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PAD London's 13th Edition Puts A Spotlight On Recycled And Organic Materials



Roddy Clarke Contributor @
Arts

- f The renowned [Pavilion of Art and Design](#), which opens its doors in Mayfair today for one week, brings us another curated selection of
- 🐦 pieces from 68 leading galleries all over the world, showcasing the finest array of 20th Century art and design. Combining new designs
- in with antiques and collectables, this year is set to impress with a wave of material exploration focusing on environmental topics and nature-inspired themes.



PAD London opens its doors today for the 13th Edition. FRANCIS AMIAND

PAD originally started in Paris 22 years ago, with the [London](#) equivalent opening 10 years later. Whilst the show inherently encourages a circular economy with the investment into, and restoration of timeless pieces, this year galleries and designers are going one step further with a selection of items using recycled, bio-based and natural materials. Playing a role in raising the awareness of global environmental issues, it also encourages the [industry](#) to remain active in conversations around sustainable development by showing the scope and adaptability of many materials.

Amongst the wealth and variety of collections and designs on display, here are 5 pieces to look out for:

1. *Nothing so empty as the empty within. Nothing so full as the full within.* Chris Soal. Southern Guild Gallery.



Nothing so empty as the empty within. Nothing so full as the full within. by Chris Soal, Courtesy of Southern Guild Gallery. HAYDEN PHIPPS

Based in Johannesburg, [Soal](#) has taken inspiration from the city's mining history and, for the last three years, has created art with beer bottle caps using the gold reflective finish as a representation of the 'City of Gold' itself. Never altering the form or colour of the caps themselves, Soal threads them onto wire to form a spiral placing them in opposing directions to give shade variation across the piece. Salvaging these from a manufacturing plant in the south of the city, where 18 tonnes of punched and prepared bottle caps are declared faulty and discarded weekly, he is hoping to draw attention to this while celebrating the story each one contains and how, collectively, they represent the relationship between the individual and the community, especially around topics such as consumerism.

2.ROOTS Stool. Ad Hoc. Ammann Gallery.



ROOTS Stool by Ad Hoc, Courtesy of Gabrielle Ammann Gallery. AMMANN GALLERY

Mexican design studio [Ad Hoc](#) are marrying traditional craftsmanship with contemporary design. Looking at their national identity from a modern perspective, they have used natural materials and hand-crafted techniques in their new furniture series titled 'Roots'. Bringing a playfulness to their work, they have combined ixtle fibres, from the Agave plant, with traditional brush-making techniques to form the back of the stool. Set alongside a walnut frame and natural wool upholstery, the design provokes further thought around the preservation of craft and the use of natural fibres in an unexpected way.

3. Recycled Fibreglass Cabinet and Dining Table. Vincenzo De Cottis. Carpenters Workshop Gallery.



Recycled Fibreglass Cabinet by Vincenzo De Cottis. CARPENTERS WORKSHOP GALLERY

After studying architecture at the [Politecnico di Milano](#), De Cottis founded his studio in 1997. His work takes on an industrial aesthetic with patinated finishes which weather beautifully over time. Inspired by the works of Gio Ponti, Carlo Scarpa and other Italian masters, these pieces use recycled fibreglass with the added contrast of plated brass on the dining table.

4. *Reckoning*. Chris Soal. Southern Guild Gallery.



Reckoning by Chris Soal, Courtesy of Southern Guild Gallery. HAYDEN PHIPPS

With an ecological message, this second piece by Chris Soal takes another unlikely material source to create a unique form. Using birch toothpicks, he is again playing on the singular and plural aspects and positions them to represent a visual result comparable to a fur skin or coat. “It became apparent to me that they were very much in a space of tension,” he says, “therefore signalling our dependence on nature, but simultaneously our domination of it.” It is another way of inviting his audience to consider their own role in the ecological impact we have, and through taking something as trivial as a toothpick, he successfully imparts a wider and crucial message.

5. *Echoes of Amphora: 1/19 Eleanor Lakelin. Sarah Myerscough Gallery.*



Echoes of Amphora 1-19 by Eleanor Lakelin, Courtesy of Sarah Myerscough Gallery. MICHAEL HARVEY 2017

Taking inspiration from the organic characteristics of burred wood, [Lakelin](#) has created a series of work which has recently been acquired by the [Mint Museum](#), USA. She looks into the way the wood has fissured and decayed through a variety of layers and, in creating another form such as the amphora, the end results nods to the timeless nature of her work lasting through generations. Fascinated in the use of wood itself, Lakelin has worked across the globe on a variety of projects since retraining as a cabinetmaker in 1995.

PAD London will be open until 6th October in Berkeley Square, Mayfair. Tickets can be purchased [here](#).

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