PRESS PACK

SERPENTINE PAVILION 2014
Designed by Smiljan Radić
26 June – 19 October 2014
Serpentine Gallery

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Image downloads: serpentinegalleries.org/about/press-page
Previous Serpentine Pavilions: serpentinegalleries.org/about/press-page
Press View: Tuesday 24 June, 9am–12pm
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Press Release
Serpentine Pavilion 2014
Designed by Smiljan Radić
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Smiljan Radić is the fourteenth architect to accept the Serpentine's invitation to design a temporary Pavilion outside the entrance to the Serpentine Gallery in Kensington Gardens. The commission is one of the most anticipated events in the cultural calendar and has become one of London's leading summer attractions since launching in 2000.

Smiljan Radić’s design follows Sou Fujimoto's cloud-like structure, which was visited by almost 300,000 people in 2013 and was one of the most visited Pavilions to date. Previous Pavilions have been designed Herzog & de Meuron and Ai Weiwei, 2012; Peter Zumthor, 2011; Jean Nouvel, 2010; Kazuyo Sejima and Ryue Nishizawa, SANAA, 2009; Frank Gehry, 2008; Olafur Eliasson and Kjetil Thorsen, 2007; Rem Koolhaas and Cecil Balmond, with Arup, 2006; Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond, Arup, 2005; MVRDV with Arup, 2004 (un-realised); Oscar Niemeyer, 2003; Toyo Ito and Cecil Balmond - with Arup, 2002; Daniel Libeskind with Arup, 2001; and Zaha Hadid, who designed the inaugural Pavillion in 2000.

Occupying a footprint of some 541 square metres on the lawn of the Serpentine Gallery, Radić’s plans depict a semi-translucent, cylindrical structure, resting on large quarry stones. Radić’s Pavilion has its roots in his earlier work, particularly the studio model for The Castle of the Selfish Giant, inspired by the Oscar Wilde story, and the Restaurant Mestizo, part of which is supported by large boulders. Designed as a flexible, multi-purpose social space with a café sited inside, the Pavilion will entice visitors to enter and interact with it in different ways throughout its four-month tenure in the Park. On Friday nights, between July and September, the Pavilion will become the stage for the Serpentine's Park Nights series, sponsored by COS: eight site-
specific events bring together art, poetry, music, film, literature and theory and include three new commissions by emerging artists Lina Lapelyte, Hannah Perry and Heather Phillipson.

Smiljan Radić has completed the majority of his structures in Chile. His commissions range from public buildings, such as the Civic Neighbourhoods, Concepción, Museo Chileno de Arte Precolombino, Santiago, Restaurant Mestizo, Santiago, and the Vik Winery, Millahue, and domestic buildings, such as Copper House 2, Talca, Pite House, Papudo, and the House for the Poem of the Right Angle, Vilches, to small and seemingly fragile buildings, such as the Extension to Charcoal Burner's House, Santa Rosa, The Wardrobe and the Mattress, Tokyo, Japan, and The Bus Stop Commission, Kumbranch, Austria.

Considerate of social conditions, environments and materials, Smiljan Radić moves freely across boundaries with his work, avoiding any specific categorisation within one field of architecture. This versatility enables him to respond to the demands of each setting, whether spatial constraints of an urban site or extreme challenges presented by a remote rural setting, mountainous terrain or the rocky coastline of his native Chile.

Smiljan Radić, designer of the fourteenth Serpentine Pavilion, said:
“The Serpentine 2014 Pavilion is part of the history of small romantic constructions seen in parks or large gardens, the so-called follies, which were hugely popular from the end of the sixteenth Century to the start of the nineteenth. Externally, the visitor will see a fragile shell suspended on large quarry stones. This shell - white, translucent and made of fibreglass - will house an interior organised around an empty patio, from where the natural setting will appear lower, giving the sensation that the entire volume is floating. At night, thanks to the semi-transparency of the shell, the light will attract the attention of passers-by, like lamps attracting moths.”

Julia Peyton-Jones, Director, and Hans Ulrich Obrist, Co-Director, Serpentine Galleries, said:
“We are thrilled that Smiljan Radić has designed the Pavilion this year. We have been intrigued by his work ever since our first encounter with him at the Venice Architecture Biennale 2011. Radić is a key protagonist of an amazing architectural explosion in Chile. While enigmatically archaic, in the tradition of romantic follies, Radić’s designs for the Pavilion also look excitingly futuristic, appearing like an alien space pod that has come to rest on a Neolithic site. It is very exciting that his design will be installed on the Serpentine Gallery’s lawn this summer.”

The Serpentine Galleries summer programme, including Marina Abramović: 512 Hours at the Serpentine Gallery, Ed Atkins at the Serpentine Sackler Gallery and the Serpentine Galleries Pavilion 2014, has been generously supported by the Lars Windhorst Foundation.

David Glover, Global Chief Executive of Building Engineering for AECOM commented. “Once again AECOM is pleased to be providing the engineering and technical design, project management and cost management on the 2014 Serpentine Pavilion. The Serpentine Pavilion is internationally recognised as one of the most important and exciting projects in London’s cultural..."
calendar and AECOM is pleased to be working with Smiljan, the Serpentine team and Stage One for this year's Pavilion. As always it is key to ensure that we maintain Smiljan Radic's vision for the Pavilion while delivering it within the project's very tight timescales. This is always a big challenge, but it is what makes the Pavilion special and exciting to work on.”

**J.P. Morgan Private Bank is the principal sponsor of this year's Pavilion.**
"We are thrilled to support the Serpentine 2014 Pavilion, alongside our continued support for the Gallery as a Platinum Corporate Benefactor," commented Faraj Saghri, head of J.P. Morgan Private Bank in the UK. "The Pavilion is one of London's leading summer attractions, and we are pleased to play a part in encouraging engagement with the arts in the UK." *The Art Newspaper*

**Robert Hiscox, Honorary President, Hiscox, and supporter of the Serpentine Pavilion 2014, said,** “The Serpentine Pavilion is an important event in the arts calendar and a brilliant concept that brings art and architecture together. Smiljan Radić is an accomplished architect and his ‘folly’ is an impressive and provocative addition to the Serpentine's summer programme.”

**Notes to Editors**

**Serpentine Pavilion Commission**
The Serpentine's Pavilion commission, conceived in 2000 by Director Julia Peyton-Jones, has become an international site for architectural experimentation and has presented projects by some of the world's greatest architects. Each Pavilion is sited on the Serpentine Gallery's lawn for four months and the immediacy of the commission – taking a maximum of six months from invitation to completion – provides a unique model worldwide. Attracting up to 300,000 visitors annually, it is one of the top-ten most visited architectural and design exhibitions in the world.

**Serpentine Pavilion History**
Architect’s Statement

The Serpentine Pavilion 2014 continues a history of small romantic constructions seen in parks or large gardens, the so-called follies that were popular from the late sixteenth century to the beginning of the nineteenth century.

In general, follies appear as ruins or have been worn away by time, displaying an extravagant, surprising and often archaic form. These characteristics artificially dissolve the temporal and physical limits of the constructions into their natural surroundings. The 2014 Pavilion takes these principals and applies them using a contemporary architectural language.

The unusual shape and sensual qualities of the Pavilion have a strong physical impact on the visitor, especially juxtaposed with the classical architecture of the Serpentine Gallery. From the outside, visitors see a fragile shell in the shape of a hoop suspended on large quarry stones. Appearing as if they had always been part of the landscape, these stones are used as supports, giving the Pavilion both a physical weight and an outer structure characterised by lightness and fragility. The shell, which is white, translucent and made of fibreglass, contains an interior that is organised around an empty patio at ground level, creating the sensation that the entire volume is floating. The simultaneously enclosed and open volumes of the structure explore the relationship between the surrounding Kensington Gardens and the interior of the Pavilion. The floor is grey wooden decking, as if the interior were a terrace rather than a protected interior space.

At night, the semi-transparency of the shell, together with a soft amber-tinted light, draws the attention of passers-by like lamps attracting moths.

The Pavilion is a development of some of my earlier projects, especially the papier-mâché model for The Castle of the Selfish Giant (2010), based on the Oscar Wilde story, and the Mestizo Restaurant, Santiago (2005–07).

Smiljan Radić, February 2014
Note from the Serpentine Galleries Directors

The realisation of the Serpentine Pavilion 2014 has only been made possible thanks to the enormously generous contribution of individuals, companies and foundations that have pledged sponsorship, or sponsorship help-in-kind to the project. The Serpentine has no budget for this annual architecture commission and must raise all the funds to make the scheme a reality.

We would be very grateful if you could acknowledge in print and online the Pavilion's principal supporters in your coverage of the project:

Serpentine Galleries Summer Season Supported by The Lars Windhorst Foundation

Serpentine Pavilion sponsored by J.P. Morgan Private Bank

With Hiscox

Advisors AECOM

Gold Sponsor Weil

Julia Peyton-Jones Hans Ulrich Obrist
Director Co-Director of Exhibitions
and Co-Director, Exhibitions and Programmes and Programmes and
and Programmes Director of International Projects
Serpentine Pavilion 2014
Designed by Smiljan Radić

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SERPENTINE GALLERIES SUPPORTED BY
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Biography

Smiljan Radić was born in Santiago, Chile in 1965. He studied at the Catholic University of Chile’s School of Architecture, graduating in 1989, and at the Instituto di Architettura di Venezia, Italy. After travelling for three years, he opened his own practice in Santiago in 1995. In 2001, Radić was named ‘Best architect under 35 years old’ by the Chile College of Architects, and in 2009 was appointed an honorary member of the American Institute of Architects. He has completed the majority of his structures in Chile, with commissions ranging from public buildings, such as the Civic Neighbourhoods, Concepción (2000), the extension to the Museum of Pre-Columbian Art, Santiago (2008-14), Mestizo Restaurant, Santiago (2005-07), and the Vik Winery, Millahue (2009-2014), and domestic buildings, such as Pite House, Papudo (2003-05), Copper House 2, Talca (2004-05), Chilean House 1 & 2 (2005-06), and the House for the Poem of the Right Angle, Vilches (2010-12), to architectural experiments inspired by what he terms ‘fragile constructions’.

Radić has lectured extensively and has mounted several architecture exhibitions, including The Wardrobe and the Mattress, Hermès Gallery, Tokyo (2013); Bus Stop for Krumbach, Kunsthaus Bregenz, Austria (2013); Ilustraciones, Galeria AFA, Santiago (2013); An Orange Tree Noise at the Hiroshima Museum of Contemporary Art (2012); Global Ends, Ma Gallery, Tokyo (2010); and People Meet in Architecture, with sculptor Marcela Correa at the 12th International Architecture Exhibition in Venice (2010). He has won numerous contests such the Bío Bío Regional Theatre, Concepción (2011), and the Telecommunication Tower, Santiago (2014) and his work has been published in several architecture journals and monographs, the most recent being El Croquis Nº 167. He currently lives and works in Chile.
Internal indicative CGI
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Other Projects by Smiljan Radić

Copper House 2
Talca, Sixth Region, Chile 2004-2005
Photograph © Cristobal Palma

Mestizo Restaurant
Santiago, Chile, 2005-2007, © Smiljan Radić
Photograph by Gonzalo Puga
House for the Poem of the Right Angle
Vilches, Chile 2010-2012
© Smiljan Radić, Photograph by Gonzalo Puga

Pite House
Papudo, Fifth Region, Chile 2003-2005
Photograph © Cristobal Palma
Serpentine Pavilion 2014
Fact Sheet

Public opening dates
- 26 June 2014 – 19 October 2014

Overall site area
- 541 sqm

Gross internal area
- 170sqm

Dimensions of Pavilion
20m at the building's widest point
6.00m at the building's highest point from existing ground
160 sqm internal area
350 sqm building footprint
3.90m max ceiling height internally
2.68m min ceiling height internally

Structure and materials
- Main structure – structural steel with timber infill to form floor
- Roof and walls – glass reinforced plastic shell covering 480 sqm
- Floor – timber decking supported on timber joists spanning between primary steel structure.
- Floor on ground level beneath Pavilion – turf 300 sqm
- Barriers – stainless steel bar (45mmx20mm)
- Handrail – stainless steel pipe (diameter 40mm)
- Furniture – Finnish architect and design master Alvar Aalto's iconic pieces for Artek; the Stool E60 (designed 1934), Chair 66 (1935) and Table 90B (1935), form the interior of the Pavilion.

Content
- A public space during the day (10.00am – 6.00pm) and as a space for evening events and hires (6.30pm – 11.00pm). The Pavilion will be open to the public in the evenings for the majority of the temporary period.
- The London Kitchen café is located inside the Pavilion throughout the summer.
Serpentine Pavilion 2014
Project Team and Advisors

Architect
Smiljan Radić

Architectural Team
Architect Project Assistant: Yuji Harada
Assistants: Claudio Torres and Gabriela Medrano
Renders by: Emile Straub and Andrés Battle

Project Directors
Julia Peyton-Jones, with
Hans Ulrich Obrist
Serpentine Galleries

Project Leader
Julie Burnell, with
Cara Chernanko
Serpentine Galleries

Project Curators
Jochen Volz, with
Emma Enderby
Serpentine Galleries

Engineering, Technical Design and Cost Management
David Glover, with
Thomas Webster
Jack Wilshaw
Katja Leszcynska
Brian Graham, AECOM

Construction
Ted Featonby, with
Mick Mead, Stage One Creative Services Ltd

Consultants
Barnaby Collins, with
Katie Smith, DP9

Project Advisors
Lord Palumbo, Chairman Emeritus, Serpentine Board of Trustees
Colin Buttery, Director of Parks, The Royal Parks
Andy Williams, Parks Superintendent, The Royal Parks
Rosemarie MacQueen and Kate Green, Westminster City Council Planning Office
Hassan Lashkariani, Westminster City Council District Surveyor’s Office (Building Control)
Jenny Wilson, Westminster City Council (Licensing Authority)
London Fire and Emergency Planning Authority
London Region, English Heritage
Friends of Hyde Park and Kensington Gardens
Serpentine Pavilion Commission

The Pavilion is part of the Serpentine's ongoing programme of temporary structures by internationally renowned architects, offering audiences the opportunity to engage with their work first-hand. This annual programme of architectural commissions was inaugurated in 2000 and has resulted in landmark built structures. It is the only scheme of its kind worldwide at this level of ambition and presents projects that stretch the boundaries of contemporary architectural practice.

The Serpentine fully explores and embraces the creative process involved in a commission of this kind and draws from the immediate dialogue with the architects involved. Working in close collaboration with a team of specialists to realise the architect's vision for the project, the timeframe is just six months from invitation to completion.

The architects selected to date have been Sou Fujimoto, 2013; Jacques Herzog & Pierre de Meuron and Ai Weiwei, 2012; Peter Zumthor, 2011; Jean Nouvel, 2010; SANAA, 2009; Frank Gehry, 2008; Olafur Eliasson and Kjetil Thorsen (Snøhetta) 2007; Rem Koolhaas and Cecil Balmond, Arup, 2006; Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond, Arup, 2005; MVRDV with Arup, 2004 (unrealised); Oscar Niemeyer, 2003; Toyo Ito and Cecil Balmond with Arup, 2002; Daniel Libeskind, Arup, 2001 and Zaha Hadid, 2000. The Pavilion commission continues to provide an unparalleled site for architectural experimentation.

The architect’s brief is to design an iconic and innovative Pavilion that can be used as a social space by day and as a forum for learning, debate and entertainment at night. A prerequisite is that the international architect or designer will not have completed a building in England at the time of the invitation. Each Pavilion is sited on the lawn for the summer months – a similar period to one of the Serpentine's longer-running exhibitions.

The Serpentine collaborates with the architects in the same way as it does with the artists that it shows: namely to realise their vision for a project as they conceive it. The process of selecting the architect is also guided by similar criteria to those the Serpentine uses for selecting artists. In other words, it is led by the core curatorial thinking that eschews the more usual process of selection by competition. Central to the project is the Serpentine's ambition to create a dynamic programme that introduces contemporary architects to a wider audience. This is achieved through actual built structures rather than through an exhibition of models, drawings and images. The Serpentine Galleries Pavilion is a unique architectural achievement and attracts up to 300,000 visitors annually.
Serpentine Pavilions 2000 – 2013

Serpentine Gallery Pavilion 2013
Designed by Sou Fujimoto

A powerful distillation of a young architect’s ideas and one of the most radical pavilions to date, it sets a promising direction for the Serpentine programme.
The Guardian

Serpentine Gallery Pavilion 2012
Designed by Herzog & de Meuron and Ai Weiwei

The annual Serpentine Pavilion commission in London’s Kensington Gardens is such a moment – a measure of the condition of contemporary architecture.
Financial Times

Serpentine Gallery Pavilion 2011
Designed by Peter Zumthor

The idea of the Pavilion is a beautiful conceit, that of this quiet, tranquil, cloistered space, in a public garden, in the centre of London.
The Guardian

Serpentine Gallery Pavilion 2010
Designed by Jean Nouvel

Transient glory: 10 years of the Serpentine's star pavilions
The Observer
Serpentine Gallery Pavilion 2009
Designed by Kazuyo Sejima and Ryue Nishizawa of SANAA

Mesmerizing, and fun... once again, the Serpentine succeeds, big time.
The Times

Serpentine Gallery Pavilion 2008
Designed by Frank Gehry

Gehry's name completes a straight flush of the most feted international architects of the day.
Daily Telegraph

Serpentine Gallery Pavilion 2007
Designed by Olafur Eliasson and Kjetil Thorsen

A delightful and beautifully thought-out game.
The Guardian

Serpentine Gallery Pavilion 2006
Rem Koolhaas with Cecil Balmond – Arup

A helium roof that rises and falls with the weather?
Rem Koolhaas's Serpentine Pavilion is a joyous extravagance.
The Guardian
Serpentine Gallery Pavilion 2005
Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond – Arup

The temporary Pavilion has become unmissable, a rare opportunity to view the work of the finest international architects at first hand. This is how architecture should be exhibited and remembered.

Financial Times

Serpentine Gallery Pavilion 2003
Designed by Oscar Niemeyer

Imagine Garbo or Sinatra in their prime, and performing now. With this week’s opening of the 2003 Serpentine Gallery Pavilion, just such a time-warping miracle is taking place.

Evening Standard

Serpentine Gallery Pavilion 2002
Designed by Toyo Ito with Arup

Why can’t all new buildings be this good? Toyo Ito’s magical summer Pavilion at the Serpentine Gallery is a lesson in imagination.

Evening Standard

Serpentine Gallery Pavilion 2001
Designed by Daniel Libeskind with Arup

Temporary structures like Eighteen Turns are great additions to our parks and cityscapes they can offer us adventurous, alternative and even radical impressions of what a new architecture might be.

The Guardian
Serpentine Gallery Pavilion 2000
Designed by Zaha Hadid

Briefly brilliant...
The Guardian
About the Serpentine Galleries

The Serpentine Galleries is among of Britain's best loved galleries, attracting up to 1.2 million visitors in any one year. The Serpentine is the only publicly-funded modern and contemporary art gallery in central London to maintain consistently free admission. In September 2013, the Serpentine completed a £14.5 million renovation of its new space, the Serpentine Sackler Gallery, in Kensington Gardens a five-minute walk from the Serpentine Gallery. The Grade II* listed building formerly known as The Magazine, was transformed and expanded by Zaha Hadid Architects. The launch of this second space marked a new beginning for the Serpentine which has championed new ideas in contemporary arts since it opened in 1970. The Serpentine has presented pioneering exhibitions of over 1,750 artists over 44 years, from the work of emerging practitioners to the most internationally recognised architects and artists of our time, such as Oscar Niemeyer, Rem Koolhaas, Frank Gehry, Jean Nouvel, Louise Bourgeois, Richard Hamilton, Damien Hirst, Andy Warhol, Wolfgang Tillmans, Anish Kapoor, Yoko Ono, and Jake and Dinos Chapman. In 2012 The Art Newspaper listed the Serpentine Gallery as the 6th most visited museum or gallery in London and the 60th worldwide. In The Art Newspaper's 2013 annual visitor survey the Serpentine Galleries had four entries in the top thirty most visited exhibitions in the UK.

The Serpentine's Education Programme is recognised in the field of art education internationally. Designed to widen access to and enjoyment of modern and contemporary art, architecture and design, the Programme is geared towards visitors of all ages, backgrounds and abilities in a wide range of activities. These include artists' residencies, workshops with schools, professional development for young teachers and educators, work with family groups, long-term projects which engage marginalised and disadvantaged communities, as well as seminars, lectures and symposia for art, architecture and design specialists.

Since 1987, the Serpentine Galleries has been an independent charity and is run by a Board of Trustees, now chaired by Michael R. Bloomberg. Under the patronage of Diana, Princess of Wales, the Serpentine completed a £4 million renovation in 1998. This design, contained within the footprint of the original building, maintained the elegant character of the Grade II listed building.
whilst offering maximum flexibility for the exhibition of works of art. The Serpentine receives 15% of its total funding from Arts Council England which does not cover its core running costs. In order to ensure that the Serpentine can continue to present ground-breaking Exhibitions, Architecture, Design, Education and Public Programmes free of charge, the remaining income must be raised through sponsorship, trusts, foundations, individual donations, fundraising events and other income generating activities.
Serpentine Pavilion 2014
Sponsors and Supporters

The Serpentine Gallery Pavilion is, both artistically and financially, a hugely ambitious undertaking. The construction and realisation of the Pavilion relies entirely on the support of a significant group of companies and individuals:

Serpentine Galleries Summer Season supported by

The Lars Windhorst Foundation

The Lars Windhorst Foundation is a new Foundation for education and cultural projects. It is currently being established and will launch in late 2014.

Serpentine Pavilion sponsored by

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Advisor

AECOM

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Grangewood is proud to support the Serpentine Pavilion 2014. As refurbishment and new build specialists in London's super prime residential marketplace the company, ethos remains is as always, 'Build Excellence with Integrity.' grangewood.co.uk

Site Engineering Surveys leading land surveyors, building surveyors and construction surveyors based in London and working throughout the UK specialising in survey control, topographical surveys, measured building surveys, BIM, Revit models, structural monitoring, 3D laser scans and setting out. SES are once again pleased to be involved with providing the survey expertise required in the construction of the latest Serpentine Pavilion. sesltd.uk.com

The Technical Department has been providing power and lighting to the events industry for over 25 years and has supported hundreds of memorable events worldwide. Its portfolio covers live sporting events, fashion shows, music awards, temporary and permanent installations. thetechnicaldepartment.com

Wep a professional health, safety and environmental consultancy that provides the construction industry workforce and organisations with exceptional training, testing, advice and support. By bringing its vast experience, extensive knowledge and understanding together; WEP has ensured that it has no middle men, just a team of dedicated consultants and trainers who work around the clock to meet deadlines and provide an unrivalled service. wep-hse.com

Wilson James is one of the leading security and logistics service providers in the UK and Ireland. With over 2000 employees, Wilson James helps organisations to meet their business objectives by providing assurance on the security and efficiency of their business assets, resources and operations, ensuring value is maintained at all times. With in-depth sector and service expertise, Wilson James delivers solutions to clients operating across the Aviation, Construction, Corporate, Events, Energy and Maritime industries. wilsonjames.co.uk
Supported by

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Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts makes project-based grants to individuals and organisations and produces public programmes to foster the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture and society. In addition to an international grants programme the Graham Foundation produces three major exhibitions per year and a host of public programmes that engage contemporary issues in architecture and the related arts. The Graham Foundation is also home to Chicago's only architectural bookshop, which offers a selection of publications on architecture, art and design, many of which have been supported by grants.

Additional support from

The Anglo Chilean Society on behalf of the Alan Macdonald Endowment

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