

Frieze London 2025 // Feature

In pictures: demand is high at the Pavilion of Art and Design

Strong sales at the show signal the design sector's good health

Caroline Roux

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Photo by David Owens

Judging from the heightened sales activity on day one, the PAD crowd is as perky as ever. At day one of PAD, the Pavilion of Art and Design [↗](#), in Mayfair's Berkeley Square, sales were starting within minutes of the doors opening and by the end of day the best booths had sold a lot of the work on show. The limited-edition design sector, it seems, is in good health. A well-heeled crowd

were snapping up jewels at Glenn Spiro (£90,000 upwards) or a highly collectible Judas table (1948) by the Danish designer Finn Juhl at Modernity set with 32 silver pieces and listed at £68,000. A disappointed American design advisor was told the bar cart at Rose Uniacke had sold instantly. “You just can’t get them in New York,” she said. “Everyone is after a bar cart. It’s a thing.” Or perhaps a sign of the times.



Photo by David Owens

TRISTANO DI ROBILANT

Tristan Hoare

You can currently see Tristano di Robilant’s work at the Gallerie dell’Accademia in Venice, where 12 of his glass sculptures are installed among the museum’s Venetian masterworks. Or you can buy a piece at PAD this week for around £8,000 to £15,000. “It’s very cerebral work,” says the gallerist Tristan Hoare, of the clear glassworks that make the very gentlest intervention into the space, including the curious Matryoshka-style composition shown here. Di Robilant works with the celebrated blower Andrea Zilio at Anfora on Murano. “It’s a very macho environment,” Hoare says, “and yet it yields such delicacy.”