

What can the fashion trade, rather than industry, lend to home design? How can the fundamentals of sartorial self-actualization and “being part of the scene” translate into the personalization of furniture? That’s what we’re all after, ultimately.

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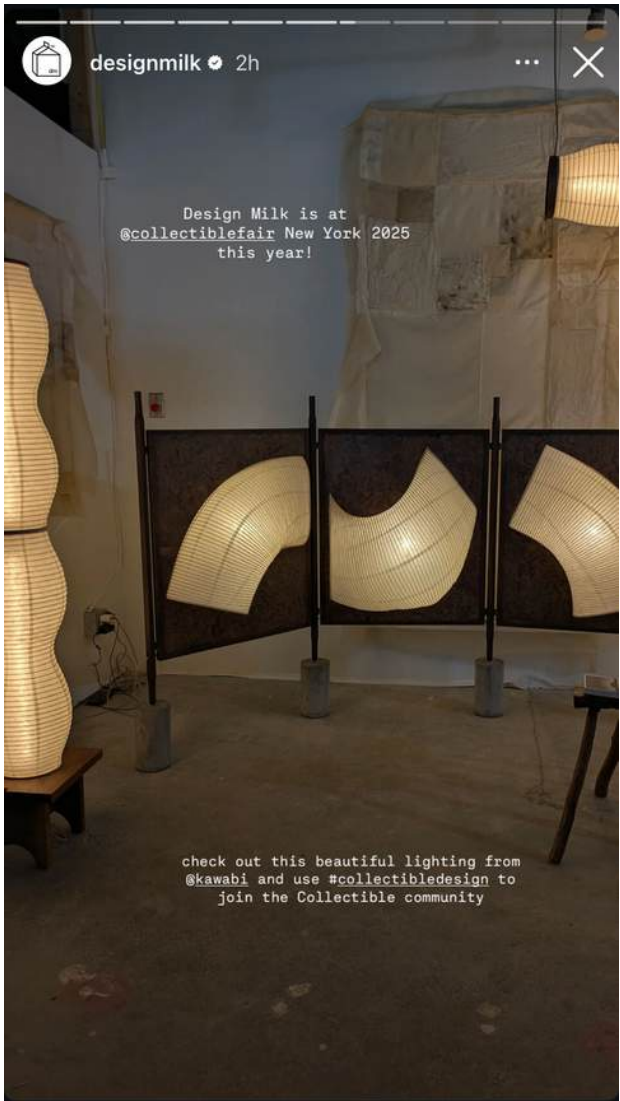
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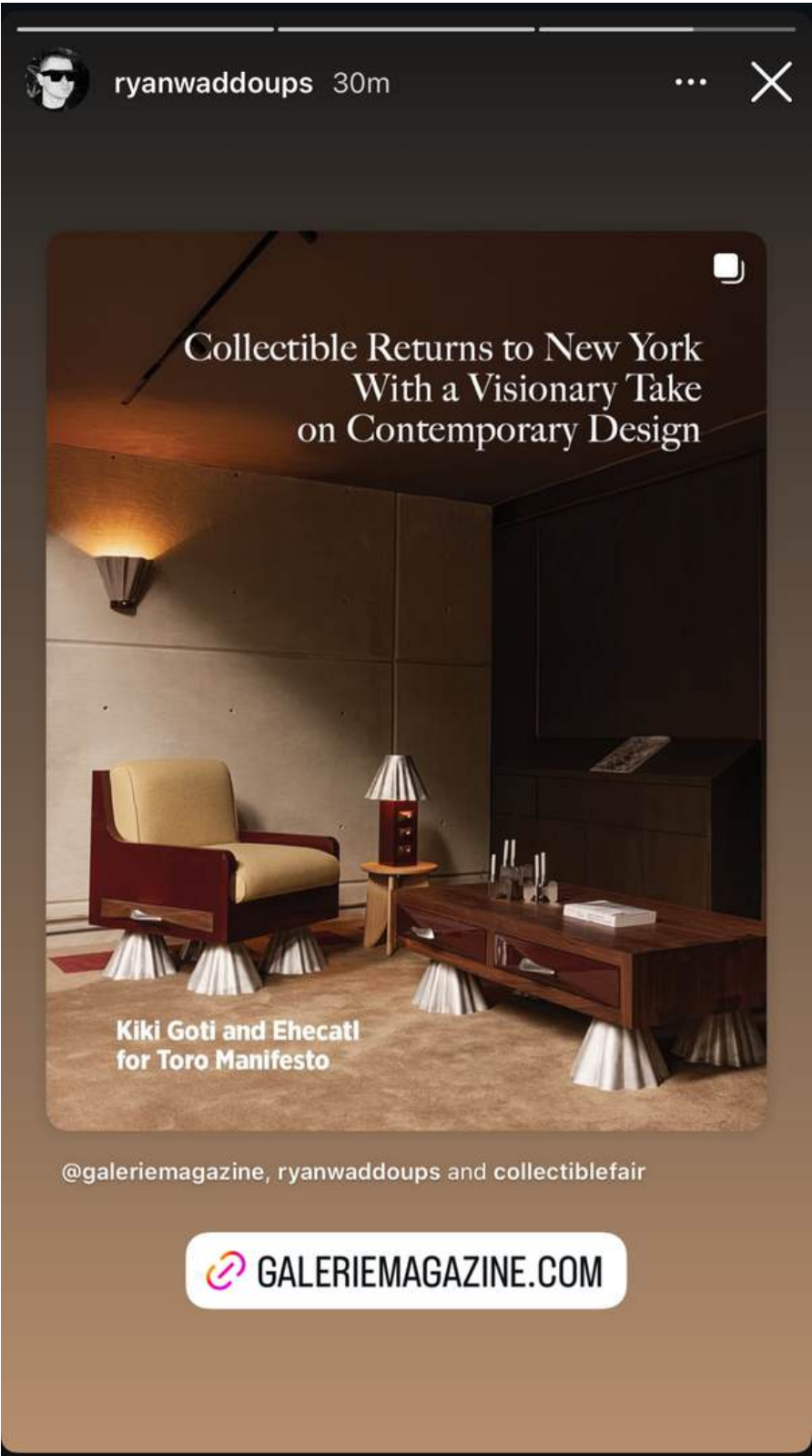


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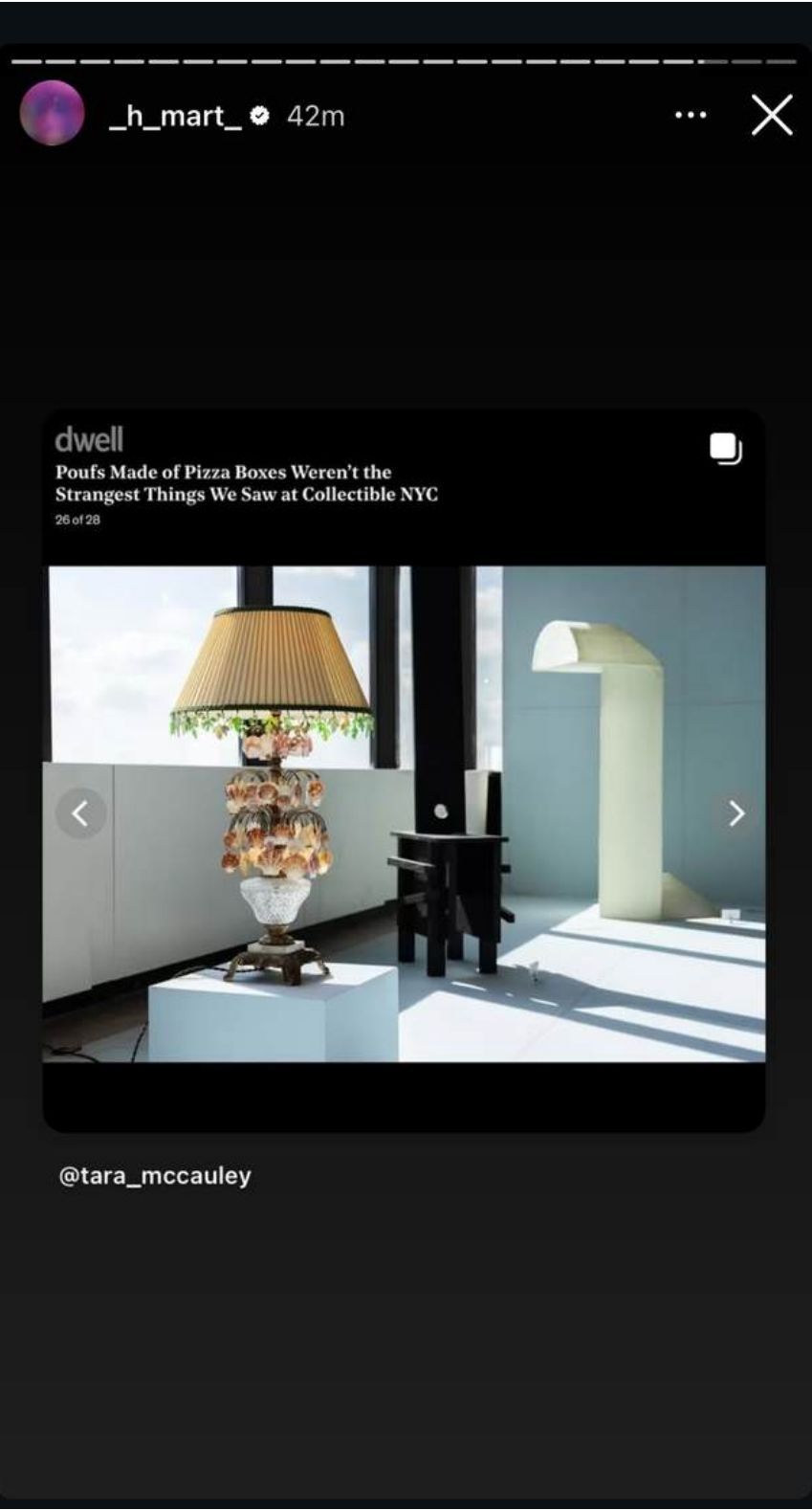


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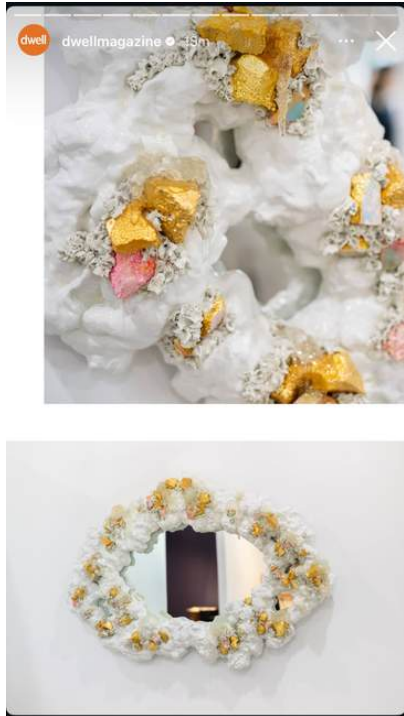
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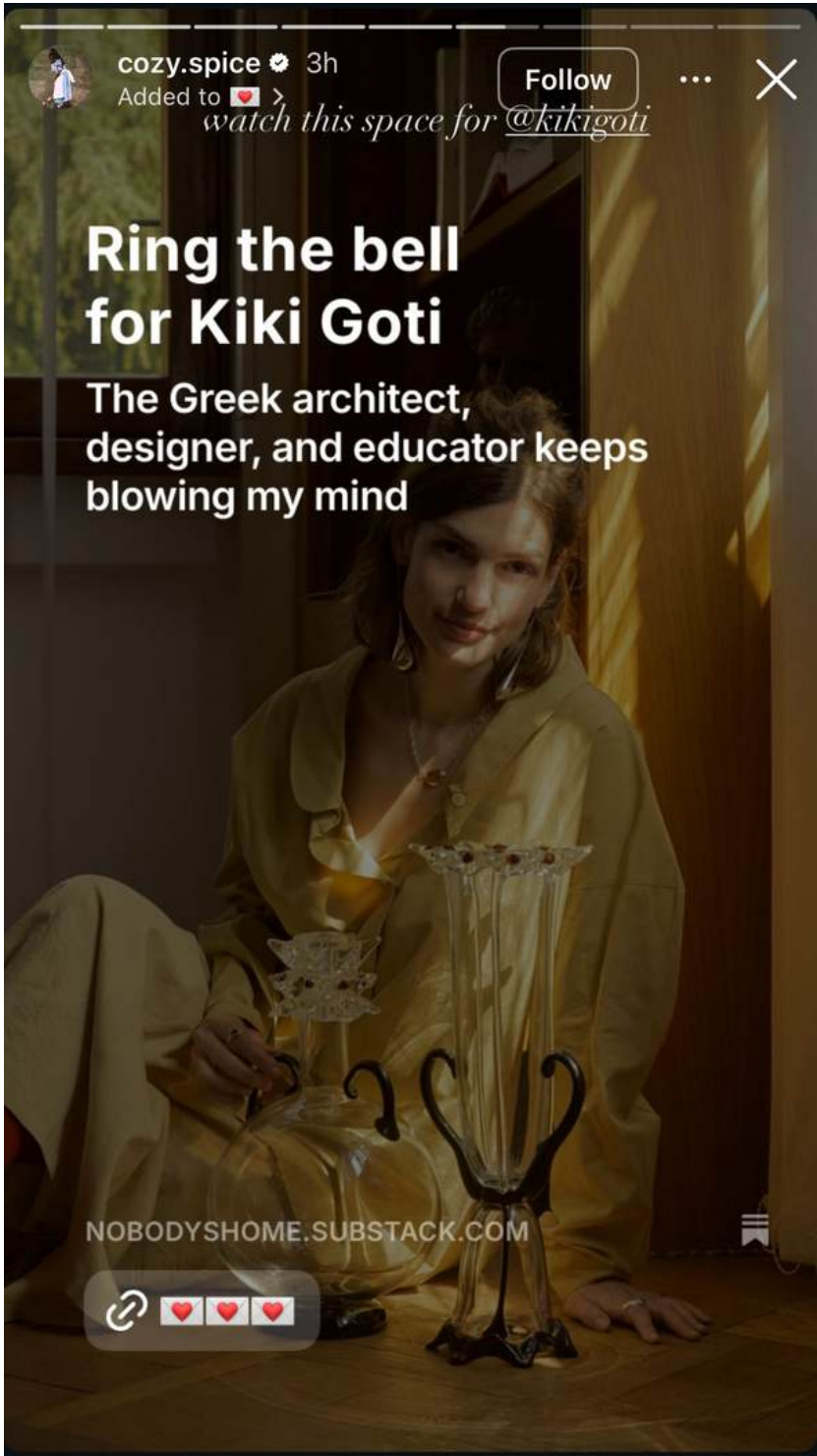
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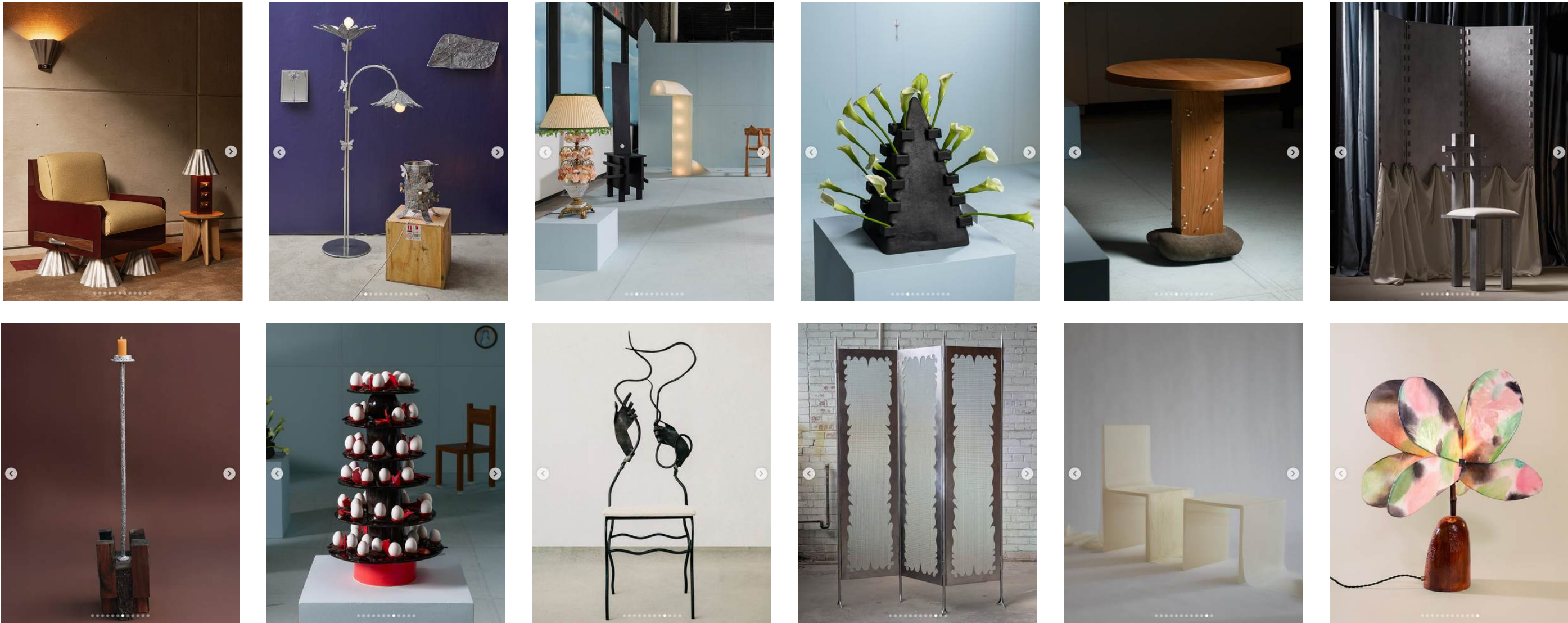
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The Brussels-based [@collectiblefair](#) wrapped its second New York outing last week, but there are a few presentations that we can't stop thinking about even a week on. For one, [@_h_mart_](#)'s curated show, "In Praise of Folly," with scenography by [@cat.snodgrass](#) and a china-blue wallpaper specially commissioned from [@wallpaperprojects](#), flecked with visual non sequiturs like Jell-O molds and spilled milk. This exhibition had almost too many superfluously ornamental favorites to count: [@thomasyangstudio](#)'s cherry side table studded with sterling silver flowers; [@tara_mccauley](#)'s spaghetti vongole-inspired lamp, its shade ribbed with linguine and hung with parsley-shaped Shrinky Dinks; [@soft___skills](#)' Brutalist tulipière; [@fefostudiony](#)'s egg croquembouche. We also loved [@llewll](#)'s Rituals of Adornment series, which featured stark aluminum forms softened by elements like silk draping, platinum chains, and pearls; the recent RISD grad [@_jessegroom_](#), whose flower-shaped floor lamp with hand-welded aluminum beads was almost unbearably poetic; [@kikigoti](#)'s Bells & Whistles collection, which my 10-year-old daughter referred to as "the coffee filter collection;" [@idaafarchitects](#)' candleholder for [@j.amieri](#), whose aluminum stem looks like it's been shoved into a glass-blowing mold (complimentary); [@worn_studio](#) Dali-inspired chair for [@room_file](#); [@carldurkow](#)'s textured glass and metal screen for [@duddhaus](#); [@kritikamanchanda](#)'s silk organza and resin chair; and [@yuxuan_huang__](#) kite-inspired lamp.



Thank You, Kindly.