

Moore. "These are all voices in the larger creative community, many of them design collectors," Learner says.

Learner talks of a "broad spectrum of work and voices" at the fair. One section is overseen by the hip New York curatorial consultancy Sight Unseen, bringing together furniture and lighting by five US design studios, including Brooklyn-based collective Fort Makers.

"Collective Design is an intimate fair, eschewing the feeding frenzy of most fairs," says Learner. "Most design collectors, unlike art collectors, are guided by their advisers rather than making spontaneous or emotional purchases. In the case of design objects, these advisers are architects and interior designers, our core audience." He says that growth in New York's high-end real estate development is boosting its "self-sustaining design ecosystem".

"The rise of a dynamic contemporary art market has fuelled thinking that contemporary design, at the moment still wildly undervalued, is the next great asset class," he adds.

Mid-century modern design has been a market mainstay in recent years. The online think-tank DeTnk collates results from five auction houses for its annual design report. Its 2015 assessment, covering 2014, shows that post-



2000 pieces had an average price of £10,126 per lot, the lowest of any period.

The dealers

Marc Benda, co-founder of Friedman Benda gallery in New York, is participating in Collective Design for the second time. "The market has been robust, discerning and growing, driven by both

the collectors and the decorators and architects," he says.

He explains that the public auction market is the main driver for the mid-century market, as supply dwindles and scholarship in the field has increased. Phillips' design masters sale in New York in December illustrated the dominance of 20th-century giants: the top

Clockwise from left: Emmanuel Babled's Digit large chandelier at Twenty First Gallery; the Haas Brothers' Animal Planet rug at R & Company; Peter Pincus' Urn (2015), Wexler Gallery; Paul Cocksedge's Freeze Multi Circle Table at Friedman Benda



lot, Carlo Mollino's unique ceiling light from around 1944, sold for \$293,000, while Jean Royère's 1950s Ours Polaire armchair went for \$269,000.

But Benda says that, "The main primary galleries are still much stronger presences in the contemporary design market than the auction houses." His gallery will show works by seven design-

ers at Collective Design, including London-based Paul Cocksedge, Andile Dyalvane of South Africa, the Dutch veteran designer Marcel Wanders and Tokyo-based group nendo, which has designed a new series of Trace cabinets and lighting to be installed along an 85-foot wall at the fair entrance. Works on the stand range from \$5,000-\$100,000.

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