Introducing TDR Itineraries

Plus: Shared Ground – an exhibition joining European and Indigenous objects in dialogue; and insights from Collect London.

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Until **The Design Release** launched in 2017 there was no centralized calendar for the design world.

Built on years of event research, industry relationships, and on-site experience, we've finally launched **TDR Itineraries**: a high-touch travel guide for design professionals and design-minded travelers.

Itineraries helps you navigate major design weeks with more access – and guided recommendations tailored to you.

If you're headed to a city-wide fair, and looking for:

- Priority access to openings
- A daily itinerary, tailored to the dates of your trip, including walkable routes, if preferred
- A curated mix of must-see exhibitions and smaller, lesser-known presentations worth discovering
- Recommendations shaped by our editorial perspective and your needs
- Hotel bookings at vetted stays

We will be launching with **Milan** in **April**; then **Copenhagen** for **3dayoofdesign** in **June**, and **NYC** in **May**. If you're from out of town and want to make the best of your visit, send us a note.

Email TDR

Also – something we've done for years but worth mentioning: *If you're a manufacturer or product designer, we consult on which fairs are best for you and the outcome you need for your business.*

And if you are a design-world traveler or expert and you'd like to get involved as a guide for a design week you know well, please be in touch.

Leo and I are so excited to officially get TDR 2.0 up and running, starting with Itineraries and a big website refresh: the next phase in design exhibitions, travel, and editorial.

As we move into this next stage, we want to say a big thank you to the people who have guided us along the way, namely Nils Becker, Chad Phillips, Veronica Spack, Anna Caradeuc, David Mitchell, Ryan Duffy, Nikita Chonaria, Rebecca Guldberg, and of course, our subscribers!

We'll dive into regular content now!

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News News News

Statement stands were the norm at art fairs in the 2010s, but "fuzzy booths" are no longer in vogue, and that might be due to the overwhelming number of fairs galleries participate in. The Art Newspaper

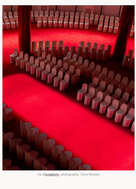
NOMAD makes its American debut at the Hamptons in 2026. Fairs have come and gone in the Hamptons, but perhaps NOMAD this one has enough hype and credibility for attendees to make the trek to Watermill Center. Nomad Circle

Check out Deborah Pallmon's fashion and furniture for auction. Lots of great things, lots of random things! Julien's Auctions

Logos are back, in a new way. High Snobiety

Karl Lagerfeld's distinctive stainless-steel home is now available for rent through High Stay. Wallpaper

Bottega Veneta enlists Max Lamb to design chairs for their runway. Hypeform



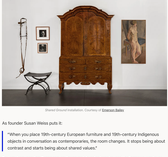
via Hypeform, photography: Chris Rhodes

Exhibition Focus: Shared Ground

The American West has become a recurring design reference: leather, woven textiles, simple forms, and antiques with visible age. The style is familiar, yet the context is less so.

Shared Ground, the latest exhibition from **Emerson Bailey** in collaboration with **Shiprock Santa Fe**, enters that conversation. Founded by **Susan Weiss**, who established Emerson Bailey in 2016 as an evolution of her long-running interior design practice, the gallery has built its reputation on a distinct blend of European antiques and Western living.

The show places 19th-century European furniture alongside Indigenous works from the American Southwest, positioning them as contemporaries shaped by parallel systems of trade, labor, and material knowledge.



Shared Ground installation. Courtesy of Emerson Bailey

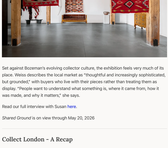
As founder Susan Weiss puts it:

> "When you place 19th-century European furniture and 19th-century Indigenous objects in conversation as contemporaries, the room changes. It stops being about contrast and starts being about shared values."

Rather than treating European antiques as historical works, and Indigenous works as decor, the exhibition insists on specificity – clear authorship, provenance, and context. "I want each object to be understood as something made by real hands, from a particular place, for a particular purpose," Weiss explains. "The visual impact matters, but it cannot be the whole story."

Shared Ground installation image. Courtesy of Emerson Bailey

The horse becomes a connective structure across the exhibition – not symbolically for effect, but materially. In the 19th century, it shaped labor, mobility, and status across cultures. Follow that thread through saddle blankets, silver headstalls, and folk armchairs, and the divide between luxury and utility starts to dissolve. As Weiss notes, "Utility is not the opposite of luxury. It is often the source of it."



Mia Karlsva Galerie featuring chairs and lights by Vadim Kibardin. Photo courtesy of Collect.

Set against Bozeman's evolving collector culture, the exhibition feels very much of its place. Weiss describes the local market as "thoughtful and increasingly sophisticated, but grounded," with buyers who live with their pieces rather than treating them as display. "People want to understand what something is, where it came from, how it was made, and why it matters," she says.

Read our full interview with Susan here.

Shared Ground is on view through May 20, 2026

Collect London - A Recap

As we mention every month, the fair landscape continues to expand – particularly within the collectible design / functional art categories. Alongside that growth is a renewed emphasis on craft, often operating in similar territory but with deeper ties to vernacular traditions.

*To better understand where this movement is heading, our newest contributing writer, **Esther Kroes-Weizman**, founder of design procurement and consultancy studio WEISKEZ, reports from London where she visited **Collect 2026** at Somerset House. (She shares her reflections below, with a longer-form analysis publishing later this week on TDR's Journal.*

I arrived at Collect with my usual agenda: check in with the go-to galleries, discover new talent, and meet the people behind the works. Design fairs are my playground for serious work. The difference this time? I took the tube to Charing Cross instead of flying to Paris or Milan.

A bit of context. **Collect 2026**, now in its 22nd edition and presented by the Crafts Council at Somerset House, positions itself as the leading international art fair for contemporary, museum-quality craft and design. That level of institutional backing helps me verify what the craft sector needs in order to grow and compete at scale.

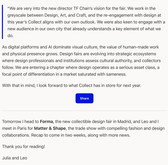
At Collect, there was no shortage of beauty or materiality. The conversations with artists and galleries felt meaningful. But most striking was the global range of craft disciplines and styles on view. From Japanese lacquering techniques and traditional African craft to Polish experimental material practices, the fair felt like a reflection of global exchange. It also underscored why London continues to matter as an international design hub – layered and culturally interconnected.

A few standouts:

My go-to leading design gallery, **Mia Karlsva Galerie** (Amsterdam), delivered as always. Karlsva's curatorial vision is bold – the kind of global positioning the Dutch design industry benefits from. On view were iconic chairs and lights by **Vadim Kibardin**, alongside **Anna Karen's** Primal Axe Bench, composed of raw honey calcite crystals and hand-woven deadstock linen yarns.

Mia Karlsva Galerie featuring chairs and lights by Vadim Kibardin. Photo courtesy of Collect.

Max Radford Gallery (London) offered a different perspective, presenting furniture made from discarded materials. **Tessa Silvan's** stool in deadstock cotton and **Lewis Kemmonsen's** patchworked pieces incorporating exotic timber offcuts demonstrated how sustainability can be embedded in design rather than applied as an aesthetic or marketing tool.



Max Radford Gallery featuring Tessa Silvan's stool in deadstock cotton and Lewis Kemmonsen's patchworked chair. Sean Mill, Courtesy of Collect

Max Radford shared his experience showing at Collect for the first time:

> "We are very into the new director TF Chen's vision for the fair. We work in the grayscale between Design, Art, and Craft, and the re-engagement with design at this year's Collect aligns with our own outlook. We were also keen to engage with a new audience in our own city that already understands a key element of what we do.

As digital platforms and AI dominate visual culture, the value of human-made work and physical presence grows. Design fairs are evolving into strategic ecosystems where design professionals and institutions assess cultural authority, and collectors follow. We are entering a chapter where design operates as a serious asset class, a focal point of differentiation in a market saturated with sameness.

With that in mind, I look forward to what Collect has in store for next year.

Share

Tomorrow I head to **Forma**, the new collectible design fair in Madrid, and Leo and I meet in Paris for **Masters & Shape**, the trade show with compelling fashion and design collaborations. Recap to come in two weeks, along with more news.

Thank you for reading!

Julia and Leo

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