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PAD London 2026: 10 Standout Pieces to See

From a Moroccan designer working in reclaimed aluminium and onyx to charred timber from the UAE, chameleon lacquer and a 1928 design classic, here's what to look for at this year's fair

By Aisha Zaman

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Photo: Natelee Cocks

The annual PAD London (short for Pavilion of Art and Design) fair kicks off tomorrow, showcasing the works of 67 exhibitors from 18 countries. Here are some of the highlights on our radar.

Come October, London's art calendar leaves little room for pause. Frieze arrives, galleries roll out their major autumn shows and collectors, curators and designers descend on the capital. In the middle of it all, the familiar PAD tent returns to Berkeley Square in Mayfair for its 18th edition, taking place from 13–18. Museum-quality 20th-century furniture sits a few metres from experimental contemporary design; jewellery appears alongside ceramics, textiles and sculpture. This year, 12 exhibitors make their debut.

The Middle Eastern presence is worth paying attention to. Dubai's Booroom Gallery returns alongside Beirut's PIK'D, while Moroccan designer Moulay Hafid Sdikiene will show with PAD newcomer Galerie Boketto. Beyond them, there is plenty to seek out: appealing resin surfaces, bronze deer, modernist icons, wooden shingles and textiles that seem to be growing off the wall.

Here are ten highlights on our radar.

Moulay Hafid Sdikiene at Galerie Boketto



Photo: Supplied

Moroccan designer Moulay Hafid Sdikiene, who is based in Paris, will present pieces from his *Halocline* series with Galerie Boketto. The gallery makes its PAD London debut this year with *Through and Through*, a group show exploring density through transparency, reflection and non-repetition. Sdikiene's contribution includes a cabinet, dining set and ceiling light cast in reclaimed aluminium and jade onyx. It is an unusual pairing: the aluminium is cool and industrial, while the onyx is translucent and heavily veined. Put together, the two make for an interesting play between opacity and light.

[@moulay_hafid_sdikiene](#)

Galerie Boketto, Booth A20

Nikita Erokhin at Booroom Gallery



Kameh Design Miami Photo: Natelee Cocks

One of the more intriguing pieces coming from Dubai is Nikita Erokhin's KAMEH 0.6, a collection of charred timber furniture crafted by local artisans in the UAE. Its starting point is the desert rose, the mineral formation that crystallises beneath arid sands over time. Erokhin translates its irregular, petal-like shapes into jagged furniture with deeply blackened surfaces, and there is something almost prehistoric about the pieces.

Booroom will show KAMEH alongside work by Rui Matos, Ksenia Breivo and Brazilian modernist José Zanine Caldas, mixing contemporary work with 20th-century design.

[@kameh.space](#)

Booroom Gallery, Booth B25

Andrea Nassar and Michela Cattai at PIK'D



Photo: Courtesy of PIK'D

The Beirut gallery PIK'D returns with ceramics and glass by Lebanese and international makers. Among them is Andrea Nassar, an Australian-born ceramicist based in Beirut whose work takes its cues from botanical structures and the repetition found in the natural world. Her ceramics are quieter than some of the furniture elsewhere on this list. Organic forms and repeated details emerge through the clay, with her practice moving between observations of nature and memories of it.

Also look out for Michela Cattai's stunning *Steli* vase. Working in glass, Cattai introduces an entirely different texture and translucency to the stand.

PIK'D, Booth B7

Marco Campardo at Galerie kreo



Photo: Alexandra de Cossette, Courtesy of Galerie kreo and PAD London

Marco Campardo's *Jello* furniture looks deliciously glossy. The process behind it is considerably less polished. The London-based designer casts polyester resin inside cardboard moulds, allowing corrugations, joins and imperfections to leave their traces across the finished surface. The resin is more commonly used in industrial applications, including boat building, yet here it appears in saturated, almost candy-like furniture.

Galerie kreo will bring one of Campardo's *Jello* tables to PAD London. Monolithic in appearance but hollow inside, it is surprisingly light. The strange striations across its surface are perhaps the best part. Rather than sanding away all evidence of the cardboard, Campardo leaves the mould's marks behind.

Galerie kreo, Booth B18

Jean-Marie Fiori and Aurélien Veyrat at Galerie Dumonteil



Photo: Antoine Duhamel



Photo: Supplied

Bronze deer chairs, with antlers forming the backrests, make Jean-Marie Fiori's work at Galerie Dumonteil worth finding. The gallery will also show Fiori's turtle-shaped bench, which can transform into a table, alongside work by sculptor Aurélien Veyrat. Veyrat uses discarded bricks, piecing them together into furniture that retains the chips, variations in colour and evidence of their previous use.

Since becoming artistic director of the gallery founded by his parents, Dorian Dumonteil has been developing what he calls "artist-led design", with an emphasis on functional works made by artists. Here, that description feels particularly apt. The objects may be usable, but neither the antlered chairs nor a brick cabinet is trying very hard to disappear into a room.

Galerie Dumonteil, Booth C9

A 1928 Grand Confort at Laffanour | Galerie Downtown



With so much new design competing for attention, it is easy to forget that PAD is also very good for the classical collections. At Laffanour | Galerie Downtown, look out for a 1928 *Grand Confort* chair by Charlotte Perriand, Pierre Jeanneret and Le Corbusier. Nearly a century later, its exposed framework and deep cushions still look remarkably assured.

The Paris gallery has spent more than four decades focusing on 20th-century furniture by architects. The *Grand Confort* belongs to a period when designers and architects were rethinking not only how furniture looked but how it could be manufactured and used. Seen among PAD's newer experiments, it hardly feels like a historical footnote.

Laffanour | Galerie Downtown, Booth B14

Ptolemy Mann at Tristan Hoare



Photo: Courtesy of Tristan Hoare Gallery and PAD London

At Tristan Hoare, Ptolemy Mann's *Yellow Violet Dynamics*, 2025, shifts the focus from furniture to colour. The hand-dyed and woven textile work reflects Mann's longstanding interest in colour theory and weaving. Saturated bands run through a tightly controlled geometry, while the hand-woven surface stops the composition from becoming too perfect.

It will be the first time Mann's work is shown at PAD London, following Tristan Hoare's announcement earlier this year that it had begun representing the artist. The gallery's stand will span sculpture, ceramics, textiles and painting, but this is the piece I would seek out first.

Tristan Hoare Gallery, Booth A21

Hervé Van der Straeten's Chameleon Lacquer



Photo: Courtesy of Hervé Van der Straeten and PAD London

Before Hervé Van der Straeten was making furniture, he was making jewellery. You can still see it in his furniture, which carries the same precision and attention to finish, only at a much larger scale. At PAD, the French designer returns with his *Bout de Canapé Robot 501* tables in chameleon lacquer: compact geometric forms with surfaces that change in appearance depending on the light and viewpoint.

Van der Straeten has never been afraid of glamour. Lacquer, bronze, strong colour and highly worked surfaces have long been part of his vocabulary, balanced by sharp, graphic forms. This year also marks 25 years since he opened his first gallery in the Marais.

Hervé Van der Straeten, Booth A3

Lukas Wegwerth and Corinna Dehn at Gallery FUMI



Photo: Moritz Wegwerth, Courtesy of Gallery FUMI

At first glance, Lukas Wegwerth and Corinna Dehn's Armadillo furniture looks as though it might start moving. The series is covered in overlapping wooden shingles, each individually shaped, sanded and pigmented before being assembled by hand. The idea comes from a simple protective structure that appears in very different places: architectural cladding and roofing, but also fish scales, snakes, butterfly wings and the shells of armadillos.

Gallery FUMI will bring a towering cabinet from the series to PAD London. In the latest works, Wegwerth and Dehn introduce stronger contrasts of colour and pattern while keeping the shingle as the basic building block. There is something slightly fairy-tale about them, particularly at this scale- furniture slowly turning into a creature.

Gallery FUMI, Booth A24

Alfhild Sarah Külper at Rademakers Gallery



Photo: Courtesy of Rademakers Gallery and PAD London

Rademakers Gallery is allowing nature to take over its stand this year. Titled *Overgrown*, the show brings together wool, wood, cotton and ceramics in a setting inspired by the colours and textures of the natural world. Among the works is Alfhild Sarah Külper's *Night Garden*, a wool piece combining tufting with three-dimensional embroidery. Born in Sweden and based in Amsterdam, Külper often draws on memories of the moss-covered forests of her childhood. Her textiles push out from the wall in thick, irregular layers, somewhere between tapestry and landscape.

Külper uses leftover wool sourced from textile industries in India, Nepal and the Netherlands. In *Night Garden*, that wool becomes dense, unruly and deliberately soft. A fitting final stop in a fair filled with considerably harder surfaces.

Rademakers Gallery, Booth C6

PAD London 2026 runs from 13–18 October at Berkeley Square in Mayfair, London.