PRESS PACK

SERPENTINE PAVILION 2017
DESIGNED BY FRANCIS KÉRÉ

23 JUNE – 19 November 2017
SERPENTINE GALLERY
Note from the Serpentine Galleries CEO and Artistic Director

The realisation of the Serpentine Pavilion 2017 is only possible because of 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 Pavilion supported by Goldman Sachs
Technical Consultant David Glover
Technical Advisors AECOM
Supported by Stage One
Gold Sponsor Weil

Yana Peel Hans Ulrich Obrist
CEO Artistic Director
CONTENTS

Note to Editors
Press Release
Architect's Biography
Architect's Statement
Pavilion Fact Sheet
Project Team and Advisors
Engineer's Statement
Sponsors and Supporters

Download online
Recent projects by Francis Kéré
Past Pavilions 2000 - 2016

Press contacts:
Nancy Groves, 020 7298 1544, nancyg@serpentinegalleries.org
Rose Dempsey, 020 7298 1520, rosed@serpentinegalleries.org
V Ramful, 020 7298 1519, v@serpentinegalleries.org

Image downloads: serpentinegalleries.org/press
Previous Serpentine Pavilions: serpentinegalleries.org/press
Diébédo Francis Kéré, the award-winning architect from Gando, Burkina Faso, has designed the Serpentine Pavilion 2017, responding to the brief with a bold, innovative structure that brings his characteristic sense of light and life to the lawns of Kensington Gardens.

Kéré, who leads the Berlin-based practice Kéré Architecture, is the 17th architect to accept the Serpentine's invitation to design a temporary Pavilion in its grounds. This annual commission invites an international architect to build his or her first structure in England (at the time of invitation). Since its launch in 2000, it has become one of the most anticipated events in the global cultural calendar and a leading visitor attraction during London's summer season of culture. Serpentine Artistic Director Hans Ulrich Obrist and CEO Yana Peel selected the architect, with advisors David Adjaye and Richard Rogers.

Inspired by the tree that serves as a central meeting point for life in Gando, Francis Kéré has designed a Pavilion that seeks to connect its visitors to nature – and to each other. An expansive roof, supported by a central steel framework, mimics a tree's canopy, allowing air to circulate freely while offering shelter against London rain and summer heat. Kéré has embraced the British climate in his design, creating a structure that engages with the ever-changing London weather in creative ways.

The Pavilion has four separate entry points with an open-air courtyard in the centre, where visitors can sit and relax during sunny days. In the case of rain, an oculus funnels water that collects on the roof into a spectacular waterfall effect, before it is evacuated through a drainage system in the floor for later use in irrigating the nearby parkland. Both the roof and walls are made from wood. By day, they act as shading, creating pools of dappled shadows. By night, the walls become a source of illumination as small perforations twinkle with the movement and activity from inside.

Kéré is committed to socially engaged and ecological design in his practice, as evidenced by his award-winning primary school in Burkina Faso, his pioneering solo museum shows in Munich and Philadelphia, and his immersive installation in the 2014 exhibition Sensing Spaces at London's Royal Academy.

Inspired by Kéré's stories of gathering, debate and community, the Serpentine Pavilion 2017 will host a new series of weekly community picnic talks, Radical Kitchen. On eight Wednesdays in July and August, a different London group or campaign organisation will assemble in the Pavilion to share their recipes for creating meaningful social change. Forging a connection with food, these picnics will be co-hosted and catered by Mazí Mas, a pop-up restaurant and award-winning social enterprise run by migrant women, which seeks to unearth the flavours of modern London for everyone.
The Pavilion is also the platform for a new summer of Park Nights, the Serpentine’s annual series of experimental and interdisciplinary encounters. Practitioners in the fields of art, architecture, music, film, philosophy and technology have been commissioned to create new, site-specific work in response to Kéré’s structure, offering unique ways of experiencing architecture and performance.

Now in its third year, Build Your Own Pavilion, the digital platform and nationwide architecture campaign conceived with funding support from Bloomberg Philanthropies, invites young people to consider the relationship between architecture and public space, to ask critical questions about the future of their cities and to design the cities in which they would like to live. The Serpentine’s Architecture Family Pack, designed by artist Katie Schwab, is a chance for children and their families to experience Francis Kéré’s 2017 Pavilion from playful and original perspectives.

Last year’s Pavilion, an ‘unzipped wall’ structure by Bjarke Ingels Group (BIG), was visited by more than 250,000 people. BIG’s structure was one of the most-visited Pavilions to date, taking the top spot in The Art Newspaper’s most visited Architecture and Design exhibitions in the world in 2016.

Diébédo Francis Kéré, architect of the 17th Serpentine Pavilion, said: “As an architect, it is an honour to work in such a grand park, especially knowing the long history of how the gardens evolved and changed into what we see today. Every path and tree, and even The Serpentine lake, were all carefully designed. I am fascinated by how this artificial landscape offered a new way for people in the city to experience nature. In Burkina Faso, I am accustomed to being confronted with climate and natural landscape as a harsh reality. For this reason, I was interested in how my contribution to this Royal Park could not only enhance the visitor’s experience of nature, but also provoke a new way for people to connect with each other.”

Serpentine Galleries CEO, Yana Peel, and Artistic Director, Hans Ulrich Obrist, said: “Francis Kéré’s Pavilion highlights the power of simplicity by reducing architecture to its core elements, modelled in harmony with the natural context of Kensington Gardens. This Pavilion will be a space of conversation, collaboration and exchange. We share Kéré’s belief that architecture, at its best, can enhance our collective creativity and sense of community, and push people to take the future into their own hands.”

Richard Gnodde, Vice Chairman of the Goldman Sachs Group Inc. and CEO of Goldman Sachs International, said: “We are delighted to support the Serpentine’s summer Pavilion programme for a third year running. Francis Kéré’s design this year promises to celebrate the diversity, vibrancy and collaborative potential of communities, something we value deeply at Goldman Sachs.”

David Glover, Technical Consultant, said: “The Serpentine Pavilion is about the opportunity of using everyday materials and techniques in innovative and creative ways that challenge our perception of architecture. Francis Kéré and his team have achieved this by creating a Pavilion that, through the use of colour and form, will continually morph under the influence of light, shadow, its users and the surrounding park to surprise and delight the visitor.”
Architect’s Biography

Diébédo Francis Kéré is the principal architect at Kéré Architecture based in Berlin, founded in 2005. Kéré was born in 1965 in Gando, Burkina Faso, west Africa and trained at the Technical University of Berlin. Kéré Architecture has been recognised nationally and internationally with awards, including the Aga Khan Award for Architecture (2004) for his first building, a primary school in Gando, Burkina Faso; LOCUS Global Award for Sustainable Architecture (2009); Global Holcim Award Gold (2011 and 2012); Green Planet Architects Award (2013); Schelling Architecture Foundation Award (2014); and the Kenneth Hudson Award – European Museum of the Year (2015).

Projects undertaken by Francis Kéré span countries, including Burkina Faso, Mali, China, Mozambique, Kenya, Togo, Sudan, Germany and Switzerland. He has taught internationally, including the Technical University of Berlin, and he has held professorships at the Harvard Graduate School of Design and Accademia di Architettura di Mendriso in Switzerland.

Architect’s Statement

The proposed design for the 2017 Serpentine Pavilion is conceived as a micro cosmos – a community structure within Kensington Gardens that fuses cultural references of my home country, Burkina Faso, with experimental construction techniques. My experience of growing up in a remote desert village has instilled a strong awareness of the social, sustainable and cultural implications of design. I believe that architecture has the power to surprise, unite and inspire, all while mediating important aspects such as community, ecology and economy.

In Burkina Faso, the tree is a place where people gather together, where everyday activities play out under the shade of its branches. My design for the Serpentine Pavilion has a great over-hanging roof canopy made of steel with a transparent skin covering the structure, which allows sunlight to enter the space while also protecting it from the rain. Wooden shading elements line the underside of the roof to create a dynamic shadow effect on the interior spaces. This combination of features promotes a sense of freedom and community; like the shade of the tree branches, the Pavilion becomes a place where people can gather and share their daily experiences.

Fundamental to my architecture is a sense of openness. In the Pavilion this is achieved by the wall system, which is comprised of prefabricated wooden blocks assembled into triangular modules with slight gaps, or apertures, between them. This gives a lightness and transparency to the building enclosure. The composition of the curved walls is split into four elements, creating four different access points to the Pavilion. Detached from the roof canopy, these elements allow air to circulate freely throughout.

At the centre of the Pavilion is a large opening in the canopy, creating an immediate connection to nature. In times of rain, the roof becomes a funnel channelling water into the heart of the structure. This rain collection acts symbolically, highlighting water as a fundamental resource for human survival and prosperity.

In the evening, the canopy becomes a source of illumination. Wall perforations will give glimpses of movement and activity inside the Pavilion to those outside. In my home village of Gando (Burkina Faso), it is always easy to locate a celebration at night by climbing to higher ground and searching for the source of light in the surrounding darkness. This small light becomes larger as more and more people arrive to join the event. In this way the Pavilion will become a beacon of light, a symbol of storytelling and togetherness.

Francis Kéré,
Kéré Architecture
Serpentine Pavilion 2017
Fact Sheet

Dates
• 23 June – 19 November 2017

Overall site area
• 541sqm

Gross internal area
• 162.5sqm

Dimensions of Pavilion
• The footprint of the Pavilion is defined by an oval-shaped ellipse. At the centre of the Pavilion roof is an oval opening where an inner drainage funnel evacuates water from the roof into a central courtyard.
• 24.1m: Longitudinal dimension of Pavilion roof (in the perpendicular axis to the Gallery)
• 20.25m: Widest dimension of the Pavilion roof
• 4.8m: Maximum height of the Pavilion

Footprint
• 330sqm: Building footprint

Heights
• 4.7m: Max internal ceiling height
• 2.7m: Min internal ceiling height
• 2.4m lowest point of inner drainage funnel

Structure and materials
• The Pavilion consists of 4 modular timber walls and a steel truss roof structure with timber brise soleil (sun shade) ceiling panels and polycarbonate sheet weather protection.
• The wall system consists of 520 triangular modules made of stacked 75x200mm timber members of variable lengths.
• The steel roof structure consists of 2567 linear meters of 25x25mm and 40x25mm hollow square tube.
• The brise soleil ceiling consists of 420 panels made of 20x40mm timber members with 40mm centres.
• The Pavilion sits on a platform of poured concrete with drainage channels underneath all four walls and in the central courtyard.
• Four entrances provide direct routes from the interior to the exterior of the Pavilion.
• The café will be operated by K&K London Ltd.

Pavilion Programme
• Radical Kitchen, a new series of lunchtime picnic talks, with community groups sharing food and ideas for building social change, will take place on eight Wednesdays in July and August.
• Park Nights, the Serpentine’s annual programme of talks, screenings and performances conceived specially for the Pavilion, will take place on selected Friday evenings.
Serpentine Pavilion 2017
Project Team and Advisors

PAVILION ARCHITECT
Francis Kéré

PAVILION ARCHITECTURAL TEAM
Architect: Francis Kéré
Project Architect: Blake Villwock
Team: Adriana Arteaga, Greta Nina Tescari, Andrea Maretto, Jaime Herraiz Martinez, Johanna Lehmann, Damien Greder, Valeria Molinari, Laura Bornet

PROJECT DIRECTORS
Hans Ulrich Obrist, Artistic Director, and Yana Peel, CEO
Serpentine Galleries

PROJECT LEADER
Julie Burnell, Head of Construction and Buildings
Serpentine Galleries

PROJECT CURATOR
Melissa Blanchflower, Curator
Amira Gad, Curator
Joseph Constable, Assistant Curator
Serpentine Galleries

ENGINEERING AND TECHNICAL DESIGN

TECHNICAL CONSULTANT
David Glover

TECHNICAL ADVISORS
AECOM
Jon Leach
Amy Koerbel
Michael Orr
Jack Wilshaw
Katja Leszczyńska
Sam Saunders
Ulrich Groenewald

TOWN PLANNING CONSULTANTS
DP9
Barnaby Collins
Katie Smith
Georgina Redpath

CONSTRUCTION
Stage One Creative Services Ltd
Tiff Blakey
Ted Featonby
Tim Leigh
Mark Johnson
Steve Kearney

PROJECT ADVISORS
Michael Bloomberg, Chairman
Serpentine Board of Trustees

David Adjaye
Architect and Trustee, Serpentine Board of Trustees

Richard Rogers
Architect

Andrew Scattergood, CEO
The Royal Parks

Dennis Clarke, Head of Park Services
The Royal Parks

Andrew Williams, Parks Superintendent
The Royal Parks

Hassan Lashkariani
Westminster City Council District Surveyor’s Office (Building Control)

Jenny Wilson
Westminster City Council (Licensing Authority)

David Nevitt
Westminster City Council (Environmental Health Officer)

Westminster City Council Planning Office

London Fire and Emergency Planning Authority

London Region, English Heritage

Friends of Hyde Park
The Serpentine is delighted to present this new catalogue on the occasion of Francis Kéré's Serpentine Pavilion 2017, the 17th in the series of the Galleries' annual architectural commission.

Conceived as an extension of the Serpentine Pavilion through its form and content, this catalogue brings together texts by an esteemed roster of contributors from the world of art and architecture with an array of visual material – in-situ images, sketches, drawings, diagrams, composite images and process photographs – to create a rich and dynamic accompaniment to Kéré's Pavilion. Lesley Lokko's text, 'Warp, Weft, Wend', examines Kéré's work through the lens of language and translation, framing the architect's African and European identities around his unique architectural vernacular. Two additional texts by Jeanne Gang and Mohsen Mostafavi focus specifically on the design of Kéré's Pavilion in the context of his previous projects. The publication also includes a series of printed email correspondence between Kéré and artist, Kerry James Marshall, as well as conversations with Serpentine Artistic Director, Hans Ulrich Obrist, and David Adjaye.
Serpentine Pavilions
2000 – 2017
Key Facts

Each summer the Serpentine invites an internationally renowned architect to create his or her first built structure in England. The Pavilion commission has become an international site for architectural experimentation and has presented projects by some of the world's greatest architects. The selection, made by Serpentine Artistic Director Hans Ulrich Obrist and CEO Yana Peel together with advisors David Adjaye and Richard Rogers, is led by the Serpentine's core curatorial thinking. The aim is to choose architects who consistently extend the boundaries of contemporary architectural practice and to introduce these practitioners to wider audiences.

The brief is to design a 300-square-metre Pavilion that is used as a café and meeting space by day and a forum for learning, debate and entertainment at night. Since its inception the Pavilion has become an established home for the Serpentine's experimental public programmes. There is no budget for the project: it is realised through sponsorship, in-kind support and the sale of the Pavilion. The commission was first conceived by former Serpentine Galleries Director, Julia Peyton-Jones, in 2000, with Zaha Hadid, who designed the inaugural Pavilion.

- Landmark temporary structures designed by internationally renowned architects who have not yet completed a structure in the England (at the time of invitation)
- The first initiative of its kind worldwide, which has resulted in 17 temporary buildings for London
- Attracting up to 250,000 visitors annually, the Pavilions regularly feature as one of the top-10, most-visited architecture and design exhibitions in the world, with Serpentine Pavilion 2016 designed by Bjarke Ingels (BIG) featuring in the Top 10 London free exhibitions.
- Each Pavilion project, from commission to completion, takes a maximum of six months
- Serpentine Pavilion architects to date: Bjarke Ingels Group (BIG), 2016; selgascano, 2015; Smiljan Radić, 2014; Sou Fujimoto, 2013; Herzog & de Meuron and Ai Weiwei, 2012; Peter Zumthor, 2011; Jean Nouvel, 2010; Kazuyo Sejima and Ryue Nishizawa of SANAA, 2009; Frank Gehry, 2008; Olafur Eliasson and Kjetil Thorsen, 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 with Arup, 2002; Daniel Libeskind with Arup, 2001; Zaha Hadid, 2000
- *Park Nights* is the Serpentine's interdisciplinary series of performance, music and dance specially conceived for the Pavilion, taking place on selected Fridays at 8pm between June and September.
• **Radical Kitchen** is a series of lunchtime picnic talks where community organisations will gather at the Serpentine Pavilion to share stories for creating meaningful social change.

• In 2016, the Serpentine presented four Summer Houses alongside the Serpentine Pavilion by architects: Kunlé Adeyemi (NLÉ), Barkow Leibinger, Yona Friedman and Asif Khan

• There is no budget for the Serpentine Pavilion commission. It is paid for by sponsorship, sponsorship help-in-kind, philanthropists, trusts, foundations and the sale of the finished structure.
Serpentine Pavilions 2000 – 2016

**Serpentine Pavilion 2016**
*Designed by Bjarke Ingels Group (BIG)*

One of the most compelling contributions to the series so far. One-thousand eight-hundred and two of these specially developed units have been stacked together, lending the Pavilion’s billowing surfaces an elegantly pixelated effect.

**Serpentine Pavilion 2015**
*Designed by selgascano*

The playful plastic structure heading for the Serpentine will bring a welcome dose of mischief, and a secret stained-glass corridor, to London...it looks as if an exotic caterpillar might have nibbled on a magic mushroom before spinning its chrysalis.

**Serpentine Pavilion 2014**
*Designed by Smiljan Radić*

Chilean architect Smiljan Radić designed the fourteenth Serpentine Pavilion, a semi-translucent, cylindrical structure that resembled a shell. It was inspired by the follies that were popular between the late sixteenth and early nineteenth century.

**Serpentine Pavilion 2013**
*Designed by Sou Fujimoto*

Sou Fujimoto’s white steel pole Pavilion in an intricate latticework pattern seemed to rise up out of the ground like a shimmering matrix. The Pavilion was intended as a free-flowing social space that Fujimoto described as “a transparent terrain”. Visitors called it “The Cloud”.

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

The 12th Pavilion took visitors beneath the lawn to explore the hidden history of previous Pavilions. Eleven columns characterising each past Pavilion and a twelfth column representing the current structure supported a floating platform roof.

Serpentine Pavilion 2011
Designed by Peter Zumthor

At the heart of Peter Zumthor’s Pavilion was a garden he hoped would inspire visitors to become observers. Zumthor said his design aimed, “to help its audience take the time to relax, to observe and then, perhaps, start to talk again.

Serpentine Pavilion 2010
Designed by Jean Nouvel

Jean Nouvel's Pavilion design was a vivid red - reminiscent of a London double decker bus - that contrasted with the green of the park. It was made from bold geometric forms, large retractable awnings and a sloped freestanding wall.

Serpentine Pavilion 2009
Designed by Kazuyo Sejima and Ryue Nishizawa of SANAA

Kazuyo Sejima and Ryue Nishizawa's stunning Pavilion saw a reflective metal roof sitting atop a series of delicate columns. They said of it, “The Pavilion is floating aluminium, drifting freely between the trees like smoke.”
Serpentine Pavilion 2008
Designed by Frank Gehry

Frank Gehry took inspiration from Leonardo de Vinci for his Pavilion. The structure was composed of large timber planks and a complex network of overlapping glass planes that created a dramatic, multi-dimensional space designed for performances.

Serpentine Pavilion 2007
Designed by Olafur Eliasson and Kjetil Thorsen

Serpentine Gallery’s 2007 Pavilion resembled a spinning top. A wide spiralling ramp made two complete turns, rising from the Gallery’s lawn to the seating area and continued upwards, to reach the highest point in a view across Kensington Gardens.

Serpentine Pavilion 2006
Rem Koolhaas with Cecil Balmond – Arup

The centrepiece of Rem Koolhaas and Cecil Balmond’s design was a spectacular oval-shaped inflatable canopy. Made from translucent material, it was illuminated at night. The canopy was raised into the air or lowered to cover the amphitheatre below according to the weather.

Serpentine Pavilion 2005
Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond – Arup

The 2005 Pavilion architects sought to establish a dialogue with the Serpentine building. The result was a structure that mirrored the domestic scale of the Gallery and reflected the landscape between the two buildings.
Serpentine Pavilion 2001
Designed by Daniel Libeskind with Arup

Daniel Libeskind’s striking design for the Serpentine Gallery Pavilion 2001, entitled Eighteen Turns, was created from sheer metallic planes assembled in a dynamic sequence.

Serpentine Pavilion 2002
Designed by Toyo Ito with Arup

Toyo Ito and Cecil Balmond’s Pavilion was based on an algorithm designed by Balmond. “Although fun to look at, this structure was rooted in complex geometry... the Pavilion had no façade and no hidden structural frame behind it... what you saw was 100% pure structure, its holistic beauty like that of a crystal or a snowflake,” he said.

Serpentine Pavilion 2003
Designed by Oscar Niemeyer

Built in steel, aluminium, concrete and glass, Oscar Niemeyer’s Pavilion’s ruby-red ramp contrasted with the surprise of a partly submerged auditorium. The clean silhouette conformed to Niemeyer’s principle that every project must be capable of summary in a simple ‘sketch’.

Serpentine Pavilion 2000
Designed by Zaha Hadid

Zaha Hadid’s design was the inaugural Pavilion in the Serpentine’s series. The structure radically reinvented the accepted idea of a tent or a marquee. It took the form of a triangulated roof structure spanning an impressive internal space of 600sq metres by using a steel primary structure.
Engineer's Statement

Creating a sense of community was Kéré’s intent for the 2017 Serpentine Pavilion. As engineers, our role is to provide the technical solutions that transform his architectural vision into a functional space where people can gather.

The architect's vision is one of community and connecting people together with nature. We created an exposed structure using a simple palette of tactile traditional materials that encourages visitors to engage with them. Throughout the design process, our focus was to create delight for the people that visit the Pavilion.

We developed our own digital parametric model of the canopy structure, allowing the geometry of the roof and the spacing of the ceiling timbers to be delicately adjusted to best suit the architectural vision and create striking views from inside the Pavilion. Using tools developed in-house, the model was transferred into an immersive virtual environment so that we could put ourselves into a full-scale simulation of the finished structure, which helped shape the design around a human-scale perspective.

For Kéré, it is important the Pavilion becomes a beacon of light at night. We worked closely with the architect and contractor to create visualisations of the final designs, allowing us to envisage the mood and ambience from multiple points of view to craft a subtle and inviting glow.

Only four materials were used to build the Pavilion – steel, timber, concrete and polycarbonate – to create a light, exposed structure. Each material was engineered down to a minimum, with every detail requiring close attention. Each component was carefully aligned and refined to create a neat simplicity that belies the complex elliptical geometry of the structure.

Connecting with nature is a key theme of the architect's design. Kéré took inspiration from the trees of his home village and the structure was designed to mimic this. The roof projects out to form a canopy for shelter from the elements and the funnel formed by the central columns channels water into the heart of the structure when it rains. We introduced a hidden drainage system underground that holds the water until it dissipates into the surrounding landscape.

The engineering challenge of delivering the Pavilion is further intensified by the project's tight timescales: we have only 20 weeks from appointing the architect to the opening day, and from the moment the first shovel hits the ground the Pavilion must be constructed in just seven weeks. This rapid pace necessitates a circular design process as everybody pulls together to realise the architectural vision. Working closely with Stage One during fabrication, we planned an exact construction sequence for the canopy's complex collection of nodes to help minimise time on site. Behind the project's success lies a commitment to collaboration from everybody involved.
The freestanding walls are unique to the project, using triangular wooden modules as a play on modern timber construction and more traditional London brick construction. Connected edge on edge, the panels combine to provide shelter, but gaps between the panels create a playful visual connection from inside to outside.

Jon Leach, Director, Buildings + Places, AECOM
The Serpentine 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 Pavilion 2017 supported by

The Goldman Sachs Group, Inc. is a leading global investment banking, securities and investment management firm that provides a wide range of financial services to a substantial and diversified client base that includes corporations, financial institutions, governments and individuals. Founded in 1869, the firm is headquartered in New York and maintains offices in all major financial centres around the world. goldmansachs.com

Technical Consultant

David Glover

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on ten of the last thirteen Pavilions and the 2016 Summer Houses, Glover has a singular understanding of how the Serpentine's and The Royal Parks's briefs combine with the need to design and construct the Pavilion within six months of being commissioned. This year's Serpentine Pavilion has successfully used everyday materials and techniques in innovative and creative ways that challenge our perception of architecture. Francis Kéré and his team have achieved this by creating a Pavilion that, through the use of colour and form, will continually morph under the influence of light, shadow, people and the surrounding park to surprise and delight the visitor.
Technical Advisors

AECOM provides creative and technical consultancy for some of the world’s most exciting developments and projects. We design, build, finance and operate specialised project solutions for governments, businesses and organisations in more than 150 countries. As a fully integrated firm, we connect knowledge and experience across our global network of experts to help clients solve their most complex challenges. From high-performance buildings and infrastructure, to resilient communities and environments, to stable and secure nations, our work is transformative, differentiated and vital. See how we deliver what others can only imagine at aecom.com and @AECOM

Supported by

Stage One is a creative construction and manufacturing company, working within the architecture, theatre and events industries. They are makers, and innovation lies at their very core. This is the ninth year Stage One has delivered the Serpentine Pavilion.
www.stageone.co.uk

Gold Sponsors

Weil is a leader in the marketplace for sophisticated, international legal services and acts for many of the most successful companies in the world in their high-stakes matters and transactions. Founded in 1931, the firm has more than 1,100 lawyers across the US, Europe and Asia. weil.com
Silver Sponsors

Gallowglass Health & Safety provides consultancy on health and safety management for major public events and at prominent venues and locations. The company has been a preferred supplier to the Serpentine for nearly 10 years and was closely involved with the opening of the Serpentine Sackler Gallery in 2013.

GGH&S works in close partnership with the Serpentine Galleries, liaising between the Royal Parks, the Serpentine Galleries and their clients. In addition to providing a secure and safe environment for visitors and people working at the venue before, during and after events, GGH&S monitors all aspects of technical production.
gallowglasshs.com

Bronze Sponsors

Casone

Mining, cutting, processing, design: Casone brings the stone from its own quarries, as well as others, around the world, and transforms it, with wisdom and care, into architecture and design. The company, based in Firenzuola, manages its stone deposits in the districts of Verona and Carrara. Internationally known for Pietra Serena and Florentine Pietra Forte, Casone also works in marble, onyx and travertine.

From surveying to design, from installation to treatment, Casone handles all of the stages of production, on every scale, from small to large: coatings, flooring, interior design as urban design, public and private architecture, spaces for exhibition and for wellness, and limited-edition design objects.

dp9

DP9 is a leading town planning advisory practice, specialising in London. It advises on all types of development, ranging from Battersea Power Station and City towers to arts-based projects such as Tate Modern and the Serpentine Sackler Gallery. In particular, DP9 supports the use of good design to create better places. DP9 has advised on all but the first Pavilion projects and advises the Serpentine on other property matters.
Peroni Nastro Azzurro, made in Italy since 1963 at one of three breweries in Padova, Rome and Bari, offers a delicate balance of bitterness and citrus aromatic notes with a surprisingly quick and dry finish. One of the most successful premium beer brands in the world, Peroni Nastro Azzurro is a truly international brand, with presence in six continents, including the UK, Australia, US and South Africa, and remains the most stylish beer brands in the UK. [thehouseofperoni.com](http://thehouseofperoni.com)

Founded in Cantù in the heart of the Brianza area of Lombardy, Italy, in 1920, Riva1920 specialises in the production of solid wood furniture. The company is built on values of tradition, culture, creativity and innovation. At Riva1920, craftsmanship combines with cutting-edge technology and design, where ecological and environmental concerns are at the fore. Every product Riva1920 produces comes with a guarantee of a genuinely natural product, with the highest quality raw materials, non-hazardous glues and finishes based on natural oils and waxes. Riva1920 is known for the use of sustainable woods, such as the millenial Kauri, the Briccole of Venice and the scented cedar of Lebanon. To produce furniture that defies time and respects the environment - this is the thinking that has been guiding Riva 1920 for almost 100 years and embodies the excellence of “Made in Italy”.

Water is instrumental in shaping our future world, impacting directly on our society and our environment. SDS specialises in engineering innovative and cost-effective water management systems and equipment to meet the demands of both today and the future. SDS GEOlight® water storage systems have been designed and engineered primarily to protect the built environment from extreme rainfall events. Manufactured by SDS in the UK and constructed entirely from post-consumer recycled PVC waste that would normally be destined for landfill, SDS GEOlight® stores, under the ground, water until such time as it can later be released under controlled conditions or retained for subsequent re-use.
Site Engineering Surveys are 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 is once again pleased to be involved with the Serpentine Pavilion. We are a specialist electrical contractor providing generators, switchgear, transformers, cabling and lighting for events worldwide. We provide tailor-made power solutions through our bespoke distribution systems which are built specifically to our client's requirements. This cost-effective solution provides a high level of flexibility to the power supply and equipment supplied on each project. In addition, we have the capability to install complex solutions for long-term or permanent installs. thetechnicaldepartment.com

Creating innovative products and concepts with great designers is Vitra's essence. They are developed in Switzerland and installed worldwide by architects, companies and private users to build inspirational spaces for living, working and shopping as well as public areas.

With its classics, Vitra represents ground-breaking 20th century design. Today, in combining technical and conceptual expertise with the creativity of contemporary designers, Vitra seeks to continue pushing the boundaries of the design discipline. A family business for 80 years, Vitra believes in lasting relationships with customers, employees and designers, durable products, sustainable growth and the power of good design.

The Vitra Campus is made up of buildings by some of the world's leading architects, including the Vitra Design Museum with its exhibitions on design and architecture, design archives and a comprehensive furniture collection. The collections inspire visitors, inform the design process and create an atmosphere in which innovation flourishes.
Patrons

And those who wish to remain anonymous

Serpentine Galleries supported by

[Image of Arts Council England logo]