



[Alexander Calder](#), [Roy Lichtenstein](#), [Gerard Schneider](#), and [Fernand Leger](#) being just a few of the artists represented.

In a week that will see much of London overdose on art, with [Frieze](#) and its multitude of satellite shows, parties and pop-ups, PAD offers a refreshing mix, with a concentrated focus this year on design galleries and jewelry commissions for the more curious and adventurous collector. The boutique marquee in Berkeley Square (studded as ever with its trees) is filled with inspiring examples and new commissions from an international delegation.

Contemporary furniture is particularly strong. Champion of that scene, perhaps, is [Will Shannon](#), who was the winner of the all-new [PAD London Prize](#) (supported by [Moët Hennessy](#)) for his 'Luna Table' made from newspapers and concrete, and the 'Kiln House', a silver model depicting the fictional workplace of an inner city potter.

Elsewhere on the furniture front, [David Gill](#)'s booth offers visitors a chance to see the latest works from [Gaetano Pesce](#) (a brilliantly playful waterscape table) and [Zaha Hadid](#) (her [Liquid Glacier](#) series) as well as the Crush collection from [Fredrikson Stallard](#). [Pearl Lam](#), meanwhile, has commissioned new pieces from French designer [Andre Dubreuil](#).

Another PAD veteran, [Gallery Cristina Grajales](#) (New York), is showcasing the ever-more-popular work of [Sebastian Errazuriz](#), [Christophe Côme](#), [Sam Baron](#), [John Paul Philippe](#), and [Jorge Lizarazo](#) for [Hechizoo](#). Paris based [Hervé Van Der Straeten](#), exhibiting a powerful collection of highly polished geometric forms, is another highlight. For those who have not yet come across the amazingly hypnotic digital butterflies by [Dominic Harris](#), on show at [Priveekollectie](#), would do well to make a special trip just with them in mind.

While glittering pandas and digital butterflies might not necessarily be the best evidence of it, one phrase frequently used by visitors and exhibitors alike when describing this year's show has been 'grown up'. PAD seems to have reached maturity, and with that has come a palpably more relaxed atmosphere than in previous years. Combined with an ever more confident marketplace, we can finally all take a step back and truly enjoy the work. Which is a relief, because if we can't do that, what's the point?

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12 October 2012 | [Design](#)

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