

Wallpaper*

Five new names to know in collectible design

New talents defining contemporary collectible design to discover at PAD London 2026 (until 16 October), from innovative woodworking to ancestral ceramics, contemporary bronze work and resin that looks like balloons

By Aditi Sharma, Ali Morris, Rosa Bertoli Published 2 hours ago In [Features](#)



(Image credit: Courtesy PAD)

Now in its 18th edition, PAD [London](#) has got us accustomed to its distinctive blend of collectible design, fine art, objects and jewellery. Uniting works by contemporary makers and creatives with historical pieces that represent some of the most celebrated design movements of the past, its eclectic curation attracts international collectors and those curious to see where collectible design is heading.

This year, we wanted to cast our lens on the new names to know in collectible design, creatives working in a variety of materials and

techniques, that are merging personal cultural histories with ancestral craft, material research with formal experimentation. Here are five talents from across the globe that are setting new directions in collectible design. Discover their profiles below, and find their work at [PAD London](#), 13 to 18 October 2026 at Berkeley Square

PAD 2026: five new names to know in collectible design

NOE KUREMOTO



(Image credit: Courtesy of PIK'D and PAD London)

London-based Japanese ceramicist Noe Kuremoto creates clay objects that speak of Japan's ancestral traditions, her experience as a mother, and the role of the artist in today's world. At PAD London 2026, she is bringing significant new bodies of work that reflect how the complexity of her heritage and her life merge in an inquisitive, personal way. They include 'Project Crane Wife', a series of black stoneware sculptures shaped like vessels with tall necks and elongated handles, referencing one of Japan's oldest folk tales. 'Project Shodō', meanwhile, is a series of black, unglazed sculptural objects that nod to the traditional art of Japanese calligraphy, while 'Jōmon' is inspired by the intricate fertility vessels of the eponymous Japanese era (between 14,000 and 300 BCE).

'When I started to face the complexity of life, I looked for ancestral wisdom; that mythology felt dusty when I was in Japan, it felt like shackles to my teenage self when I was trying to figure out who I want to be,' she explains. 'Now, that same mysticism gives me a map to figure out life's most complex moments.'

Read: *Noe Kuremoto reconciles contemporary craft with Japan's ancestral mythology*

Noe Kuremoto is at Pik'd, Booth B7, and Galerie Boketto, Booth A20

MANUEL BANO



(Image credit: Alejandro Ramirez Orozco)

Mexico-based designer Manuel Bano's love of making deepened during the pandemic, when the 'OBJ' collection began; an evolving body of work. Bano found himself drawing and exploring new ideas, even as workshops remained closed. 'I had a friend who had a laser-cutting machine. It was essentially the only workshop where I could produce something,' he says. He made that constraint his starting point, creating the 'OBJ-01' table lamp – the first piece he produced independently. The series has since grown to include a floor lamp, chair, bench and stool, while his fascination with metal – stainless steel, brass and oxidised steel – has remained constant.

'What I value about working with metal is the directness of the process. In many of my pieces, I can work with a single material, and I like knowing from the beginning how the finished piece will look. There is an honesty to metal. That doesn't always happen with stone, glass or other materials, where surprises can occur along the way,' says Bano.

Read: Manuel Bano shows metal's softer side at PAD London this year

Manuel Bano is at Objects with Narrative, Booth A8

ADRIANA MEUNIE



(Image credit: Sarah Myerscough Gallery)

Born and raised in the small coastal resort of Cala Llobards, Mallorca, for Adriana Meunié, exploring different woven textures and volumes offered a return to something fundamental. 'It was like going back to the essential and primordial textile form,' she tells Wallpaper*. Her large-scale weavings and tapestries, appearing like hairy mythical creatures, are made using traditional weaving techniques and local materials sourced from her native Mallorca. Although calm and mesmerising, her works can also be slightly unsettling – possessing a tension that she describes as a kind of 'monstrous elegance'.

Read: Mallorcan artist Adriana Meunié tells us why she doesn't believe in easy beauty.

Adriana Meunié is at Sarah Myerscough Gallery, Booth B27

SEUNGJIN YANG



(Image credit: Courtesy of Gallery LVS and PAD London)

A sense of childhood wonder lies at the heart of Korean artist Seungjin Yang's 'Blowing Series'. Soon after graduating from Hongik University in Seoul, he began experimenting with epoxy resin, which allowed him to give lasting form to a balloon's fleeting shape.

'The first balloon was an inexpensive one from an office-supply shop in Korea,' he shares. 'I was experimenting with ways to coat balloons in epoxy resin and initially used the balloons to make lights. As I made them stronger, I began to wonder whether people could sit on them. I liked the contrast between the balloon's apparent fragility and the solidity of the resin.'

Read: Korean designer Seungjin Yang's whimsical balloon furniture offers more than just nostalgia

Seungjin Yang is at Gallery LVS & Craft, Booth B22

LUKAS WEGWERTH AND CORINNA DEHN



(Image credit: Moritz Wegwerth, courtesy of Gallery Fumi)

This October, Gallery Fumi presents 'Companions', an exhibition of friendly-looking wooden furniture designed by Lukas Wegwerth and Corinna Dehn. The pair have conceived a family of furniture clad in shingles inspired both by animal scales, wings and feathers, and by the vernacular architecture of Wegwerth's home region in central Germany.

Part of their ongoing 'Armadillo' series, the six new works include two cabinets, a sideboard, a birdhouse, a dining table and a stand-alone screen. All feature the collection's signature shingles, but with new experimentations in tone, density, and pattern. The wooden elements are sourced locally, often recycled, and processed in the designers' own sawmill, while the colours come from natural pigments and ebonisation as well as traditional oil paints.

Read: Meet Lukas Wegwerth and Corinna Dehn's shingle-clad menagerie

*Lukas Wegwerth and Corinna Dehn are at Gallery Fumi, Booth A24. A solo exhibition of the duo's collaboration is on view at Gallery Fumi, 2–3 Hay Hill, until 28 November 2026 **

(Image credit: Moritz Wegwerth, courtesy of Gallery Fumi)