

Press Pack

SERPENTINE PAVILION 2025 *A CAPSULE IN TIME* *DESIGNED BY MARINA TABASSUM AND HER FIRM* **MARINA TABASSUM ARCHITECTS (MTA)**

6 June – 26 October 2025

Sponsored by Goldman Sachs



Serpentine Pavilion 2025 *A Capsule in Time*, designed by Marina Tabassum, Marina Tabassum Architects (MTA). Exterior view.
© Marina Tabassum Architects (MTA), Photo Iwan Baan, Courtesy: Serpentine.



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Note from Serpentine's Chief Executive and Artistic Director

The realisation of the Serpentine Pavilion 2025 is only possible because of the enormously generous contribution from individuals, companies and foundations that have pledged sponsorship, collaboration or help in-kind, to the project.

We are grateful to the Pavilion's principal partners.

Bettina Korek
Chief Executive

Hans Ulrich Obrist
Artistic Director

Serpentine Pavilion Headline Partner

Goldman Sachs

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PRESS RELEASE

MARKING 25 YEARS, THE 2025 SERPENTINE PAVILION A *CAPSULE IN TIME* DESIGNED BY MARINA TABASSUM OPENS TODAY

Built around a semi-mature Ginkgo tree, the Pavilion becomes a stage for Serpentine's dynamic programme across the summer and until October

6 June – 26 October 2025

Photography and filming: Tuesday 3 June, from 8:30am

Photocall: Tuesday 3 June, 9:30am

Press View: Tuesday 3 June, 9am–1pm, with speeches at 10am

RSVP essential press@serpentinegalleries.org

Press images available at serpentinegalleries.org/press

Sponsored by Goldman Sachs



Serpentine Pavilion 2025 *A Capsule in Time*, designed by Marina Tabassum, Marina Tabassum Architects (MTA). Design render, exterior view. Photo © Marina Tabassum Architects (MTA) Courtesy: Serpentine.

The Serpentine Pavilion 2025, *A Capsule in Time*, designed by Bangladeshi architect and educator Marina Tabassum and her firm, Marina Tabassum Architects (MTA), opens on 6 June 2025 with Goldman Sachs supporting the annual project for the 11th consecutive year.



Tabassum's Pavilion marks 25 years of this pioneering commission and continues Dame Zaha Hadid's ethos of pushing the boundaries of architecture. Her mantra "There should be no end to experimentation", is the foundation in which this commission is built upon and Tabassum's Pavilion exemplifies this.

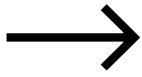
Celebrated for her work that seeks to establish an architectural language that is contemporary while rooted and engaging with place, climate, context, culture and history, Tabassum's design resonates with Serpentine South and aims to prompt a dialogue between the permanent and the ephemeral nature of the commission.

The Serpentine Pavilion 2025 is elongated in the north-south direction and features a central court that aligns with Serpentine South's bell tower. Inspired by the tradition of park-going and arched garden canopies that filter soft daylight through green foliage, the sculptural quality of the Pavilion is comprised of four wooden capsule forms with a translucent façade that diffuses and dapples light when infiltrating the space. Marking the first structure by Tabassum to be built entirely from wood, it also employs light as a way to enhance the qualities of the space. Emphasising the sensory and spiritual possibilities of architecture through scale, geometry and the interplay of light and shadow, Tabassum's design also features a kinetic element where one of the capsule forms is able to move and connect, transforming the Pavilion into a new spatial configuration.

Built around a semi-mature Ginkgo tree – a climate resilient tree species that dates back to the early Jurassic Period – Tabassum's Pavilion, like much of Tabassum's previous projects, considers the threshold between inside and outside, the tactility of material, lightness and darkness, height and volume. Throughout the course of summer and into autumn, the Ginkgo tree leaves will slowly shift from green to luminous gold-yellow. The selection of a Ginkgo, was inspired by the fact that this species is showing tolerance to climate change and contributes to a diverse treescape in Kensington Gardens. The species is not susceptible to many current pest and diseases, and will be replanted into the park following the Pavilion's closure in October.

In an era of increasing censorship, Tabassum expands on her desire for the Pavilion to function as a versatile space where visitors can come together and connect through conversations and sharing of knowledge. Tabassum and her team at MTA have compiled a selection of books that celebrate the richness of Bengali culture, literature, poetry, ecology and Bangladesh. Stored on shelves built into the structure, it draws on the Pavilion's afterlife once no longer sited on Serpentine's lawn, which is envisioned as a library open to all.

In July, Serpentine and Verlag der Buchhandlung Walther und Franz König, Köln, will co-publish a catalogue to accompany the Pavilion. Designed by Wolfe Hall, it will bring together new and insightful contributions from the fields of architecture and art to reflect on Tabassum's Pavilion and wider practice. Generously illustrated in colour throughout, it features essays by art and architecture historian Perween Hasan; architect, educator and Dean of Yale School of Architecture Deborah Berke; architect, writer and critic Thomas de Monchaux; writer, editor and curator Shumon Basar; and visual, experimental



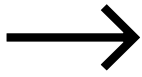
contributions from artists Rana Begum and Naeem Mohaiemen. Alongside these contributions, it includes reproductions of ink and pencil drawings taken from Tabassum's sketchbook whilst developing the design of the Pavilion; a photo essay by photographer Iwan Baan; an extensive conversation between Marina Tabassum and Serpentine's Artistic Director Hans Ulrich Obrist that delves into the work of Tabassum and traces the research, development and context behind the Pavilion; as well as a conversation between Tabassum and architect David Chipperfield.

Marina Tabassum, Architect, Marina Tabassum Architects (MTA) said: "The Serpentine Pavilion celebrates the London summer – a time to be outdoors, connecting with friends and family in Kensington Gardens. We want to celebrate the tradition of park-going. On a sunny day, the play of filtered daylight through the translucent façade draws on the memory of being under a Shamiyana at a Bengali wedding. Built from a bamboo structure wrapped with colourfully decorated cloth, Shamiyanas can convene hundreds of guests on any occasion. The Serpentine Pavilion offers a unique platform under the summer sun to unite as people rich in diversity. How can we transcend our differences and connect as humans? The Serpentine Pavilion offers a place where people of diverse backgrounds, ages and cultures can come together under one roof and call for action, facilitating dialogues that expand our boundaries of tolerance and respect."

Bettina Korek, Chief Executive, and Hans Ulrich Obrist, Artistic Director, said: "We're thrilled that Marina Tabassum's design for the 25th Anniversary Serpentine Pavilion reflects the legacy of past commissions and responds to Serpentine's unique location in Kensington Gardens. The kinetic element of *A Capsule in Time* echoes the levitating features of Rem Koolhaas & Cecil Balmond with Arup's 2006 Pavilion, and the ginkgo tree at its centre roots the structure to the Earth and to Tabassum's vision for evolved human connections with the environment. We are deeply grateful to our loyal partners whose generosity will once again make an incredible idea for the Serpentine Pavilion into a reality, to be enjoyed by audiences all summer as the hub of Serpentine's public programme."

Antony Gutman and Kunal Shah, Co-CEOs of Goldman Sachs International said: "For over a decade, Goldman Sachs has been proud to support the Serpentine Pavilion, a project that has championed bold creativity and architectural innovation since its inception 25 years ago. This year, we are delighted to celebrate Marina Tabassum, whose visionary approach to sustainable and context-driven design will bring a thought-provoking *A Capsule in Time* to Kensington Gardens. We extend our thanks to the Serpentine team and all those who make this pioneering project possible, ensuring it remains free and accessible to all."

Jon Leach, Director of AECOM said: "We are thrilled to be working with Marina and her team on this year's Pavilion. The project, with its tight timescales and unique engineering challenges, is always particularly rewarding for our team of engineers and project managers. Celebrating our thirteenth year on the Pavilion, it is fantastic to work with the Serpentine and the entire team once again to bring this year's design to life."



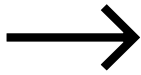
Tim Leigh, Chief Creative Officer of Stage One Creative Services said: “Delivering the Pavilions is a privilege. This will be the sixteenth we have delivered and it is remarkable how each scheme brings its own character and challenges. This year’s design is striking and deliberate and has been a joy to work on. In particular, the strong form combined with the kinetic dimension makes this a very special Pavilion. Each year our mission is to realise an architectural experiment and Marina Tabassum and her team have provided us with the perfect laboratory in which to work.”

Justine Simons OBE, Deputy Mayor for Culture and the Creative Industries, said: “For 25 years the Serpentine Pavilion has been a highlight of the capital’s cultural calendar, inspiring Londoners and visitors every summer. This year Marina Tabassum’s *A Capsule in Time* has created a space for visitors to come together, share ideas and connect through their love of art. It’s a great example of the power of creativity and how London celebrates the very best international talent, as we build a better, more prosperous London for everyone.”

Launching a season of specially curated activations, this year’s Pavilion will play host to a series of live events and become a stage for public engagement including:

- Starting on Friday 6 June, 16:30, Marina Tabassum will be in conversation with Serpentine Artistic Director Hans Ulrich Obrist to discuss the inspiration behind this year’s Pavilion and Tabassum’s approach to architecture.
- From July, *A Capsule in Time* will become a platform for Serpentine’s *Park Nights*, the annual interdisciplinary platform for live encounters in music, poetry, performance, and dance that will see artists create new site-specific works. Further details will be announced soon.
- This summer, Project Curator Chris Bayley will lead free Saturday afternoon tours of the Pavilion, exploring this year’s Pavilion and the history of the commission.
- On Saturday 19 July, Serpentine will host the Pavilion Family Day, a free, drop-in event with hands-on activities and creative workshops in response to the Pavilion.
- On Saturday 13 September, Serpentine, in partnership with New Currency, will host a day of activations featuring poetry, live performances, DJ sets.

To accompany the Pavilion, Tabassum has created a special limited edition three-plate colour etching that will be released during the opening week. Released on the occasion of Marina Tabassum’s Serpentine Pavilion 2025 *A Capsule in Time* at Serpentine South, this etching echoes the capsule-like forms that are present in the Pavilion itself. Compressed in composition, the print depicts two perspectives of the sculptural and geometric qualities of the Pavilion: from ground level and above. The edition is available now available to purchase from the Serpentine Shop.



This year's Pavilion selection was made by Serpentine CEO Bettina Korek; Artistic Director Hans Ulrich Obrist; Director of Construction and Special Projects Julie Burnell; Exhibitions Curator Chris Bayley; Curator at Large, Architecture and Site-specific Projects Natalia Grabowska; and Assistant Exhibitions Curator Alexa Chow, together with advisors Sou Fujimoto and David Glover.

The Pavilion is supported by Goldman Sachs.

NOTES TO EDITORS

Marina Tabassum

Marina Tabassum (b. 1969, Dhaka, Bangladesh) is an acclaimed architect and educator who has received numerous international recognitions in the field of architecture. She graduated in 1995 from Bangladesh University of Engineering and Technology. Prior to founding Marina Tabassum Architects (MTA) in 2005, Tabassum was a founding partner of the Dhaka-based firm URBANA between 1995 and 2005 with Kashef Chowdhury. In 1997, URBANA won the national competition to design the Independence Monument of Bangladesh and the Museum of Independence under the Public Works Department and the Ministry of Liberation War Affairs. In her work, Tabassum seeks to establish a language of architecture that is contemporary yet reflectively rooted to place and prioritising climate, context, culture and history. Tabassum's practice remains consciously contained in size, undertaking a limited number of projects per year.

Tabassum is a Professor at Delft University of Technology in the Netherlands. She held the Norman Foster Chair at Yale University in 2023 and has taught as a visiting professor at numerous universities including the Harvard University Graduate School of Design, USA; the University of Toronto, Canada; and BRAC University, Bangladesh. She received an Honorary Doctorate from the Technical University of Munich, Germany, and served as academic director at the Bengal Institute for Architecture, Landscapes and Settlements between 2015 and 2021.

Tabassum's pursuit for the 'architecture of relevance' has won her numerous awards including the Soane Medal from the United Kingdom; Arnold Brunner Memorial Prize from the American Academy of Arts and Letters; the Gold Medal of the French Academy of Architecture; and the Jameel Prize from the Victoria and Albert Museum, London. She won the Aga Khan Award for Architecture in 2016 for the Bait ur Rouf Mosque and has served as a member of the Steering Committee of the Aga Khan Awards for Architecture from 2017 to 2022 and is a fellow of the Royal Society of Arts (RSA). In 2024, Tabassum was included in *TIME* Magazine's '100 Most Influential People'.

Tabassum chairs the Executive Board of Prokritee, a fair-trade organisation that promotes crafts and provides livelihood to thousands of women artisans of Bangladesh. She is the founding chairperson of the Foundation for Architecture and Community Equity (F.A.C.E), a non-for-profit organisation that focuses on climate adaption and architecture's agency and responsibility in providing dignified living conditions for marginalised populations.



F.A.C.E is currently working with communities to build mobile modular housing (known as Khudi Bari) in various geographically and climatically challenged locations in Bangladesh.

Tabassum's work is currently the subject of a travelling exhibition organised by Architekturmuseum der TUM, Munich, showing in Lisbon and Delft. She has previously presented work at Whitechapel Gallery, London (with Rana Begum, 2019); Sharjah Architecture Triennale (2019); and Venice Architecture Biennale (2018). Her work has been published by ArchiTangle; Harvard Graduate School of Design; ORO Editions; and Lars Müller Publishers among others.

Marina Tabassum Architects (MTA)

Founded in 2005, Marina Tabassum Architects (MTA) is an internationally recognised architecture and studio-based practice located in Dhaka, Bangladesh. MTA began its journey in the quest of establishing a language of architecture that is contemporary to the world yet rooted to a specific place. Standing against the global pressure of consumer architecture – a fast breed of buildings that are out of place and context – MTA is committed to rooting architecture to a place and is informed by climate and geography. Their work is well regarded as environmentally conscious, socially responsible and historically and culturally appropriate. Every project undertaken is a sensitive and relevant response to the uniqueness of individual sites, contexts, cultures and people.

With a focus on combining research and teaching, MTA invests in extensive research work on the impacts of climate change in Bangladesh working closely with geographers, landscape architects, planners and other allied professionals. Their focus of work also extends to the marginalised low to ultra-low income population of the country with a goal to elevate the environmental and living conditions of people.

Headed by principle architect Marina Tabassum, the studio engages talented architects and professionals with an interest in self-built projects, who are willing to push the boundaries of the conventional norms of practice. The associate architects who are responsible for research, design and management of individual projects work directly under the principal architect. The practice is consciously kept and retained in an optimum size and projects undertaken are carefully chosen and are limited by number per year.

MTA's process-based practice model is well regarded in the international scene of architecture as a Twenty First Century model. As such, MTA has presented works and research to numerous institutions across Bangladesh and internationally. In 2016, MTA received the Aga Khan Award for Architecture for the Bait Ur Rouf Mosque – a building distinguished by its lack of popular mosque iconography, an emphasis on space and light and its capacity to function not only as a place of worship but also as a refuge for a dense neighbourhood on Dhaka's periphery. The project was also listed among the top 25 postwar buildings of the world by *New York Times*.



Serpentine Pavilion

This pioneering commission, which began in 2000 with Dame Zaha Hadid, has presented the first UK structures by some of the biggest names in international architecture. The Pavilion is realised with the support of technical advisors AECOM. In recent years it has grown into a highly anticipated showcase for emerging talents, from Sumayya Vally, Counterspace (South Africa), the youngest architect to be commissioned, and Frida Escobedo (Mexico), to Diébédo Francis Kéré (Burkina Faso) and Bjarke Ingels (Denmark). In 2022, *Black Chapel* was designed by Theaster Gates (US), in 2023 *À table* was designed by Lina Ghotmeh (France and Lebanon), and in 2024 *Archipelagic Void* was designed by Minsuk Cho and his firm, Mass Studies (South Korea).

In 2021, the Pavilion programme evolved beyond its physical location for the first time and expanded with a series of Fragments placed across London. It also saw the launch of *Support Structures for Support Structures*, a fellowship programme initiated by Serpentine that supports up to ten artists and collectives working at the intersection of art, spatial politics, and community practice.

The Goldman Sachs Group, Inc. is a leading global financial institution that delivers a broad range of financial services across investment banking, securities, investment management and consumer banking to a large 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.

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Stage One Creative Services Ltd. is a manufacturing and engineering company that delivers high-end projects for the creative industries. From ceremonies and live events to artworks and architecture, the company's work creates moments that people remember forever. Stage One has delivered work in more than 52 different countries, and our portfolio of work is presented at www.stageone.co.uk. Stage One is proud to be associated with the Serpentine Pavilion and has constructed every Serpentine Pavilion since 2009.

Qatar Museums (QM), is the nation's leading cultural institution, overseeing a dynamic network of museums, heritage sites, public art, and festivals. Under the patronage of His Highness the Amir and the leadership of H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, QM promotes cultural exchange and innovation across Qatar and the MENASA region. Since 2005, it has launched landmark institutions like the Museum of Islamic Art,



Mathaf: Arab Museum of Modern Art, National Museum of Qatar and 3-2-1 Qatar Olympic & Sports Museum, with new projects underway. Through its Creative Hubs, QM nurtures artistic talent and drives a sustainable cultural ecosystem. Animating everything that Qatar Museums does is an authentic connection to Qatar and its heritage, a steadfast commitment to inclusivity and accessibility, and a belief in creating value through invention.

Friends of Ours is a vibrant, independent brunch restaurant with two locations in London: the original in Hoxton and a new spot inside The Magazine at Serpentine North. Friends of Ours will also be at the Serpentine Pavilion's café. Known for bold, seasonal dishes and a joyful approach to food, Friends of Ours is a neighbourhood favourite that champions local produce and creative cooking. With a focus on quality, community and a relaxed vibe, it's a go-to destination for food lovers across the city.

About Serpentine

Building new connections between artists and audiences, Serpentine presents pioneering contemporary art exhibitions and cultural events with a legacy that stretches back over half a century, from a wide range of emerging practitioners to the most internationally recognised artists, writers, scientists, thinkers, and cultural thought leaders of our time.

Based in London's Kensington Gardens, across two sites, Serpentine North and Serpentine South, Serpentine features a year-round, free programme of exhibitions, architectural showcases, education, live events and technological activations, in the park and beyond the gallery walls.

Public art has emerged as a central strand of Serpentine's programme. Major presentations include a collection of Eduardo Paolozzi's sculptures (1987); Anish Kapoor's *Turning the World Upside Down* (2010); Lee Ufan's *Relatum – Stage* (2018–19); Christo and Jeanne-Claude's *London Mastaba* in the Serpentine Lake (2018); *I LOVE YOU EARTH* by Yoko Ono (2021); Dominique Gonzalez-Foerster *In remembrance of the coming alien (Alienor)* (2022); Alexandra Daisy Ginsberg's *Pollinator Pathmaker* (2022–ongoing); Atta Kwami's *Dzidzɔkple amenuveve* (Joy and Grace) (2021–22); Gerhard Richter's *STRIP-TOWER* (2024); Yayoi Kusama's *Pumpkin* at the Round Pond (2024); and Esther Mahlangu's mural *Umntu ngumuntu ngabantu* (2024).

Proud to maintain free access for all visitors, Serpentine also reaches an exceptionally broad audience and maintains a profound connection with its local community.

On view at Serpentine

Arpita Singh: *Remembering* | 20 March – 27 July 2025

Remembering is the first institutional solo exhibition of Arpita Singh's work in London. The paintings on view celebrate Singh's endless experimentation with colour and mark making



to figuratively explore emotional responses to social upheaval and international humanitarian crises.

Giuseppe Penone: *Thoughts in the Roots* | 3 April – 7 September 2025

The most comprehensive institutional exhibition of Giuseppe Penone's practice in London, *Thoughts in the Roots* features sculptures and works from 1969 to today. A leading figure in the Arte Povera movement, born in Italy in the 1960s, that celebrates the simplicity of natural materials and artistic techniques, Giuseppe Penone experiments with a wide range of materials including wood, iron, wax, bronze, terracotta, marble and plaster, bringing their individual physical qualities to the fore. Expanding on the significance of trees as a

recurring motif throughout Penone's work and enabling the artist to "perceive the space of Serpentine as a continuum with the nature of the park that surrounds it", three outdoor monumental bronze cast sculptures are presented on the plinth and close to the South gallery.

Esther Mahlangu: *Umntu ngumuntu ngabantu* | 4 October 2024 – 28 September 2025

Celebrated for her brightly coloured geometric paintings rooted in matrilineal Ndebele culture, Dr Esther Mahlangu (b. 1935, South Africa) has been creating large-scale and site-specific works for over eight decades. *Umntu ngumuntu ngabantu*, which translates directly from Ndebele as 'I am because you are', marks her first public artwork in the UK.

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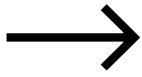
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Marina Tabassum's Statement

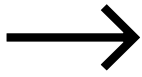


Marina Tabassum. Photo: © Asif Salman

Each year, a new Pavilion is added to Serpentine's series of structures celebrating the summer months in Kensington Gardens. Despite a short physical presence of five months, vibrant with events, the Serpentine Pavilion attracts visitors from all over the world. The transience of the Pavilion appears to us as a capsule of memory whose disembodied presence lives on in the virtual realm. We reflected on the ephemeral nature of the Pavilion and created a capsule of time.

The relationship between time and architecture is intriguing: between permanence and impermanence, birth, age and ruin, architecture aspires to outlive time. Architecture is a tool to live beyond legacies, fulfilling the inherent human desire for continuity after life. For centuries, architects have strived to attain the timeless realm of the spirit of architecture.

8,000 kilometres from London, the Ganges delta is a fluid landscape that tells the tales of movement and impermanence. Two-thirds of Bangladesh is a product of progradation, an active delta hydrology formed by the rivers Padma, Meghna and Jamuna. Dwellings change locations as the rivers shift courses. Memories of those lived spaces continue to exist through stories and parables.



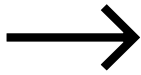
The Pavilion is formed by a half capsule with two vaulted canopies and two semi-domes separated by pathways and a courtyard. The archaic volume of the half capsule, generated by geometry and wrapped in light material, draws upon the paradoxical relationship of permanence and impermanence. The ethereal quality of daylight coming through this semi-transparent façade creates a cheerful, yet pensive atmosphere. A tree at the centre of the courtyard symbolises our primordial connection to nature.

The Serpentine Pavilion celebrates the London summer – a time to be outdoors, connecting with friends and family in Kensington Gardens. We want to celebrate the tradition of park-going. On a sunny day, the play of filtered daylight through the translucent façade draws on the memory of being under a Shamiyana at a Bengali wedding. Built from a bamboo structure wrapped with colourfully decorated cloth, Shamiyanas can convene hundreds of guests on any occasion. The Serpentine Pavilion offers a unique platform under the summer sun to unite as people rich in diversity.

2024 has been a year marked by intolerance, wars, countless deaths, protests and suppressions. Differences of opinion, respect for cultural diversity and societal norms are at an all-time low in many parts of the world. How can we transcend our differences and connect as humans? The Serpentine Pavilion offers a place where people of diverse backgrounds, ages and cultures can come together under one roof and call for action, facilitating dialogues that expand our boundaries of tolerance and respect. The stage is set, the seats are placed. We envision various events and encounters occurring in this versatile space that unify people through conversations and connections: book readings, talks, discussions, musical events, all celebrating diversity and unity.

Part of the Pavilion is kinetic and can close to create a larger gathering space. All of the materials used in the Pavilion, such as the wooden structure with built-in shelving options and the translucent façade, are sourced locally and chosen to keep reusability in mind. The shelving that forms part of the interior can hold books and draws on the Pavilion's afterlife, which is envisioned as a library.

Marina Tabassum, 2025



Engineer's Statement



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Jon Leach, Director at AECOM, said:

“As technical advisor, AECOM’s role is to bridge the gap between client and architect, so that the finished structure encapsulates the architectural vision whilst being rooted in a robust technical design.

“We’ve now been the Pavilion’s engineers for over twelve years, and each year the project gives us the opportunity to push the art of the possible in areas such as material selection, carbon reduction, reusability, and sustainable supply chain sourcing.

“The fixed budget and short programme of the annual project has always driven spontaneity, innovation and creativity. Balancing the ability of the architect to freely express their vision with practical cost, buildability, time and functional constraints, as well as the restrictions of working within the Royal Parks, is a key challenge that the team embraces each year.

“The modular capsules of MTA’s design are supported by slender glulam arches. The glulam arches work in tandem with the lightweight vierendeel wall panels to stabilise the structure without the need for any additional bracing.

“All elements of the main Pavilion have been manufactured off-site and assembled in Hyde Park. The majority of *A Capsule in Time*’s foundations have been reclaimed from a previous Pavilion, significantly reducing the embodied carbon of the build.

“Central to the design is a kinetic element where one of the capsule forms is able to move, operated hydraulically on rails, to bring greater flexibility to the Pavilion’s event spaces.

“The modular build, prefabricated in Stage One’s facility in York, has been optimised to minimise wastage and to simplify the fabrication and erection. Any residual waste timber is chipped and used in Stage One’s efficient biomass system that heats their buildings, meaning no waste needs to be transported away from the fabrication site.

“The lighting design seeks to emphasise the clean lines of the canopy and creates an ethereal glow, with the cable and control systems carefully hidden from view.



“The entire structure is fully demountable using simple bolts and screws. This approach results in a very low upfront carbon footprint for the build and allows the Pavilion to be completely rebuilt in a new location after its first life in Kensington Gardens.

“Like previous Pavilions that have successfully relocated in the UK and overseas, this commitment to the future repurposing of the 2025 Pavilion ensures the structure will be reused despite the temporary nature of the initial installation.

“Located in Kensington Gardens, the project is not permitted to install any permanent foundations or intrusion in the ground in the form of piles or anchors and the lawn must be returned to its virgin state after the Pavilion has been removed. However, permanent electrical and water infrastructure has been installed along with below-ground rainwater attenuation and connection to adjacent soakaways. These features are reused each year, and the ground works are designed to balance the cut and fill volumes.



For Immediate Release

Press Release

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AECOM-ENGINEERED SERPENTINE PAVILION LAUNCHES FOR 25TH YEAR

LONDON (3 June 2025) – AECOM, the trusted global infrastructure leader, has completed the delivery of the Serpentine Pavilion project for a 12th consecutive year as the scheme's technical advisor and project manager.

Established in 2000, the Serpentine Pavilion is one of the UK's leading architectural programmes, challenging renowned international architects to create a temporary structure at the Serpentine within London's Kensington Gardens. Designed and built within a matter of months, the Pavilion offers a platform for experimental design and engineering, pushing the boundaries of materials, sustainability and construction innovation.

A quarter of a century since the inception of the Serpentine Pavilion programme, this year's commission for the lawns of the Serpentine South Gallery was designed by internationally acclaimed Bangladeshi architect and educator Marina Tabassum and her firm, Marina Tabassum Architects (MTA). AECOM has provided multidisciplinary engineering, project management and technical advisory services for the structure, collaborating closely with the architect, the Serpentine and specialist contractor Stage One to realise the distinct design vision.

Marina Tabassum's design, *A Capsule in Time*, draws inspiration from the movement of light and people, and the architectural language of Shamiyana tents or awnings of South Asia. It comprises four wooden capsules with a translucent façade that diffuses and dapples the light infiltrating the space. A tree in the central courtyard symbolises our connection with nature and the surrounding parkland.

AECOM's engineers worked closely with MTA to deliver a slender, lightweight and modular timber canopy structure with simple translucent cladding. All elements of the main Pavilion have been manufactured off-site and assembled in Hyde Park, and the majority of *A Capsule in Time*'s foundations have been reclaimed from a previous Pavilion, significantly reducing the embodied carbon of the build.



Central to Tabassum's design is a kinetic element where one of the capsule forms is able to move, operated hydraulically on rails, to bring greater flexibility to the Pavilion's event spaces.

Jon Leach, director at AECOM, said: "It was a joy to bring the vision for this year's Pavilion to life, working closely with Marina and her team, the Serpentine and Stage One. We've delivered a modular design to create a lightweight, versatile space adaptable for different uses and events, and have substantially reduced the embodied carbon of the structure through the re-purposing of transportable foundations from a previous pavilion, emphasising our commitment to making the pavilions as demountable and reusable as possible.

"Each year, the Pavilion offers our engineers a platform to gain invaluable experience. It is great to see the team thrive during the delivery of this unique project."

About AECOM

AECOM is the world's trusted infrastructure consulting firm, delivering professional services throughout the project lifecycle – from advisory, planning, design and engineering to program and construction management. On projects spanning transportation, buildings, water, new energy, and the environment, our public- and private-sector clients trust us to solve their most complex challenges. Our teams are driven by a common purpose to deliver a better world through our unrivaled technical and digital expertise, a culture of equity, diversity and inclusion, and a commitment to environmental, social and governance priorities. AECOM is a Fortune 500 firm and its Professional Services business had revenue of \$14.4 billion in fiscal year 2023. See how we are delivering sustainable legacies for generations to come at aecom.com and [@AECOM](https://twitter.com/AECOM).



Constructor's Statement



Contact:

Tim Leigh, Chief Creative Officer

tim.leigh@stageone.co.uk

+44 7921 212976

Tim Leigh, Chief Creative Officer at Stage One Creative Services said:

"Our role is to take the original design intent set out by MTA and realise it in physical form. The process is rapid and iterative and includes design development, sampling, prototyping, engineering, drawing, fabrication and installation.

We work closely with all parties, in particular the Serpentine, AECOM and MTA themselves. There is no way in which this project could be delivered without such a determined and collaborative approach. The complete project workflow is completed within a six-month window, with the build period on site taking just forty days.

This is the sixteenth Serpentine Pavilion that Stage One has delivered. The project sets the rhythm of our year and is consistently one of our most enjoyable commissions. We are delighted to be able to add MTA's *A Capsule in Time* to our portfolio of Pavilions.



Serpentine Pavilion 2025 Fact Sheet

Dimensions and materials

Overall site area

541 m²

Internal area

275 m²

Footprint

309 m²

Dimensions of Pavilion

Overall max sizes are approx. 30.45 x 11m

Height

From the lowest datum, the highest point of the Pavilion is 7.5m

Structure and materials

The fully demountable Pavilion structure is predominantly constructed using sustainably sourced glue-laminated timber. Steel has been adopted for high-stress connections and to frame between the vaulted arches, to provide stability to the structure and framing for the polycarbonate façade. The Pavilion floor and walkways consist of bound gravel. Precast concrete is used for the pad foundations, which are designed to be removable and reusable. Steel box sections and polycarbonate façade create the sides and roof of the Pavilion.

Entrances

The Pavilion features three entrances; one served directly off the terrace to the main gallery and the remaining two by paths linking to the existing park footpaths. When the Pavilion exercises the mobility feature, closing the larger central wooden capsule and merging with the northern most section, the north-eastern facing entrance is closed off.

Means of escape

As above, of the three entrance/exit points, only two are primary exits due to the mobility of the structure.

All exits are graded at a maximum of 1:21 slope and are a minimum of 1.4m wide, so mobility impaired occupants are able to exit the Pavilion unaided. The maximum travel distance to an exit is 17.5m.

There are a number of alternate exits located around the perimeter of the Pavilion that allow escape onto the unpaved lawn which, whilst not a formal means of escape, will be beneficial in providing multiple options for safe egress.



Serpentine Pavilion 2025 Project Team and Advisors

Pavilion Architect

Marina Tabassum Architects

Principal Architect and Designer

Marina Tabassum

Team

Maurid Hasan, *Project in Charge*

Tasneem Farah Siddique, *Competition coordination*

Sangram Raut, *Design, Material Research*

Jahid Hossain, *Design and Visualisation*

Kazi Akif Akash, *Design and Visualisation*

Tazkim Ahmed, *Visualisation*

Project Directors

Bettina Korek, *Chief Executive*

Hans Ulrich Obrist, *Artistic Director*

Project Leader

Julie Burnell, *Director of Construction and Special Projects*

Curator

Chris Bayley, *Exhibitions Curator*

ENGINEERING AND TECHNICAL DESIGN

Technical Consultant

David Glover

Technical Advisors: AECOM

Jon Leach

Louise McGinley

Ben Lewis

Katie Leitch

James Wright

Sara Mandoki

Adrian Armstrong

Arianna Foltran

Bilal Chaudhry

Samuel Brench

Alastair Bartlett



Simon Dent
Anish Patel
Elizabeth Green
Steph Simpson
Roddy Parag
Tarun Parry
Ivet Hristova

Town Planning Consultants: DP9

Barnaby Collins
Theo Barker

CONSTRUCTION

Stage One Creative Services Ltd.

Tim Leigh
Ted Featonby
Alan Doyle

Gallowglass Health & Safety

Steve Kearney

The Technical Department

Jeremy Singleton

Project Advisors

Michael R. Bloomberg, Chairman, Serpentine Board of Trustees
Sou Fujimoto, Architect
Andrew Scattergood, CEO, The Royal Parks
Darren Share, Director, The Royal Parks
Andrew Williams, Park Manager, The Royal Parks
Matthew Pottage, Head of Horticulture and Landscape Strategy, The Royal Parks
Samir El Nagi, Senior Structural Engineer
Garnet Gordon, Senior Building Control Surveyor, Westminster
City Council District Surveyor's Office (Building Control)
City of Westminster Planning
David Doyle, London Fire Brigade
Friends of Hyde Park and Kensington Gardens



Serpentine Pavilions 2000 – 2024



Photograph © 2024 Iwan Baan

Serpentine Pavilion 2024 Designed by Minsuk Cho

“All together, it promises to be an intriguing collage, a curious carousel of disparate structures colliding with energetic abandon.”
The Guardian



Photograph © 2023 Iwan Baan

Serpentine Pavilion 2023 Designed by Lina Ghotmeh

“Ghotmeh's design for the Serpentine Pavilion 2023 is titled À table – a 'French call for people to sit down together at a table'. It is conceived to nod to ideas of unity and discussion, common ground and meaningful human interaction.”
Wallpaper*



Photograph © 2022 Iwan Baan

Serpentine Pavilion 2022 Designed by Theaster Gates

“Smart, elegant, inhabitable, politically inflected, it is enjoyable and intimate, a charged space which never overwhelms with its message. The inspiration of the ephemeral seems perfectly attuned to the impermanence of a Pavilion in the park.”
The Financial Times



Photograph © 2021 Iwan Baan

Serpentine Pavilion 2021
Designed by Sumayya Vally,
Counterspace

“Pop-up structures have been used to delight, amaze, amuse, and as a sort of international calling card for up-and-coming architects. But using the temporary Pavilion to express a sort of inherent, soul-deep ephemerality seems the most apt application yet.”

The Times



Photograph © 2019 Iwan Baan

Serpentine Pavilion 2019
Designed by Junya Ishigami + Associates

“This is one of the most engaging and original Serpentine Pavilions in the institution’s two-decade history, perhaps even the best. A wonderful, ridiculous roof and an illustration of how this apparently light, seemingly stroll-in-the-park format just keeps giving.”

The Financial Times



Photograph © 2018 Rafael Gamo

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



Photograph © 2017 Iwan Baan

Serpentine Pavilion 2017
Designed by Kéré Architecture

“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



Photograph © 2016 Iwan Baan

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

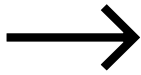


Photograph © 2015 Iwan Baan

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.”

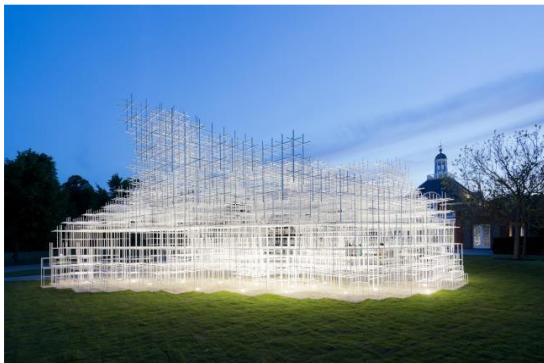
The Guardian



Photograph © 2014 Iwan Baan

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



Photograph © 2013 Iwan Baan

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



Photograph © 2012 Iwan Baan

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

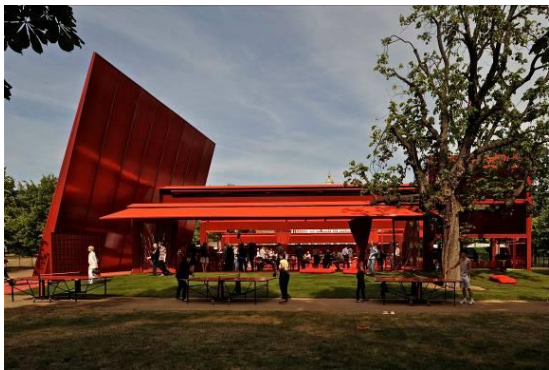


Photograph © 2011 Hufton+Crow

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



Photograph © 2010 Philippe Ruault

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 encumbent is Jean Nouvel and a spiffing strawberry-red confection.”

Time Out

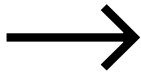


Photograph © 2009 Iwan Baan

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



Photograph © 2008 Iwan Baan

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



Photograph © 2007 Luke Hayes

Serpentine Pavilion 2007
Designed by Olafur Eliasson and Kjetil Thorsen

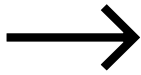
“The seventh Serpentine Gallery Pavilion is a delightful and beautifully thought-out game. Often, in recent decades, art has been applied to architecture like a form of makeup. The Serpentine Gallery must be applauded for joining in this high game and nurturing a pavilion that deserves to be popular,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



Photograph © 2006 John Offenbach

Serpentine Pavilion 2006
Designed by 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



Photograph © 2005 Sylvain Deleu

Serpentine Pavilion 2005

Designed by 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



Photograph © 2002 Sylvain Deleu

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



Photograph © 2002 Sylvain Deleu

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



Photograph © 2001 Hélène Binet

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



Photograph © 2000 Hélène Binet

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



SERPENTINE PAVILION 2025 SPONSORS AND SUPPORTERS

The construction and realisation of the Pavilion relies entirely on the support of a significant group of companies and individuals.

Serpentine Pavilion 2025 made possible by

Goldman Sachs

The **Goldman Sachs Group, Inc.** is a leading global financial institution that delivers a broad range of financial services across investment banking, securities, investment management and consumer banking to a large 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.

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Qatar Museums (QM), is the nation's leading cultural institution, overseeing a dynamic network of museums, heritage sites, public art, and festivals. Under the patronage of His Highness the Amir and the leadership of H.E. Sheikha Al Mayassa bint Hamad bin Khalifa Al Thani, QM promotes cultural exchange and innovation across Qatar and the MENASA region. Since 2005, it has launched landmark institutions like the Museum of Islamic Art, Mathaf: Arab Museum of Modern Art, National Museum of Qatar and 3-2-1 Qatar Olympic & Sports Museum, with new projects underway. Through its Creative Hubs, QM nurtures artistic talent and drives a sustainable cultural ecosystem. Animating everything that Qatar Museums does is an authentic connection to Qatar and its heritage, a steadfast commitment to inclusivity and accessibility, and a belief in creating value through invention.

Eugenio López

Esha and Robin Arora



TECHNICAL ADVISOR



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STAGE ONE

Stage One Creative Services is a manufacturing and engineering company that delivers high-end projects for the creative industries. From ceremonies and live events to entertainment and architecture, the company's work creates moments that people remember for ever. Stage One has delivered work in more than 46 different countries, including the London 2012 Olympic Games opening ceremony. Its project portfolio includes Ed Sheeran's Mathematics Tour, The Hive and set pieces for The Brits. Stage One is proud to be associated with the Serpentine Pavilion and has constructed every Serpentine Pavilion since 2009. More information on the company can be found at www.stageone.co.uk



Gallowglass Health and Safety has experienced considerable success resulting in the continued development of a progressive client base and a professional team of safety practitioners and support staff. Led by Steve Kearney CMIOSH, one of the event industry's leading chartered health and safety consultants, the Gallowglass Health and Safety team bring a wealth of experience within the live events and sports sectors.

All current Gallowglass Health and Safety staff have undergone a rigorous selection programme to ensure they have the required qualifications, experience and fit the necessary attributes to perform and contribute to a demanding legislative environment. Gallowglass Health and Safety offers both competent and sensible safety advice and a comprehensive auditing and monitoring team.

Gallowglass Health and Safety ensures that venues, suppliers, and organisers are legislation and regulation compliant.

Through relevant and specialist event industry experience, particularly in the successful delivery of projects under CDM 2015, Gallowglass Health and Safety believes it understands the unique services required to support its clients achieving its targets and goals in a collaborative and constructive manner.

THORN

With nearly 100 years' experience in manufacturing and supplying efficient, high-quality and connected solutions, Thorn knows lighting, inside out. Our knowledgeable people provide best-in-class support throughout the entire customer journey, while our extensive portfolio of products and technologies can be used for both indoor and outdoor applications including education, health and care, office, retail, urban life, architecture, sport, road, transportation and tunnel. Our unrivalled expertise and easy-to-use products extend further into our ThornEco range which offers economical luminaires for wholesalers. So next time you Think Lighting, Think Thorn, because we make light work for you. To find out more visit www.thornlighting.co.uk



Our passion is to create quality lighting solutions that deliver total perfection. We are driven by a conviction that the right kind of light can create the right atmosphere in a building at any time of day or night. When tailored to people's individual needs, light becomes something of an experience. We are always exploring new ways to come up with inimitable and timeless designs and are inspired by a unique creative ambition. When working on the lighting of tomorrow, we are driven by our innovative corporate philosophy of continuously improving the aesthetics of light. With passion, a sense of beauty and a forward-looking approach, we are constantly seeking to use light to help



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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 Serpentine. In particular, DP9 supports the use of gooddesign to create better places. DP9 has advised on all but the first Pavilion projects and advises Serpentine on other property matters.



the **technical** department

The Technical Department is pleased to be a Bronze Level Sponsor and the electrical services provider, for the Serpentine Pavilion 2025: A Capsule in Time by Marina Tabassum. We are excited to be working with Marina Tabassum and Stage One, and to celebrate 25 years of the Serpentine Pavilions.

As a specialist electrical contractor, we provide tailor-made power solutions through our bespoke distribution systems which are built specifically to our client's requirements.

TECHNICAL CONSULTANT

David Glover

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on sixteen Pavilions and the 2016 Summer Houses, Glover has a singular understanding of how Serpentine and The Royal Park briefs combine with the need to design and construct a fully demountable Pavilion within six months of being commissioned.

Serpentine supported by

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