

SERPENTINE

PAVILION

PRESS PACK

SERPENTINE PAVILION 2018 DESIGNED BY FRIDA ESCOBEDO

15 June – 7 October 2018

SERPENTINE GALLERIES



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Serpentine Sackler Gallery

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Note from the Serpentine Galleries CEO and Artistic Director

The realisation of the Serpentine Pavilion 2018 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.

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Yana Peel
CEO

Hans Ulrich Obrist
Artistic Director

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Press Release

SERPENTINE PAVILION 2018, DESIGNED BY FRIDA ESCOBEDO

15 June – 7 October 2018

Sponsored by Goldman Sachs

Frida Escobedo, an architect celebrated for dynamic projects that reactivate urban space, has designed the Serpentine Pavilion 2018. Harnessing a subtle interplay of light, water and geometry, her atmospheric courtyard design draws on both the domestic architecture of Mexico and British materials and history, specifically the Prime Meridian line at London's Royal Observatory in Greenwich.

Escobedo (b. 1979, Mexico City) is the 18th and youngest architect yet to accept the invitation to design a temporary Pavilion on the Serpentine Gallery lawn in Kensington Gardens. This pioneering commission, which began in 2000 with Zaha Hadid, has presented the first UK structures of some of the biggest names in international architecture. In recent years, it has grown into a hotly anticipated showcase for emerging talent, from Sou Fujimoto of Japan to Selgascano of Spain and Bjarke Ingels of Denmark, whose 2016 Pavilion was the most visited architectural and design exhibition in the world. Serpentine Galleries Artistic Director Hans Ulrich Obrist and CEO Yana Peel selected this year's architect, with advisors David Adjaye and Richard Rogers. The Serpentine Pavilion 2018 is sponsored by Goldman Sachs in its fourth year of support.

Escobedo's Pavilion takes the form of an enclosed courtyard, comprised of two rectangular volumes positioned at an angle. While the outer walls are aligned with the Serpentine Gallery's eastern façade, the axis of the internal courtyard aligns directly to the north. Internal courtyards are a common feature of Mexican domestic architecture, while the Pavilion's pivoted axis refers to the Prime Meridian, which was established in 1851 at Greenwich and later became the global standard marker of time and geographical distance.

British-made materials have been used in the Pavilion's construction, chosen for their dark colours and textured surfaces. A *celosia* – a traditional breeze wall common to Mexican architecture – is here composed of a lattice of cement roof tiles that diffuse the view out into the park, transforming it into a vibrant blur of greens and blues. Two reflecting elements emphasise the movement of light and shadow inside the Pavilion over the course of the day. The curved underside of the canopy is clad with mirrored panels, and a triangular pool cast into the Pavilion floor traces its boundary directly beneath the edge of the roof, along the north axis of the Meridian. As the sun moves across the sky, reflected and refracted by these features, visitors will feel a heightened awareness of time spent in play, improvisation and contemplation over the summer months.

Escobedo's prize-winning work in urban reactivation ranges from housing and community centres to hotels and galleries. In 2006, she founded her practice in Mexico City, with significant national projects including the Librería del Fondo Octavio Paz and an extension of La Tallera Siqueiros gallery in Cuernavaca. Her designs have featured at the Venice Architecture Biennale (2012 and 2014), the Lisbon Architecture Triennale (2013), and in San Francisco, London and New York. Recent projects include Stanford University's Graduate School of Business and social housing projects in Guerrero and Saltillo, Mexico. She lectures nationally and internationally, and has won multiple awards and accolades.

Escobedo's design enhances the Serpentine Pavilion's reputation as a space of encounter and shared experience, following Francis Kéré's acclaimed 2017 Pavilion, a bright and airy structure that was inspired by the tree at the heart of his hometown in Burkina Faso and visited by more than 200,000 people.

The Serpentine Pavilion will once again be a platform for **Park Nights**, the Serpentine's annual series of experimental, interdisciplinary commissions on selected Friday evenings. Supported by COS for a sixth year, Park Nights will present eight international artists each responding to Escobedo's design and offering unique ways of experiencing architecture and live performance.

The **Architecture Family Pack and Programme**, also supported by COS, will give children and their families the chance to explore the Pavilion from playful and original perspectives. The Family Pack is designed by OOMK, a London-based art publishing collective. School groups are invited to join **The Summer Studio**, a series of movement based workshops with artist and dancer Zinzi Minott, exploring connections between her artistic practice and the Pavilion.

Building on its 2017 success, **Radical Kitchen** returns on selected Thursday lunchtimes, supported by Aesop and in collaboration with Nicoletta Fiorucci. Artist, activists and researchers will gather with the public to consider different foodstuffs and elements, and their relationship to time, empire and landscape, themes inspired by the ideas behind Frida Escobedo's design.

Frida Escobedo, architect of the 18th Serpentine Pavilion, said: "My design for the Serpentine Pavilion 2018 is a meeting of material and historical inspirations inseparable from the city of London itself and an idea which has been central to our practice from the beginning: the expression of time in architecture through inventive use of everyday materials and simple forms. For the Pavilion, we have added the materials of light and shadow, reflection and refraction, turning the building into a timepiece that charts the passage of the day."

Serpentine Galleries Artistic Director, Hans Ulrich Obrist and CEO, Yana Peel, said: "We are delighted to reveal Frida Escobedo's Serpentine Pavilion – a living timepiece in the park, powered by light and the Prime Meridian line. In its beautiful harmony of Mexican and British influences, it promises to be a space of reflection and encounter. We hope visitors of all ages will create their own experiences in the Pavilion this summer as we continue in our aim of bringing the urgency of art and architecture to the widest audiences."

Richard Gnodde, Vice Chairman of the Goldman Sachs Group Inc. and CEO of Goldman Sachs International, said: "Over the past three years Goldman Sachs has been proud to support a diverse range of emerging young architects and we are delighted to continue our sponsorship this year. We are excited to see Frida Escobedo's design come to life and we look forward to another engaging Pavilion and summer of activities at the Serpentine Galleries."

David Glover, Technical Advisor said: "The Serpentine Pavilion is about providing the architect with the opportunity to use everyday materials in an innovative and creative way, challenging the user's perception of architectural form and how buildings function. Frida has certainly delivered on this with her design, which generates a series of interlinked spaces that come alive through the clever use of light, shadow and reflection while maintaining a visual connectivity to the park. This Pavilion will delight and surprise its visitors."

Architect's Biography



Frida Escobedo (b.1979, Mexico City) is principal and founder of an architecture and design studio based in Mexico City. The projects produced at the studio operate within a theoretical framework that addresses time, not as a historical calibration, but rather as a social operation. This approach is inspired by Henri Bergson's notion of 'social time,' which proposes that understanding of ourselves and our environments depends first and foremost on duration. Escobedo's conceptual works, such as the El Eco Pavilion (2010), Split Subject (2013) and Civic Stage (2013), have articulated these ideas by creating social spaces that can be inhabited and experienced in multiple ways, by individuals and groups, encouraging social time to unfold at different speeds.

The work developed at Frida Escobedo's studio ranges from art installation and furniture design to residential and public buildings. The firm's projects include: 'You know you cannot see so well as by reflection,' a summer Pavilion designed for the central courtyard of the Victoria and Albert Museum in London (2015); the exhibition design for 'Under the Same Sun: Art from Latin America Today,' curated by Pablo León de la Barra and organised by the Solomon R. Guggenheim Foundation, New York in collaboration with the Fundación Jumex Arte Contemporáneo (2015-2016); and 'A very short space of time through very short times of space,' an art installation commissioned by Stanford University (2016).

Whether working on public or private commissions, Escobedo aims to make use of disuse, to find significance in the interstices of our lived environment, to give equal attention to craft and to practicality. The intention to provide possibilities for growth and flexibility can be found as much in large scale social housing

projects, such as those developed for INFONAVIT (2015-17), as in more modest interventions, like Casa Cruz Castillo (2012) or Casa Negra (2014).

Notable architectural projects include: La Tallera, the refurbishment and expansion of the home and studio of the seminal Mexican painter David Alfaro Siqueiros (Cuernavaca, 2012); Librería Octavio Paz (Mexico City, 2013); and the renovation of the iconic 1950s Hotel Boca Chica (Acapulco, 2010). Recent projects from 2017 include: 'If we want to continue,' an intervention at the Neutra VDL Research House in Los Angeles; 'No. 9,' an exhibition at the Arthur Ross Gallery, Columbia University; and large-scale installations at the Chicago Architecture Biennial and la Biennale d'Architecture d'Orléans.

Escobedo is the recipient of the Architectural League of New York's Young Architects Forum award (2009), the 2014 BIAU Prize, the 2016 Architectural Review Emerging Architecture Award and, most recently, the 2017 Architectural League Emerging Voices Award.

Escobedo has been a visiting professor at Columbia University's Graduate School of Architecture, Planning and Preservation (2015), Harvard Graduate School of Design (2016) and the Architectural Association of London (2016). In autumn 2017 she was named as the Howard A. Friedman Visiting Professor of Practice at the University of California, Berkeley.

Architect's Statement

The enclosed design for the 2018 Serpentine Pavilion departs from an apparently simple gesture, the nesting of two rectangular volumes positioned at an angle. While the outer walls are aligned in parallel to the Serpentine Gallery's eastern façade, the axis of the internal courtyard is aligned directly to the north. The creation of an internal courtyard is a common feature of Mexican domestic architecture, and the pivoted axis refers to the Prime Meridian established in 1851 at the Royal Observatory in nearby Greenwich, the global standard marker of time and geographical distance. The intersecting planes produced by this simple rotation produce a series of irregular shapes and defined boundaries, with each area within the Pavilion encouraging play, circulation, contemplation and conversation.

The lattice walls of the Pavilion are inspired by a *celosia*, a traditional breeze wall commonly used in Mexican domestic architecture to bring air and light into the home. Here they are composed of cement roof tiles commonly used in the United Kingdom, arranged into a pattern that diffuses the visitor's view, transforming Kensington Gardens into a blur of greens and blues. The selection of materials, which have a dark colour and textured surface have been chosen for their contrast with these environs.

Two reflective elements inside the Pavilion emphasise the movement of light and shadow within the Pavilion over the course of the day. The curved underside of the canopy over the central space is clad with mirrored panels, throwing reflected light across the space. To compliment the canopy, a triangular mirror pool cast into the foundation of the Pavilion traces its boundary directly beneath the edge of the roof, along the north axis. This thin veneer of water, only 5mm deep, provides a shifting reflection of the sky and surrounding treeline and roof of the Serpentine Gallery.

The movement of the sun across the sky, reflected and refracted by the pool and mirrored ceiling, encourages an awareness of time spent in shared experience and in contemplation. The design aligns material and historical inspirations from Mexico and the UK with a concept that has been central to our practice from the beginning – the expression of time in architecture through inventive use of everyday materials and simple forms. For the Serpentine Pavilion, we add the materials of light and shadow, reflection and refraction, turning the building into a timepiece that charts the passage of the day.

Frida Escobedo Taller de Arquitectura

Serpentine Pavilion 2018

Fact Sheet

Dates

- 15 June – 7 October 2018

Overall site area

- 541sqm

Gross internal area

- 233.3sqm (including pool area)
- 194sqm (excluding pool area)

Dimensions of Pavilion

- The footprint of the Pavilion is rectangular on plan, parallel and perpendicular to the east façade of the Serpentine Gallery. A trapezoidal-shaped roof predominantly encloses the eastern half of the pavilion, leaving areas to the north and west open to the elements
- 17.0m: Longitudinal dimension of Pavilion roof (in the perpendicular axis to the Gallery)
- 9.5m: Widest dimension of the Pavilion roof
- 3.21m: Maximum height of the Pavilion

Footprint

- 257sqm: Building footprint

Heights

- 3.24m: Max overall height
- 3.24m: Max internal ceiling height
- 2.6m: Min internal ceiling height

Structure and materials

- The Pavilion roof consists of a spanning steel structure supported by steel Vierendeel frames. These frames are infilled with wall modules formed of concrete roof tiles arranged in a stretcher bond pattern.
- The roof is clad externally, to the flat top surface, with steel plate, covered with a waterproof membrane and internally, to the curved underside, with mirror finish stainless steel panels.
- The perimeter boundary of the Pavilion is demarcated with a series of freestanding walls that are completely detached from the roof. The walls are constructed in 1.3m wide by 1.1m high modules stacked three-tall. Each module is formed of concrete roof tiles arranged in a stretcher bond pattern and held in place by a steel frame that cantilevers from the base.
- This frame is formed of steel plates top and bottom and a double row of steel bars, arranged at close centres to align with pre-fired holes in the tiles. The walls are generally arranged in north-south and east-west directions, with additional walls, angled on plan, defining the main entrances.
- The Pavilion sits on a platform of poured reinforced concrete that provides a raft foundation to the structure. The concrete surface is power-floated to provide the floor finish.

- The foundation includes a small step-down to a trapezoidal area of the south-west corner of the Pavilion to incorporate a mirror pool. This thin film of water sits over an architecturally integrated closed drainage system to allow the area to function as a reflective water feature or drained for additional floor area.
- A sustainable drainage system has again been incorporated below the footprint to capture rainwater guided down from the Pavilion roof through rainwater pipes seamlessly integrated into the supporting walls. The recycled attenuation crates sit below the slab to store and slowly release rainwater into the park's existing soakaway.
- The Pavilion has three exits, one on the west facing side of the Pavilion and two on the east.
- The café will be operated by Chucs London Ltd, who also operate the newly opened Chucs Serpentine at the Serpentine Sackler Gallery.

Serpentine Pavilion 2018

Project Team and Advisors

PAVILION ARCHITECT

Frida Escobedo

PAVILION ARCHITECTURAL TEAM

Project Leader: Matthew Kennedy

Team: José María Gómez de León

Federica Lombardi

Andrés Harvey

Héctor Arce

Carlos Hernández

Mario González

Elisa Herrera

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 CURATORS

Rebecca Lewin, Curator

Joseph Constable, Assistant Curator

Serpentine Galleries

ENGINEERING AND TECHNICAL DESIGN

TECHNICAL CONSULTANT

David Glover

TECHNICAL ADVISORS

AECOM

Jon Leach

Amy Koerbel

Michael Orr

Madalina Aghiniei

Katja Leszczynska

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Sam Saunders

Carlos Lopes

Ulrich Groenewald

Javier Fanals

TOWN PLANNING CONSULTANTS

DP9

Barnaby Collins

Georgina Redpath

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Tiff Blakey

Ted Featonby

Tim Leigh

Mark Johnson

HEALTH & SAFETY**Gallowglass**

Steve Kearney, Managing Partner

Alan Blake

Site Engineering Surveys Ltd

John Gaffney

Jonathan Fox

Grant Fiddes

The Technical Department

Jeremy Singleton

PROJECT ADVISORS**SERPENTINE BOARD OF TRUSTEES**

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Dennis Clarke, Head of Park Services

Andrew Williams, Park Manager

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Jenny Wilson, Licensing Authority

David Nevitt, Environmental Health Officer

Westminster City Council Planning Office

London Fire and Emergency Planning Authority

London Region, English Heritage

Friends of Hyde Park and Kensington Gardens

Serpentine Pavilion 2017 Catalogue

Frida Escobedo: Serpentine Pavilion 2018

The Serpentine is delighted to present this new catalogue on the occasion of Frida Escobedo's Serpentine Pavilion 2018, the 18th in the series of the Galleries' annual architectural commission.

Authors

José Esparza Chong Cuy
Marina Otero Verzier
Till Roenneberg
Philippe Parreno
David Harvey

Editors

Rebecca Lewin
Joseph Constable

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Inspired by the geometries and materials of the Serpentine Pavilion design by Escobedo, this catalogue is the first publication to focus on her practice. It brings together texts and images that have acted as inspiration and reference points for Escobedo, with newly commissioned texts that review her work to date and discuss the themes that informed her design for this year's structure. José Esparza Chong Cuy's text 'An Edifice of Time' explores the context for the development of Escobedo's practice, both conceptually, through the work of artists and philosophers, and geographically, siting her influences in Mexico City. Marina Otero Verzier has contributed 'Protection and Position at the Serpentine Pavilion 2018', investigating the political and historical implications of the design feature within the Pavilion that refers to the Prime Meridian at nearby Greenwich. Till Roenneberg describes the effects of the ordering of time that the Prime Meridian has brought about on human behaviour and sleep patterns, while Philippe Parreno discusses the individual's experience of duration. The publication also includes a chapter from David Harvey's seminal publication *The Condition of Postmodernity*, a key element in Escobedo's thinking around the themes of time and architecture, and a conversation with Serpentine Artistic Director, Hans Ulrich Obrist.

Available to purchase online from July 2018 at

<https://serpentine-galleries.myshopify.com/>

Serpentine Pavilions

2000 – 2018

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 architectural 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.

- The annual Serpentine Pavilion Commission is the first initiative of its kind worldwide and has resulted in 18 temporary buildings for London.
- The Pavilions are landmark temporary structures designed by internationally renowned architects who have not yet completed a structure in the England (at the time of their invitation).
- Each Pavilion project takes a maximum of six months from commission to completion.
- Serpentine Pavilion architects to date: Francis Kéré, 2017; 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. In 2016, the Serpentine presented four Summer Houses alongside the Serpentine Pavilion, designed by architects: Kunlé Adeyemi, Barkow Leibinger, Yona Friedman and Asif Khan
- Attracting up to 250,000 visitors annually, the Serpentine Pavilions regularly feature in The Art Newspaper's top 10 most-visited architecture and design exhibitions in the world.

Serpentine Pavilions 2000 – 2017



Serpentine Pavilion 2017
Designed by Francis Kéré

It is an enigmatically crafted poem to the architect's homeland. But, at a difficult time for the capital, it also forms a vibrant architectural lens through which we can reaffirm the cultural internationalism that is central to London's enduring character and spirit.
Building Design



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.
The Telegraph



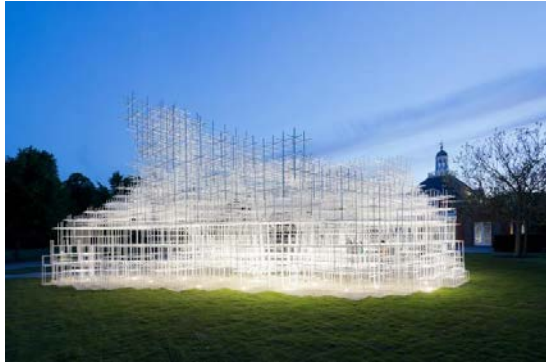
Serpentine Pavilion 2015
Designed by selgascano

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.
The Guardian



Serpentine Pavilion 2014
Designed by Smiljan Radić

The pavilion has become a quintessential part of the London summer scene, one of the rare moments when architecture is presented, unmediated, to a public who seem consistently – and increasingly – interested.
Financial Times



Serpentine Pavilion 2013
Designed by Sou Fujimoto

His ultra-delicate 'steel cloud' of slender white-painted rods, acrylic and glass is one of the best examples for years.

RIBA Journal



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

They have created what...turns out to be one of the most compelling, most eccentric and most engaging Pavilions so far...Its theatricality makes it a stunning set, as well as a clever meditation on memory (and) on the consumption of the architectural image.

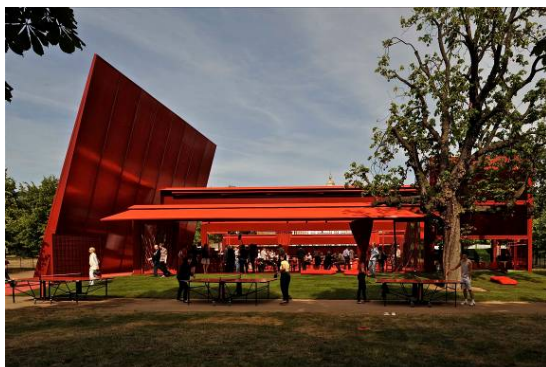
Financial Times



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.

Dezeen



Serpentine Pavilion 2010
Designed by Jean Nouvel

Never mind Wimbledon, Ascot or Glyndebourne, it's the annual Serpentine Pavilion that tells you it's summer season in the art world. This year's architectural incumbent is Jean Nouvel and a spiffing strawberry-red confection.

Time Out



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

The Serpentine Gallery really comes into its own in the summer, with its annual architectural extravaganza, a temporary pavilion. This year's floating aluminium roof curves its beautiful way through the trees and shrubs on the site, looking like a meandering stream or a trail of smoke.

Wall Street Journal



Serpentine Pavilion 2008
Designed by Frank Gehry

Having commissioned such figures as Rem Koolhaas, Zaha Hadid and Daniel Libeskind in years past, Gehry's name completes a straight flush of the most feted international architects of the day.
Daily Telegraph



Serpentine Pavilion 2007
Designed by Olafur Eliasson and Kjetil Thorsen

The seventh Serpentine Gallery Pavilion is a delightful and beautifully thought-out game. Often, in recent decades, art has been applied to architecture like a form of makeup. The Serpentine Gallery must be applauded for joining in this high game and nurturing a pavilion that deserves to be popular, and with its "laboratories", truly creative.
The Guardian



Serpentine 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 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. See it, and Siza's exquisite space will stay with you.
Financial Times



Serpentine Pavilion 2003
Designed by Oscar Niemeyer

The Pavilion is also Niemeyer's first work in this country, making amends for the loss of examples of others from the great period to which he belongs. This is a beautiful building, a modern architectural gem.
The Times



Serpentine Pavilion 2002
Designed by Toyo Ito with Arup

Daring, provocative, inspired... London's Serpentine Gallery has won rave reviews for its previous temporary summer pavilions... this year's design, by leading Japanese architect Toyo Ito, will be no exception.
The Independent



Serpentine Pavilion 2001
Designed by Daniel Libeskind with Arup

Architect Daniel Libeskind was commissioned to create this amazing, folded aluminium-clad structure on the Serpentine Gallery's lawn.
Evening Standard



Serpentine Pavilion 2000
Designed by Zaha Hadid

The first pavilion was created to shelter a fundraising dinner to celebrate the gallery's 30th anniversary. Its aim was to "radically reinvent the accepted idea of a marquee". A folded triangulated structure rose and fell to define different internal spaces and vary the degree of openness. Inside were ranks of angular tables, in shades graded from pale to dark grey.
The Observer



Engineer's Statement

The joining of the domestic architecture of Mexico with British materials and history was Frida Escobedo's intent for the 2018 Serpentine Pavilion. As engineers, our role is to seamlessly incorporate the technical solutions that transform her architectural concept into a built reality that the public can explore and enjoy throughout the summer months.

"The architect's vision is one that harnesses a subtle interplay of light and geometry. We have used everyday materials to create light and shadow, reflection and refraction, turning the building into a timepiece that charts the passage of the day. 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 roof structure, allowing the steel skeleton hidden between the cladding surfaces to be automatically defined 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 from an early stage. This allowed the design to be shaped around a human-scale perspective, with visual and technical interfaces and details fine-tuned in a collaborative forum.

Escobedo's Pavilion takes the form of an enclosed courtyard, comprised of two rectangular volumes positioned at an angle. While the outer walls align with the Serpentine Gallery's eastern façade, the axis of the internal courtyard aligns directly to the north. Internal courtyards are a common feature of Mexican domestic architecture, while the Pavilion's pivoted axis refers to the Prime Meridian, which was established in 1851 at Greenwich and became the global standard marker of time and geographical distance. 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.

The curved underside of the canopy is clad with stainless steel mirrored panels, and a triangular pool cast into the Pavilion floor traces its boundary directly beneath the edge of the roof, along the north axis of the Meridian. As the sun moves across the sky, reflected and refracted by these features, visitors may feel a heightened awareness of time spent in play, improvisation and contemplation over the summer months.

British-made materials feature prominently in the fabric of the Pavilion, chosen for their dark colours and textured surfaces. A *celosia* – a traditional breeze wall common to Mexican architecture – is composed of a lattice of cement roof tiles that diffuse the view out into the park, transforming it into a vibrant blur of greens and blues. Two reflecting elements emphasise the movement of light and shadow inside the Pavilion over the course of the day.

The engineering challenge of delivering the Pavilion is further intensified by the project's tight timescales: just over 20 weeks are allowed for the transformation from the architect's initial concept to the built reality on opening day, including just seven weeks from the moment the first shovel hits the ground to complete construction. This rapid pace necessitates a circular design process as everybody pulls together to realise the architectural vision.

Working closely with Stage One during the design phase, we developed innovative methods of efficiently modularising the various elements which formed the walls and the roof, allowing large modules to be brought to site and quickly and safely constructed. Behind the project's success lies a commitment to collaboration from everybody involved.

Jon Leach, Director, Buildings + Places, AECOM

SERPENTINE PAVILION 2018: SPONSORS AND SUPPORTERS

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 2018 supported by

**Goldman
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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



Built to deliver a better world

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](https://www.aecom.com) and @AECOM

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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

Park Nights and Education and Family Programmes Supporter



London based fashion brand COS creates modern, functional and considered design for women, men and children. COS uses traditional methods and new techniques to form understated collections made to last beyond the season. Committed to both timeless design and innovation, COS has supported the arts since the launch of the brand through collaborations with established and emerging artists, galleries and creative studios.

Live Programmes Supporter



Aesop was established in Melbourne in 1987. Its objective has always been to formulate skin, hair and body care products of the finest quality; the company investigates widely to source plant-based and laboratory-made ingredients, and uses only those with a proven record of safety, efficacy and pleasure. Alongside its commercial activities, Aesop explores and supports the arts as an avenue through which to inspire, learn and communicate.

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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

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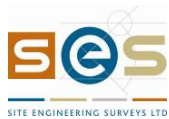
Gallowglass Health & Safety provides consultancy on health and safety management for major public events and at prominent venues and locations. The company has been a preferred supplier to the Serpentine for nearly 10 years and was closely involved with the opening of the Serpentine Sackler Gallery in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



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.



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 delighted 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 of our projects. In addition, we have the capability to install complex solutions for long-term or permanent installs. thetechnicaldepartment.com

Patrons

And those who wish to remain anonymous

Serpentine Galleries supported by



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