

# SERPENTINE

## PAVILION

PRESS PACK

## SERPENTINE PAVILION 2019 DESIGNED BY JUNYA ISHIGAMI

21 June – 6 October 2019  
SERPENTINE GALLERIES



**Image Credit:** Serpentine Pavilion 2019 Designed by Junya Ishigami, Serpentine Gallery, London (21 June – 6 October 2019), © Junya Ishigami + Associates, Photography © 2019 Norbert Tukaj

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## **Note from the Serpentine Galleries Artistic Director**

The realisation of the Serpentine Pavilion 2019 is only possible because of the enormously generous contribution of individuals, companies and foundations that have pledged sponsorship, or 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	<b>Goldman Sachs</b>
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Technical Consultant	<b>David Glover</b>
Technical Advisors	<b>AECOM</b>
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Hans Ulrich Obrist  
Artistic Director

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ENGLAND**

## Press Release

# SERPENTINE PAVILION 2019, DESIGNED BY JUNYA ISHIGAMI

21 June – 6 October 2019

Sponsored by Goldman Sachs

*'A stone creates a landscape, and a landscape usually sits outside of a building. I wanted to create this landscape that exists outside, inside the building itself.'* Junya Ishigami

The Japanese architect Junya Ishigami, celebrated for his experimental structures that interpret traditional architectural conventions and reflect natural phenomena, has been selected to design the Serpentine Pavilion 2019.

Ishigami's design takes inspiration from roofs, the most common architectural feature used around the world. The design of the 2019 Serpentine Pavilion is made by arranging slates to create a single canopy roof that appears to emerge from the ground of the surrounding Park. Within, the interior of the Pavilion is an enclosed cave-like space, a refuge for contemplation. For Ishigami, the Pavilion articulates his 'free space' philosophy in which he seeks harmony between man-made structures and those that already exist in nature.

Describing his design, Ishigami said: 'My design for the Pavilion plays with our perspectives of the built environment against the backdrop of a natural landscape, emphasising a natural and organic feel as though it had grown out of the lawn, resembling a hill made out of rocks. This is an attempt to supplement traditional architecture with modern methodologies and concepts, to create in this place an expanse of scenery like never seen before. Possessing the weighty presence of slate roofs seen around the world, and simultaneously appearing so light it could blow away in the breeze, the cluster of scattered rock levitates, like a billowing piece of fabric.'

Junya Ishigami (b. 1974) worked as an architect at SANAA before founding the prize-winning Junya Ishigami + Associates in 2004. Winner of the Golden Lion award at the Venice Biennale of Architecture in 2010, he was the subject of a major and critically acclaimed solo exhibition at the Fondation Cartier pour l'art contemporain in 2018 that is traveling to the Power Station of art in Shanghai later this year. He is known for designs with dream-like qualities that incorporate the natural world, such as landscapes, forests and clouds, in an architectural practice that places humankind as part of nature.

He is the nineteenth architect to accept the invitation to design a temporary Pavilion on the Serpentine Gallery's lawn in Kensington Gardens. This pioneering commission, which began in 2000 with Zaha Hadid, has presented the first UK structures by some of the biggest names in international architecture. In recent years it has grown into a highly-anticipated showcase for emerging talent, from Frida Escobedo of Mexico to Francis Kéré of Burkina Faso 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 former CEO Yana Peel selected this year's architect with advisors Sir David Adjaye OBE, Richard Rogers and David Glover alongside Julie Burnell (Head of Construction and Buildings, Serpentine Galleries) and Amira Gad (Curator, Exhibitions and Architecture, Serpentine Galleries).

The Serpentine Pavilion 2019 is supported by Goldman Sachs for the fifth year.

**Serpentine Galleries Artistic Director Hans Ulrich Obrist said:** 'Junya Ishigami's Serpentine Pavilion – a gravity-defying structure informed by the natural world – succeeds in inspiring the imagination of what is possible in architecture. The Pavilion and its accompanying programme will be central to the Serpentine's General Ecology strand – an ongoing investigation into complex systems, interspecies landscapes and the environment. Alongside this year's Pavilion, we are thrilled to simultaneously launch Serpentine Augmented Architecture, with Google Arts & Culture, where the winning submission by Jakob Kudsk Steensen, *The Deep Listener*, from July 11<sup>th</sup> will be on display. Both projects bring to life a brilliant conjunction of experiments in technology and creative vision. We hope all visitors, of all ages will enjoy the spaces as we continue in our mission to bring art and architecture to the widest audiences.'

**Richard Gnodde, CEO of Goldman Sachs International, said:** 'Goldman Sachs is delighted to be partnering with the Serpentine Galleries for the fifth year running and we look forward to seeing Junya Ishigami's fascinating Pavilion come to life in Kensington Gardens this summer. 2019 marks the 150<sup>th</sup> anniversary of our firm and we are very proud to continue our long-standing commitment to innovation and creativity through this exceptional project in the heart of London.'

### **Summer at the Serpentine**

The Serpentine Pavilion 2019 will once again be a platform for **COS x Serpentine Park Nights**, the Serpentine's annual programme of experimental and interdisciplinary evenings that takes place on selected Fridays. Practitioners in the fields of art, architecture, music, film, theory and dance have been commissioned to create new, site-specific works in response to Ishigami's design, offering unique ways of experiencing architecture and performance. **Recipes for Change** on selected lunchtimes, invites community groups, artists, activists, writers and architects to form connections through food inspired by the ideas behind the Pavilion design. The **Architecture Family Pack and Programme**, sponsored by COS, will give children and their families the chance to explore the Serpentine Pavilion from playful and original perspectives.

This year, alongside the Pavilion, the Serpentine presents Jakob Kudsk Steensen's *The Deep Listener*, an augmented reality installation that immerses visitors within the complex ecosystems that circulate around the Serpentine Galleries park setting. Kudsk Steensen was selected from over 350 entrants as the first Serpentine **Augmented Architecture** commission, a global open call for new forms of architecture in the field of advanced technologies. Serpentine Augmented Architecture in collaboration with Google Arts Culture and Sir David Adjaye OBE. [augmentedarchitecture.org](https://augmentedarchitecture.org)

## Architect's Statement



The design for the 2019 Serpentine Pavilion takes roofs, the most common architectural feature, as its point of departure and inspiration. It is reminiscent of roofing tiles seen around the world, bridging both architectural and cultural references through this single architectural feature. The roof of the Pavilion is made by arranging slates to create a canopy that alludes to nature. It appears to emerge from the ground of the surrounding Park.

My design for the Pavilion plays with our perspectives of the built environment against the backdrop of a natural landscape, emphasising a natural and organic feel as though it had grown out of the lawn, resembling a hill made of rocks. This is an attempt to supplement traditional architecture with modern methodologies and concepts, to create in this place an expanse of scenery like never seen before. Possessing the weighty presence of slate roofs seen around the world, and simultaneously appearing so light it could blow away in the breeze, the cluster of scattered rock levitates, like a billowing piece of fabric.

The interior of the Pavilion is an enclosed cave-like space, a refuge for contemplation. For me, the Pavilion articulates a 'free space' philosophy that is to harmony between man-made structures and those that already exist in nature.

**Junya Ishigami**

February 2019

# Serpentine Pavilion 2019

## Fact Sheet

### Dates

- 21 June – 6 October 2019

### Overall site area

- 541sqm

### Gross internal area

- 350sqm

### Dimensions of Pavilion

- The shape of the roof is triangular on plan, with the points of the triangles orientated towards the North-East, South and North-West. The edges of the roof are 30m long, varying slightly along each aspect.

### Footprint

- 350sqm: Building footprint

### Heights

- 4.6m: Max overall height
- 4.5m: Max internal ceiling height
- 2.1m: Min internal useable ceiling height
- 2.0m-0m: Min height (unusable)

### Structure and materials

- The roof supporting structure is formed from an orthogonal mesh/grillage of steel, spanning between pin-ended columns connected directly to the substructure.
- The top surface of the roof is clad with 61 tonnes of Cumbrian Slate tiles, arranged to provide a water resisting surface and a varying texture to create architectural interest. The tiles take support from, and are fixed to, the grillage of steel under.
- The roof takes support from a 'forest' of pin-ended columns, arranged on a random grid. The three corners of the Pavilion are braced to provide lateral stability in both directions to the roof.
- 16 tonnes of primary steel
- 106 steel columns
- The Pavilion is founded on a platform of in situ concrete with a trowelled finish.
- The Pavilion has two exits, one on the west facing side of the Pavilion and one on the south. Level access is provided for all exits so that mobility-impaired occupants are able to exit the Pavilion unaided. The maximum distance to an exit is 19 metres.
- The Pavilion is open daily 10am-6pm
- The café services are to be located in the interior of the Pavilion.
- *COS x Serpentine Park Nights*, a programme of talks, films and performances, takes place on selected Friday nights.
- *Recipes for Change*, a lunchtime programme of events takes place on selected Thursdays.
- *Family Weekends* will take place in the Pavilion during the summer.



# **Serpentine Pavilion 2019**

## **Project Team and Advisors**

### **PAVILION ARCHITECT**

Junya Ishigami + Associates

Architect: Junya Ishigami

Project Architect: Prem Lorenzen

Team: Masayuki Asami

Gagas Firas Silmi

Jaehyub Ko

### **PROJECT DIRECTORS**

Hans Ulrich Obrist, Artistic Director

Serpentine Galleries

### **PROJECT LEADER**

Julie Burnell, Head of Construction and Buildings

Serpentine Galleries

### **PROJECT CURATORS**

Amira Gad, Curator, Exhibitions and Architecture

Natalia Grabowska, Assistant Curator

Serpentine Galleries

### **ENGINEERING AND TECHNICAL DESIGN**

#### **TECHNICAL CONSULTANT**

David Glover

#### **TECHNICAL ADVISORS**

##### **AECOM**

Jon Leach

Amy Koerbel

Michael Orr

Madalina Taylor

Katja Leszczynska

Sam Saunders

Carlos Lopes

Javier Fanals

Krzysztof Butrym

Roshni Wijesekera

Adam Juster

Rob Murphy

James Wells

Vincenzo Sessa

#### **TOWN PLANNING CONSULTANTS**

##### **DP9**

Barnaby Collins

Georgina Redpath

Robert Allen

**CONSTRUCTION****Stage One Creative Services Ltd**

Tiff Blakey

Ted Featonby

Alan Doyle

Tim Leigh

Mark Johnson

**HEALTH & SAFETY****Gallowglass**

Steve Kearney

Alan Blake

**SITE ENGINEERING****Site Engineering Surveys Ltd**

John Gaffney

Jonathan Fox

Grant Fiddes

**ELECTRICAL****The Technical Department**

Jeremy Singleton

**PROJECT ADVISORS****SERPENTINE BOARD OF TRUSTEES**

Michael Bloomberg, Chairman

Sir David Adjaye OBE, Architect

**EXHIBITION PATRON**

Richard Rogers, Architect

**THE ROYAL PARKS**

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Tom Jarvis, Director

Andrew Williams, Park Manager

**WESTMINSTER CITY COUNCIL**

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(Building Control)

Westminster City Council Planning Office

London Fire and Emergency Planning Authority

London Region, English Heritage

Friends of Hyde Park and Kensington Gardens

# 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 former CEO Yana Peel, Julie Burnell, Head of Buildings and Construction, and curator Amira Gad together with advisors Sir 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 19 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: Frida Escobedo, 2018; 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

# Serpentine Pavilions 2000 – 2018



**Serpentine Pavilion 2018**  
**Designed by Frida Escobedo**

*In recent years the Serpentine Pavilion has been an important stepping stone for young architects: half calling card, half official seal of approval. But few have deployed such an impressive, powerful palette of chiaroscuro and ephemerality. It is to be hoped that it brings her the recognition and opportunity she deserves.*

The Times



**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.*

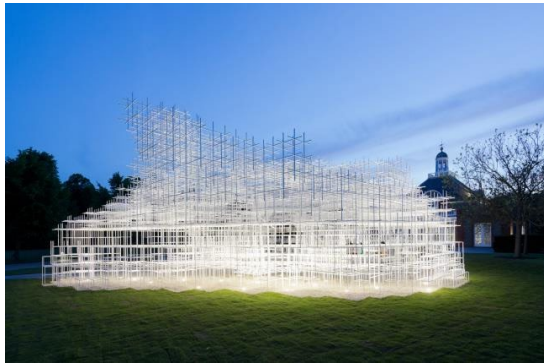
The Guardian



**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.*

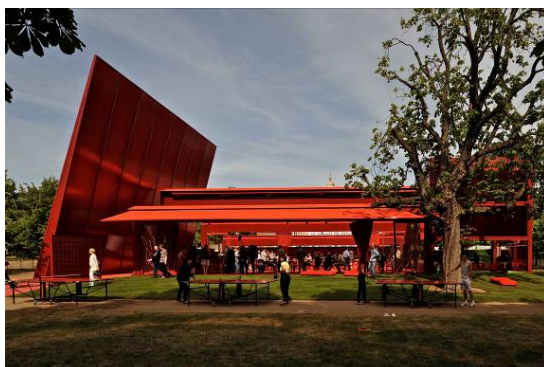
Financial Times



**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





Creating a carpet of rock erupting from and merging closely with the surrounding landscape has been Junya Ishigami's over-arching vision for his Serpentine Pavilion. As technical advisors, AECOM's role was to bridge the gap between the client and architect, contributing a range of expertise to develop the design that celebrates the conceptual vision whilst at all times maintaining the balance between a strict technical brief and evolving architectural intent.

The architect has described taking his inspiration for the Pavilion from the traditional stone roof - a dominant feature of Japanese architecture. Ishigami created a free-form organically shaped expanse of Cumbrian slate, lifted from the ground on a 'forest' of slender steel columns seeming to push the 'rock carpet' skyward. To achieve Ishigami's vision of an 'unstable' structure holding up the heavy layers of metamorphic rock as though it was weightless, the size and profile of the structural steel frame was rationalised to the extent that it is nearly six times lighter than the 60 tonne slate it supports.

To keep up with the six-month design and construction programme in parallel to the evolving architectural form, AECOM used its full suite of digital design tools to enhance the 'hands on' approach to the design. The digital solutions allowed for the architect to accurately build physical scale models in his workshop in Japan and explore further iterations to the overall design. This process was supported throughout by the contractor, Stage One, undertaking the build of sample sections of the roof using the expertise of a highly-skilled team of traditionally trained stonemasons. This enabled the team to quickly resolve remaining design and buildability issues that could not be easily achieved digitally.

The organic shape of the Pavilion was in itself a technically challenging proposition. A number of constraints, including the architectural vision, client brief, material availability, procurement and build time had to be considered with each design iteration. A simple system of column and ties was devised to best balance these constraints and project requirements.

The steel ties that connect the column heads together act predominantly in tension, tying the Pavilion down to anchor points in each of the three corners, with bracing elements creating a stiffening 'hem' around the Pavilion perimeter. The stone is supported by a steel mesh that spans between the ties, forming a basket. The relationship between the ties and the mesh was carefully tuned to ensure that their strain and deformation is visible in the finished work, emphasising the heavy mass of the stone juxtaposed with the very slender columns, whilst also ensuring that it would function as a traditional tiled roof would; providing shelter and protection from the elements.

To create a seamless connection with the concrete floor, the columns are rooted to the slab without the use of a traditional baseplate. Instead, the columns feature an internal dowel fixed to the slab, spreading the loads from the stone roof across the Gallery's lawn.

The combination of complex structural engineering analysis, a completely free-form geometry, digitally fabricated steelwork and traditional hand-laid stone meant that some design details could only be confirmed after the build commenced - placing even more pressure on the delivery programme. Despite this and the logistical challenges of working with an architect on the other side of the world, the team worked tirelessly to produce a dramatic and unique design.

Michael Orr, Principle Engineer at AECOM

## **SERPENTINE PAVILION 2019: 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.

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### **Serpentine Pavilion 2019 supported by**

## **Goldman Sachs 150 YEARS**

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](http://goldmansachs.com)

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## **THERME GROUP™**

Therme Group™ is a leading global technology company and integrator of health, sustainability and recreation concepts focused on revolutionizing the wellbeing industry. Therme Group™ supports the art and architecture community through Therme Art Program, an initiative dedicated to the realization of large-scale, long-term art projects for Therme Group™'s esteemed thermal baths. Therme Art Program works with internationally renowned artists and architects, as well as emerging talents, to commission and develop site-specific artistic projects that challenge the limitations of conventional exhibition spaces and redefine contemporary art viewing.

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### **Technical Consultant**

## **David Glover**

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on eleven of the last fourteen 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.

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## Technical Advisors



AECOM provides technical consultancy for some of the world's most exciting developments and projects, including the Serpentine Pavilion for the seventh year running.

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](http://aecom.com) and @AECOM

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## Supported by



Stage One is a technology and innovation company that serves the creative industry sector. They use digital manufacturing processes to create structures, environments and engineering that few others can deliver. They are perhaps best known for creating the Olympic Cauldron at the 2012 London Olympic Games and The Hive, the UK Pavilion at the Milan Expo in 2015. Stage One is proud to be associated with the Serpentine Pavilion and has constructed every Serpentine Pavilion since 2009. Junya Ishigami's Pavilion is the eleventh Serpentine Pavilion that Stage One has fabricated and built. More information on the company can be found at [www.stageone.co.uk](http://www.stageone.co.uk)

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## Park Nights and Education and Family Programmes Supporter



Since 2007 London-based COS has remained true to its philosophy; to offer high-quality fashion collections comprised of wardrobe staples as well as reinvented classics, in keeping with the brand ethos of modern, timeless, functional and tactile design. COS uses traditional methods and new techniques to form understated collections made to last. 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. COS has worked on projects with Dia Art Foundation, The Guggenheim New York, Frieze London and New York and Design Miami/ and with artists such as Snarkitecture, Sou Fujimoto, Studio Swine and AFSO / ANDRÉ FU

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## 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](http://gallowglasshs.com)

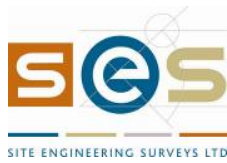
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## Bronze Sponsors



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](http://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](http://thetechnicaldepartment.com)



**ZUMTOBEL**



The Zumtobel Group Lighting Brands, acdc and Zumtobel, will be sponsoring this year's Serpentine Pavilion, an annual architecture commission that provides a global platform for experimental projects by some of the world's greatest architects. Both lighting brands are leading, innovative international suppliers of integral lighting solutions that enable people to experience the interplay of light and architecture. acdc and Zumtobel are keen to support the use of good design to provide better spaces to work and live whilst celebrating the achievements of a wide diversity of architectural talent. [www.acdclighting.co.uk](http://www.acdclighting.co.uk) / [www.zumtobel.co.uk](http://www.zumtobel.co.uk)

COLICCI



Established in 1982, Colicci is an artisan family brand of cafés, kiosks & restaurants across London. Colicci serves up its own single origin coffee roasted locally in Canning Town. We have a dedicated bakery ensuring every cake and pastry we offer is made ourselves and as fresh as possible. Our kitchens serve our fantastic breakfast, brunch and lunch menus, using only the finest local ingredients. Ice cream is in our DNA we are proud to own the world's finest collection of vintage ice cream trucks!  
<https://www.colicci.co.uk/>

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## Graham Foundation

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.  
[www.grahamfoundation.org](http://www.grahamfoundation.org)



**The Great Britain Sasakawa Foundation** was established as a result of a visit to London in 1983 by the late Ryoichi Sasakawa during which he met a number of senior British figures to discuss the international situation and, in particular, UK-Japanese relations. It was agreed at these discussions that it would be in the interest of both countries if more could be done to enhance mutual appreciation and understanding of each other's culture, society and achievements and that a non-governmental, non-profit making body should be established for this purpose. A donation of almost £10 million was subsequently made by The Sasakawa Foundation (now called The Nippon Foundation), founded in 1962, and **the Great Britain Sasakawa Foundation** was inaugurated in May 1985, in parallel with similar initiatives in Scandinavia, France and the United States.  
<http://www.gbsf.org.uk/>



### **The Daiwa Anglo-Japanese Foundation**

The Daiwa Anglo-Japanese Foundation is a UK charity, established in 1988 with a generous benefaction from Daiwa Securities Co Ltd. The Foundation's purpose is to support closer links between Britain and Japan. Daiwa Foundation Japan House, the London-based headquarters, acts as a centre for UK-Japan relations in Britain by offering a wide programme of lectures, seminars, book launches, courses and exhibitions as well as meeting rooms for Japan-related activities and facilities for visiting academics.  
[www.dajf.org.uk/](http://www.dajf.org.uk/)

### **Serpentine supporters**

And those who wish to remain anonymous

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### **Serpentine Galleries supported by**



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