

Press Pack

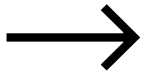
SERPENTINE PAVILION 2026 *A SERPENTINE* DESIGNED BY LANZA ATELIER

6 June – 25 October 2026

Sponsored by Goldman Sachs and Official Timepiece: Rolex



Serpentine Pavilion 2026 *a serpentine*, designed by Isabel Abascal and Alessandro Arienzo, LANZA atelier. Design render, aerial view. © LANZA atelier. Courtesy Serpentine.



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Note from Serpentine’s Chief Executive and Artistic Director

The realisation of the Serpentine Pavilion 2026 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

Official Timepiece

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Major Support

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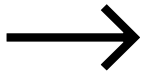
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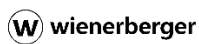
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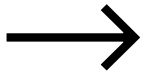
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THE 2026 SERPENTINE PAVILION DESIGNED BY LANZA ATELIER

Throughout the summer and until October, the Pavilion will host Serpentine's vibrant public programme

Headline Partner: Goldman Sachs and Official Timepiece: Rolex

At Serpentine South
6 June – 25 October 2026

Press View: Wednesday 3 June, 8.30am–12pm, with speeches at 10am

Photography and filming: Wednesday 3 June, from 8.30am

Photocall: Wednesday 3 June, 9.30am

RSVP essential press@serpentinegalleries.org

Press images available at serpentinegalleries.org/press



Left: Serpentine Pavilion 2026 *a serpentine*, designed by Isabel Abascal and Alessandro Arienzo, LANZA atelier. Design render, exterior view. © LANZA atelier. Courtesy Serpentine. Right: Isabel Abascal and Alessandro Arienzo of LANZA atelier. Photo: © Pia Riverola.

The 2026 Serpentine Pavilion designed by Mexican architecture studio LANZA atelier, founded by Isabel Abascal and Alessandro Arienzo opens on 6 June 2026.

The 2026 Pavilion will be supported by Goldman Sachs for the 12th consecutive year. In addition, we are pleased to announce Rolex as the Official Timepiece of the Serpentine Pavilions as of this year.

As the Pavilion reaches its 25th edition, Serpentine will celebrate this landmark anniversary and the legacy of inaugural Pavilion architect, Zaha Hadid, through a



special collaboration with the Zaha Hadid Foundation and the Architectural Association.

Throughout its history, the Serpentine Pavilion has grown into a highly anticipated showcase for emerging talents. The Pavilion has evolved over the years as a participatory public and artistic platform for Serpentine's experimental and interdisciplinary programmes.

LANZA atelier, founded in 2015 by Isabel Abascal and Alessandro Arienzo, is a Mexico City-based architecture studio. Their collaborative practice reinterprets familiar materials and forms by paying close attention to craftsmanship, technology and spatial design traditions. Their work proposes ways of building that foreground dialogue and collective experience.

The studio places particular emphasis on hands-on design methods such as drawing and model-making, treating them as active tools for thinking through material, form, and structure. Working globally, the studio understands architectural practice as one that moves fluidly across cultural spaces, residential projects, public infrastructure, and furniture design, through a critical and engaged perspective.

For this year's Serpentine Pavilion, LANZA atelier took its inspiration from the architecture feature known as a serpentine or crinkle-crinkle wall which forms one side of the Pavilion. This type of brick wall, composed of alternating curves, has origins in ancient Egypt and was introduced to East Anglia by Dutch engineers with many still in existence, especially in Suffolk. Its curvilinear form provides stability through lateral support, meaning the one-brick-wide serpentine wall requires fewer bricks than a straight wall. The eponymous feature also subtly nods to the nearby Serpentine lake, named for its gentle curvature, evoking the form of a serpent.

In dialogue with the surrounding landscape, a second wall works in harmony with the tree canopy without disrupting it, while the main structure is positioned on the Northern side of the site. A translucent roof rests lightly on brick columns evoking a grove of trees. The Pavilion's configuration allows light and air to permeate the space, softening the boundary between enclosure and openness.

LANZA atelier chose brick as the primary material to celebrate the English garden tradition and establish a conversation with the existing brick façade of the Serpentine South Gallery, once a tea pavilion itself. Constructed from a rhythmic repetition of brick columns that transform the wall from opaque to permeable, the Pavilion challenges the idea of walls as features of division and instead invites connection as it allows visitors to see through to the otherside.

LANZA also designed the chairs and stools for the Pavilion, continuing their practice of viewing furniture and architecture as part of the same design process but at different scales. Constructed from sapele hardwood, the chairs and stools are made locally.



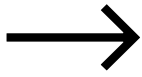
LANZA atelier said: “It is an honour to be selected as the architects of the 25th Serpentine Pavilion, a milestone year for the commission. We are deeply grateful for the opportunity to share our work with a wider public and to contribute to the Pavilion’s ongoing legacy of spatial experimentation and collective encounter. Set within a garden, an evocation of the natural world, the project takes the form of a serpentine wall, conceived as a device that both reveals and withholds; shaping movement, modulating rhythm, and framing thresholds of proximity, orientation and pause.

Inspired by the figure of the serpent as a generative and protective force, we draw a parallel with England’s winding fruit walls, which are structures that temper climate, create shelter, and enable growth. From this idea emerges a pavilion built of simple clay brick, foregrounding vernacular craft and the elemental capacity of architecture to bring people together. The 2026 Pavilion proposes built forms that are permeable, shaped and held by a gentle geometry, and continually responsive to those who move through it.”

Bettina Korek, Chief Executive, Serpentine said: “For 25 years, the Serpentine Pavilion has offered something rare, a space where architecture, art and everyday life meet, free and open in the heart of Hyde Park. Each commission is an invitation to test ambitious ideas in one of the world’s great public spaces. With LANZA atelier, we deepen our cultural exchange with Mexico and reaffirm what the Pavilion has always been: a place of connection. We are deeply grateful to our partners and supporters for making it possible.”

Hans Ulrich Obrist, Artistic Director, Serpentine said: “Over the last 10 years the Serpentine Pavilion has increasingly focussed on giving opportunities to younger architectural practices. We are excited that Mexican architects LANZA atelier will design the 2026 Serpentine Pavilion. LANZA atelier’s architecture always involves a deep engagement with the local context, materials and lived experience. In their own words, they create contemporary spaces whose energy can last. Their spaces invite people to imagine a more connected, compassionate and creative future. As always, the Pavilion will be a content machine with lectures, film screenings and performances. We will also remember Zaha Hadid (1950-2016) who gave us our motto that “there should be no end to experimentation”. As we mark the 25th Pavilion, we reflect on these origins. Since its inception in 2000, the Pavilion has acted as a catalyst for architects at pivotal moments in their careers. LANZA atelier’s Pavilion will mark the second time Mexican architects are appointed since Frida Escobedo in 2018. We are grateful to LANZA atelier for embracing this invitation, and we extend our sincere thanks to Sou Fujimoto for his generous guidance.”

Anthony Gutman and Kunal Shah, Co-CEOs, Goldman Sachs International said: “For the twelfth consecutive year, Goldman Sachs is proud to support the Serpentine Pavilion commission – a singular platform for architectural experimentation and public encounter in the heart of London. LANZA atelier’s *a serpentine* creates a welcoming civic space for conversation, reflection and community. We are grateful to the Serpentine team and all our partners for bringing this remarkable project to life and keeping it free and open to all.”



Arnaud Boetsch, Director of Communication and Image at Rolex said: “Every year the Serpentine Pavilion demonstrates how important innovative ideas are to attract public support for architecture. This new partnership strengthens our brand’s standing in the world of the arts. It resonates with Rolex’s enduring commitment to craftsmanship, innovation, and excellence.”

Jon Leach, Director of AECOM said: “At AECOM, we are delighted to be serving as technical advisor on what will be our thirteenth consecutive Serpentine Pavilion, continuing this longstanding collaboration. The Pavilion is a uniquely ambitious platform that brings together visionary architects, innovative engineering and complex delivery within a condensed timeframe. This year's design by LANZA combines traditional materials and structural forms with a unique opportunity for experimentation, creating an inspiring and engaging space inside a fully demountable structure that ensures a sustainable legacy beyond its first life at Serpentine.”

Tim Leigh, Chief Creative Officer of Stage One Creative Services said: “Each year our role is to take the architect’s design intent and render this faithfully in physical form. This year feels particularly innovative in that we have had to develop methods for standard materials to be used in novel ways. This nod to experimental architecture underscores the very essence of what a perfect Serpentine Pavilion should be.

In the creative world collaboration is a much-overused device. However, there is no better testament to working together than the coordinated effort between LANZA atelier, Serpentine, AECOM and Stage One to deliver this scheme in such short order. The entire workflow is completed within a six-month window, with the build on site taking just forty days.

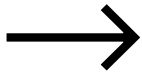
This is the seventeenth Serpentine Pavilion that Stage One has delivered. The project sets the rhythm of our year and is consistently one of our most enjoyable commissions. We are delighted to be able to add LANZA atelier's *a serpentine* to our portfolio of Pavilions.”

Throughout the Summer and until October, the Serpentine Pavilion 2026 will become a platform for Serpentine’s live and events programme, providing encounters in music, film, theatre, dance, literature, philosophy, fashion and technology. Each year’s commission respond to the unique architecture of the Pavilion, inviting audiences to experience the activated space.

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:

-Starting on Friday 5 June, 16:30, LANZA atelier will be in conversation with Serpentine Artistic Director Hans Ulrich Obrist to discuss the concepts and design of this year’s Pavilion.

-From July, *a serpentine* will become a platform for Serpentine’s *Park Nights*, the annual interdisciplinary platform for live encounters that will see artists create new site-specific



works.

-This summer, on 20 June, 25 July, 29 August and 10 October, Exhibitions Curator Tamsin Hong and Assistant Exhibitions Curator Liz Stumpf will lead free afternoon tours of the Pavilion.

-On 7 June, 19 July and 23 August, Serpentine will host the Pavilion Family Days, three free, drop-in family days featuring workshops, creative activities and performances for all ages inspired by the Serpentine Pavilion, with families invited to bring a picnic.

-Serpentine will collaborate with the Zaha Hadid Foundation and the Architectural Association as part of a two-day symposium to commemorate Zaha Hadid's life and work, and mark the 25th Serpentine Pavilion. A dedicated programme on architecture will take place in The Magazine at Serpentine North, designed by Zaha Hadid. As the architect of the inaugural Serpentine Pavilion in 2000, Hadid's spirit of innovation has set the tone for what has since become one of the world's most influential architectural commissions. This approach continues to shape not only the Pavilion series, but also Serpentine's wider programme of exhibitions and live events. Bringing together leading architects, thinkers, and cultural practitioners, the programme will explore questions at the forefront of architecture today, reflecting on Zaha Hadid's career and the legacy of the Pavilion whilst looking ahead to the possibilities of the future.

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 Curators Chris Bayley and Tamsin Hong; together with advisor Sou Fujimoto.

Marking LANZA atelier's first monograph, Serpentine and Verlag der Buchhandlung Walther und Franz König, Cologne, will publish *a serpentine*. Designed by Estudio Herrera, it brings together new and insightful contributions from curator José Esparza Chong Cuy; Pulitzer Prize-winning author Cristina Rivera Garza; and a poem by Ocean Vuong. Alongside these contributions, the book features hand-drawn site plans from LANZA's design process; an essay by Isabel Abascal; and an in-depth interview with Hans Ulrich Obrist.

NOTES TO EDITORS

LANZA atelier

Isabel Abascal and Alessandro Arienzo founded LANZA atelier in 2015 in Mexico City with the purpose of making meaningful contributions to the beauty of the world. Since then, they have been nominated for the 2016 Ibero-American Architecture Biennial Award and the Mies Crown Hall Award for Emerging Architects, IIT Chicago in 2016 and 2022, and for the Brick Award 2021. The studio is one of the winners of the Young Architects Prize 2017 and the Emerging Voices Award 2023 from the Architectural League of New York which described their multimodal work as one that “expresses an inventiveness, a sensitivity to context, and a compositional refinement that spans scales and forms.” Following LANZA



atelier's first solo show, *New Work* at SFMOMA in 2018, the atelier's work has been exhibited at the 12th São Paulo Architecture Biennale (2019), the Lisbon Triennale (2019), the Concéntrico Festival in Spain (2021), and the Latin American Architecture Biennial (BAL) 2023. Additionally, they have presented their work at Syracuse University (2025), Yale University (2024), CU Denver (2024), UTSA (2023), Cal Poly Pomona as part of the VDL House Residency Program (2022), the Constructing Practice Symposium at Columbia University (2019), among others. LANZA atelier's 2026 projects include a solo exhibition of their furniture designs at AGO Projects in Mexico City as well as the design of the 61st Venice Art Biennale's Pavilion of the Republic of Kosovo, curated by José Esparza Chong Cuy and presenting a new commission by Brilant Milazimi titled *Hard Teeth (Dhëmbë të Fortë)*.

Isabel Abascal studied architecture at the Universidad Politécnica de Madrid, Technische Universität Berlin and at Vastu Shilpa Foundation in Ahmedabad by B. V. Doshi. She was a design studio professor for six years at Escola da Cidade in São Paulo, Brazil. From 2015 to 2017, she was Executive Director of the LIGA platform in Mexico City and co-edited the book *Exposed Architecture* published by Park Books. Her proposal *Mother Architecture: Shaping Birth* is a Harvard GSD 2023 Wheelwright Prize Finalist and her project *Investigaciones sobre creación y procreación* has been awarded the National Fund for the Arts Prize 2023.

Alessandro Arienzo studied architecture at the Universidad Iberoamericana in Mexico City. He explores the different possibilities within architectural practice by developing hand-drawing and publishing projects such as the *Housetypes* book series. In 2017, he was a recipient of the National Fund for the Arts Young Creators Prize. With this grant, he developed an investigation on the Security and Citizen Participation Modules network. The resulting work became part of SFMOMA's permanent collection in 2018. Several of his designs have been showcased institutionally, including *A family of 4*, which is part of the Denver Art Museum collection.

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. Following the 2013 Pavilion designed by Sou Fujimoto, the commission grew 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 more recent years, *À table* was designed by Lina Ghotmeh (France and Lebanon) in 2023, Minsuk Cho and his firm, Mass Studies (South Korea) designed *Archipelagic Void* in 2024 and 2025 featured Marina Tabassum (Bangladesh) and her firm, Marina Tabassum Architects' *A Capsule in Time*. Occasionally, artists working at the crossroads of architecture and urban landscaping were nominated, including Theaster Gates (USA) who designed *Black Chapel* (2022). The Serpentine Pavilion 2012 was designed by Herzog & de Meuron and Ai Weiwei.



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 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 centers around the world.

Rolex and the Arts

Rolex is committed to achievement in the arts, recognizing the crucial role they play in our world. With a dedication to craftsmanship and excellence, the brand upholds, cultivates and celebrates artists and institutions, connecting people around the world. Over five decades, Rolex has formed deep partnerships with artistic visionaries, based on their commitment to the highest standards of creativity and performance. The first was renowned soprano Dame Kiri Te Kanawa in 1976. Since then, the company's role has evolved to include many other Testimonees who are talented artists as well as relationships with institutions that foster outstanding artistic achievement. Today, this ongoing endeavour has become known as the Perpetual Arts Initiative, a global framework encompassing architecture, cinema, dance, literature, music, theatre and visual arts. Through its expanding partnerships with talented artists and leading institutions, Rolex aims to celebrate and support those at the pinnacle of their disciplines, uphold cultural legacy and cultivate rising talents who will reach new heights in the future.

Qatar Museums (QM) is the nation's leading authority for art and culture, delivering authentic and inspiring cultural experiences through a growing network of museums, heritage sites, festivals, public art installations and programmes. QM is a major supporter of the Serpentine Pavilions, having supported three recent commissions: *À Table* by Lina Ghotmeh (2023); *Archipelagic Void* by Minsuk Cho (2024); and *A Capsule in Time* by Marina Tabassum (2025). In addition to the Serpentine Pavilions, Qatar Museums also co-produced Giuseppe Penone's *Thoughts in the Roots* exhibition, together with its accompanying public sculptures, presented at Serpentine South in 2025.

AECOM is the global infrastructure leader, committed to delivering a better world. As a trusted professional services firm powered by deep technical abilities, we solve our clients' complex challenges in water, environment, energy, transportation and buildings. Our teams partner with public- and private-sector clients to create innovative, sustainable and resilient solutions throughout the project lifecycle – from advisory, planning, design and engineering to program and construction management. AECOM is a Fortune 500 firm that had revenue of \$16.1 billion in fiscal year 2025.



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. Stage One is proud to be associated with the Serpentine Pavilion and has constructed every Serpentine Pavilion since 2009.

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The company delivers solutions for the entire building envelope including walls, roofs, heating, and water management. Our comprehensive product range covers bricks, cladding, roof tiles, solar systems, ventilation solutions, membranes, rainwater systems, plastic piping, plumbing, and underfloor heating. This offering is further enriched by expert technical services and unwavering customer support.

wienerberger UK & Ireland is committed to understanding our customers' challenges and delivering products and solutions that meet the highest standards. By addressing their needs, the company aims to build a safer and more sustainable future for the built environment. wienerberger UK & Ireland unites FloPlast, Pipelife, Maincor, Building Product Design, and Wienerberger Ltd under one banner.

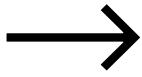
AGO Projects

AGO Projects is a design platform and representation space founded by Rudy F. Weissenberg and Rodman Primack, based in Mexico City. The platform champions exceptional design voices; collaborating closely with artists and designers to develop and realize work across scales, while building the international connections that allow that work to reach the world.

AGO Projects believes design has the power to transform. The practice is rooted in the handmade, guided by a commitment to social and environmental consciousness, and oriented toward a more equitable future.

Friends of Ours

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. 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, led by Bettina Korek, CEO and Hans Ulrich Obrist, Artistic Director, 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, Serpentine features a year-round, free programme of exhibitions, architectural showcases, education, live events and technological activations across two sites, Serpentine North and Serpentine South, 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's *In remembrance of the coming alien (Alienor)* (2022); Alexandra Daisy Ginsberg's *Pollinator Pathmaker* (2022–24); Atta Kwami's *Dzidẓ kple amenuveve* (Joy and Grace) (2021–22); Gerhard Richter's *STRIP-TOWER* (2024); Yayoi Kusama's *Pumpkin* at the Round Pond (2024); Esther Mahlangu's mural *Umuntu ngumuntu ngabantu* (2024); Giuseppe Penone's *Albero folgorato (Thunderstruck Tree)* (2012) and *Idee di pietra (Ideas of Stone)*, (2010 – 2024), in 2025–26 and David Hockney's mural *A Year in Normandie* (Detail, 2020–21) in 2026.

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

Limited-editions

LANZA has designed a special limited-edition stool inspired by the distinctive curves of the Coco de Mer seed. Bringing together natural materiality and artisanal fabrication, the work reflects both the wider themes of the 2026 Pavilion and Lanza atelier's ongoing exploration of form, process, and nature-led design.

For press information please contact

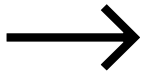
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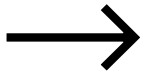
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LANZA atelier's Statement



Isabel Abascal and Alessandro Arienzo of LANZA atelier. Photo: © Pia Riverola

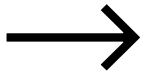
A Serpent's Tale

There came a point when I began to see serpents everywhere.

While regarded as malignant creatures in many parts of the world, in Mesoamerica, serpents invoke the protective force of deities that connect earth, water and air and, ultimately, heaven. To take, on one hand, the serpentine dragon killed by Saint George, and, on the other hand, K'uk'ulkan, the Mayan Feathered Serpent god of wisdom, is to see how a neutral animal figure has historically been moulded into a receptacle for both our fears and our aspirations.

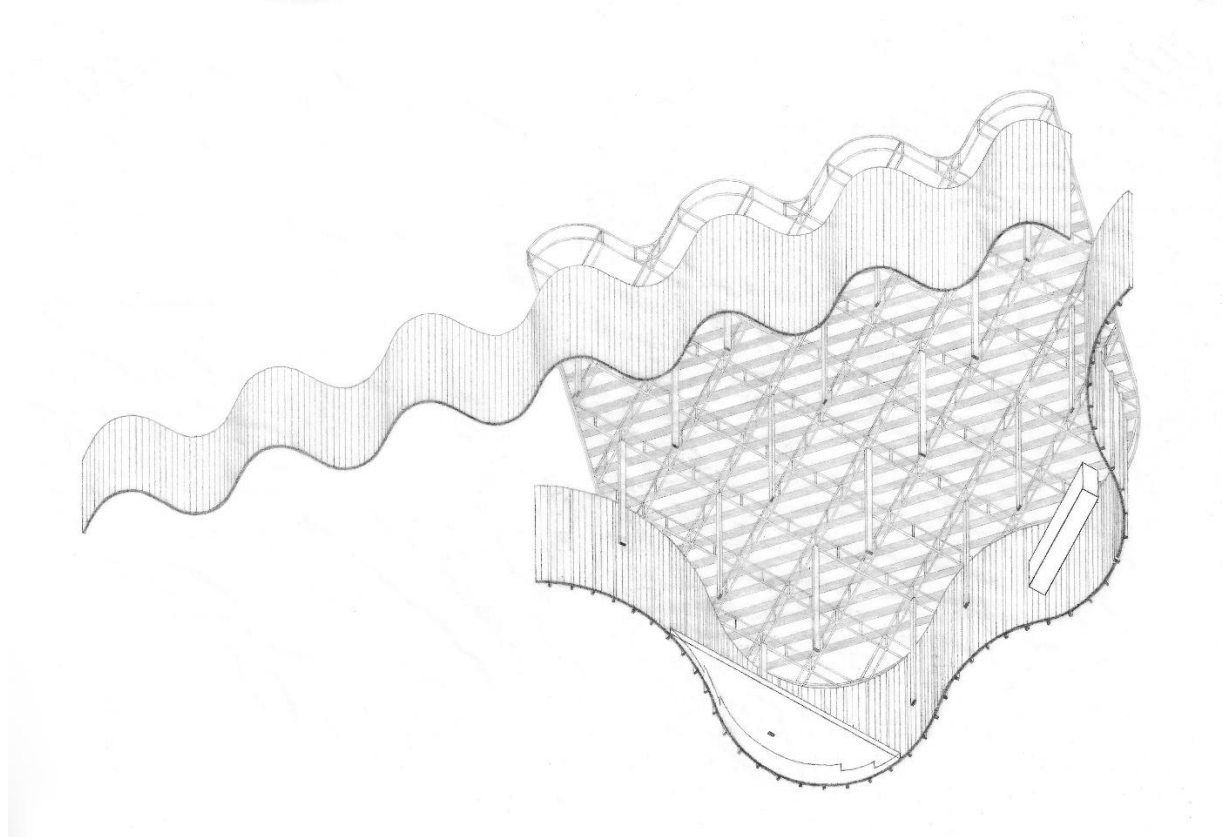
Humans themselves are crafted out of clay by gods and goddesses in so many origin myths that one might believe we share our chromosomes not with apes, but with the earthworms who dwell and die in the soil. In ancient Greek mythology, the Titan Prometheus lovingly formed our ancestors out of clay, and Athena bestowed their spirits on them as they began to dry.

The first bricks humans employed some ten thousand years ago were also made of sun-dried clay. One could argue that the bricks were inanimate, but not entirely soulless.



The vision of serpents began timidly, with the faint pencil outline of the canopy that defined the site where Alessandro Arienzo, my partner, and I were to design a Serpentine pavilion. It was then sharpened by the photograph of a crinkle-crinkle wall that Alessandro came across online. Soon, I found myself longing for more. Looking at the aerial view of Kensington Gardens, I almost expected the Lake to permeate the undulating landscape enough to quench my new thirst.

Wavy lines began to appear in the shadow projected by an aluminium sheet roof, or disguise themselves among scribbles. It was at once satisfying and unsettling. In our studio, dozens of paper models piled up like strange manifestations of Medusa's mane. Accepting the serpentine geometry as a guiding design principle, along with our constant repetition of the sibilant word itself, seemed to have ushered in a magical presence, under whose influence months passed by.



LANZA atelier, *Worms view axon*, 2026. Graphite on tracing paper. © LANZA atelier. Courtesy Serpentine.

In the week prior to our trip to York to see the first prototypes of our Pavilion walls and roof, a series of bright yellow drawings caught my eye at the Museo Tamayo in Mexico City. A caption explained that the lines were snakes and that, in the jungle where Yanomami artist Sheroanawe Hakihiwe lives, animals are represented by the tracks they leave behind. Lacking limbs, serpentine creatures produce trails that, in the collective imagination, mirror the contours of their bodies; in doing so, they also suggest the contours of memory.

In 2014, before LANZA existed, Alessandro and I went to the Lacandon jungle in Chiapas, where as a student, he had volunteered to build a space out of compressed-earth bricks for



a conservationist organisation. During that first visit, I learned firsthand that in the jungle, one does not see creatures so much as hear them, or discover their traces.

Many cultures have relied on the properties of medicinal plants to cure ailments, but the Lacandons use words. Chan K'in Viejo, the last great to'ohil or spiritual leader in the region, was also known for safekeeping phrases that when correctly articulated became magical. Lacandon u'tani (spells) can allegedly build canoes or even act as antidotes to snake venom. But mispronouncing one of them is, I am warned, dangerous.

The elements of Mayan Lacandon vernacular houses also function as words that build sentences. Some of the terms that refer to parts of the house, such as hol na (door) include the word na (house). The words for construction elements, like kun sak ché (the four lower roof beams), 'u horan ché (ridge) or sak ché (rafters), usually end with ché (tree), as if acknowledging their origin could enhance their strength. In the city, we know little about the extraction of the materials that surround us. We know even less about the roots of the words we use.

An ancient construction method is a story intricately composed of elements that must be placed in the correct order. If the names of these elements are forgotten, vernacular architecture will disappear with them.

It is said that the Biblical serpent brought sin, but also, and more importantly, knowledge. It is also said that the garden of Eden was located somewhere between the Tigris and Euphrates rivers, not far from where humans crafted the first bricks and erected the first cities.

Archeological remains of gardens are scarce, but a faithful copy of a now-destroyed ancient Egyptian fresco depicting a garden dating back 3,500 years has survived. The Sennefer Garden Plan is a colourful representation of the ideal harmony between nature and architecture. A balanced arrangement of flora, fauna, bodies of water and sympathetic constructions. A paradise.

But what is paradise? It is not the deep green womb of the jungle, where beasts roam free. No, a paradise is somehow restrained; cut down to human scale.

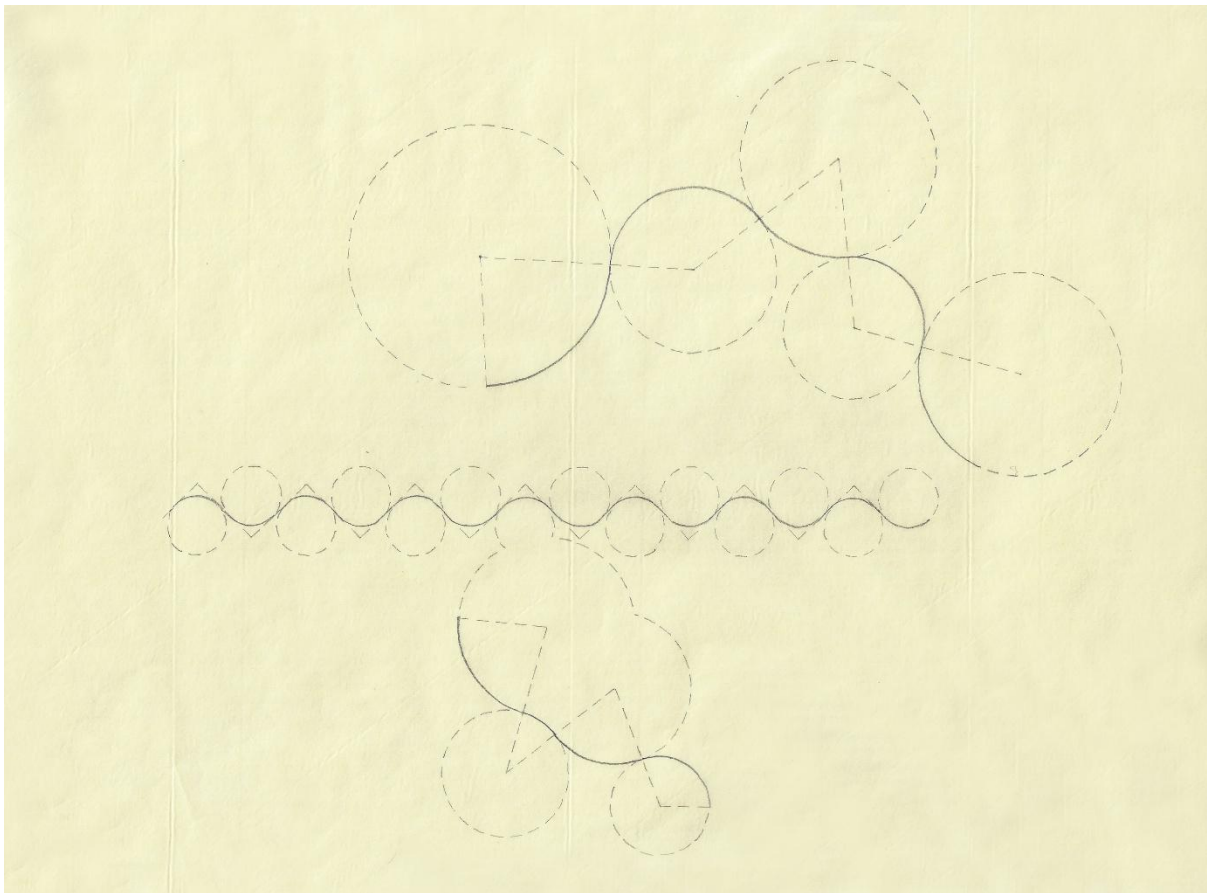
Etymologists point to Avestan, a sacred extinct language, as the origin of the word paradise. Composed of the roots pairi (around) and daeza (wall), pairidaeza is usually interpreted as a walled garden. However, this encounter between around and wall might also inspire an alternative concept, that of the place around a wall, rather than the one contained within it.

A wall can shape space in different ways, as a series of open-air crescent-shaped rooms or as a straight divider. It can resemble a serpent god ascending from dust to heaven rather than its unfortunate sibling, severed by a sword.



On an early morning of pearl-grey skies, we arrived in Easton, Suffolk, to encounter a crinkle-crankle wall for the first time in person. From the speeding car, the wall appeared to move in ample, vibrating, waves. As it danced, the wall pushed air towards us. When we stepped out of the car, everybody approached it, eager to caress its bricks, but touching them resulted in an empty sensation, for the wall had already somehow touched us. By reflecting our voices with its gentle ripples, it had spoken first.

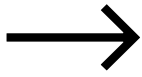
From the late eighteenth century until it was repealed in 1850, a Brick Tax was levied on UK bricks, and people looked for ways to employ as few as possible. A type of brick wall with alternating curves, which originated in Ancient Egypt and was brought to the England by Dutch engineers, turned out to be the perfect solution. By virtue of its sinuous shape, the serpentine wall required around half as many bricks as a straight one. Its winding geometry introduced lateral support to an otherwise flimsy one-brick-wide structure and, for a while, became popular in Suffolk.



LANZA atelier, *Hidden Geometry*, 2026. Graphite on canary tracing paper. © LANZA atelier. Courtesy Serpentine

Before we visited Suffolk, crinkle-crankles were mute to us, but once there, they revealed themselves as echo devices. Even the name is formed by repeating a sound to describe the act of bending – winding in and out, crinkling and crankling, intoning a spell.

Shaped in convenient modules, bricks work collectively. Should one brick attempt to stand out from the rest by occupying more space, the whole wall could collapse. Since antiquity,



this construction technique has been a synonym for a consensus in which individuality is surpassed by the whole.

Earth, soil, or clay are not monolithic entities; they are formed by the aggregation of particles, one grain at a time. Clay's basic formulation is as insubstantial as dust. Yet with the right amount of water added and cooked at high temperatures in a kiln, it stabilises and outlasts most of the construction materials we know.

Bricks can be stacked to keep others outside or laid as a platform for collective celebration. They come from the earth, where serpents thrive, and like serpents, they become receptacles for our fears and aspirations.

The 2026 Pavilion materialises the boundaries of the Serpentine lawn into a south bench and north wall. By tracing those limits, the Pavilion opens them outward. They are now habitable. A serpentine wall moves through the middle of the site transferring energy and momentum to its surroundings. This is our own contemporary version of a pairidaeza. One in which bricks are inanimate, and yet they are not without a soul.

Isabel Abascal and Alessandro Arienzo, founding Directors of LANZA atelier, 2026



Official Timepiece Statement



ROLEX AND THE ARTS

Rolex is committed to achievement in the arts, recognizing the crucial role they play in our world. With a dedication to craftsmanship and excellence, the brand upholds, cultivates and celebrates artists and institutions, connecting people around the world.

Over five decades, Rolex has formed deep partnerships with artistic visionaries, based on their commitment to the highest standards of creativity and performance. The first was renowned soprano Dame Kiri Te Kanawa in 1976. Since then, the company's role has evolved to include many other Testimonees who are talented artists as well as relationships with institutions that foster outstanding artistic achievement.

Today, this ongoing endeavour has become known as the Perpetual Arts Initiative, a global framework encompassing architecture, cinema, dance, literature, music, theatre and visual arts. Through its expanding partnerships with talented artists and leading institutions, Rolex aims to celebrate and support those at the pinnacle of their disciplines, uphold cultural legacy and cultivate rising talents who will reach new heights in the future.

NOTE TO THE MEDIA | GENEVA, JUNE 2026

ROLEX AND THE SERPENTINE PAVILION: SUPPORTING ARCHITECTURAL INNOVATION

Rolex becomes Official Timepiece of the Serpentine Pavilion

As an organization dedicated to craftsmanship and excellence, Rolex has become the Official Timepiece of the Serpentine Pavilion as of 2026, reinforcing its longstanding support for the arts and architecture.

With more than a century of knowledge and expertise in watchmaking, Rolex is driven by a tradition of craftsmanship, a commitment to innovation and the pursuit of excellence and achievement.

In architecture as in watchmaking, the strength of design lies in a commitment to combining form and function. And just like great achievements in watchmaking, architectural masterpieces require meticulous attention to detail, from planning to execution, ensuring structural integrity and artistic harmony.

For 60 years, Rolex has commissioned architects who have made their mark on history to design the brand's buildings in a way that reflects the aesthetics, innovation and exceptional quality intrinsic to the company. They include Michael Graves (Lititz Watch Technicum, Pennsylvania, US), Fumihiko Maki (Rolex Toyoko Building and Nakatsu, in Tokyo and Osaka respectively) and SANAA principals Kazuyo Sejima and Ryue Nishizawa (the Rolex Learning Center for EPFL in Lausanne).

Rolex champions architectural achievement at the highest level, recognizing its power to provide solutions to human and environmental challenges. As such, the brand has supported the Biennale Architettura as Exclusive Partner and Official Timepiece since 2014, recognizing its importance as the world's foremost forum for architectural ideas and debate.

Rolex is also committed to the transmission of artistic knowledge across generations, and facilitates exchanges that help perpetuate the world's cultural heritage.

From 2002, architects became part of Rolex's dedicated mentorship programme, which ran for 20 years, pairing gifted young talents with those at the peak of their art. Architects who participated as mentors included: Álvaro Siza, Kazuyo Sejima, Peter Zumthor, Sir David Chipperfield and Anne Lacaton. Since then, Rolex has progressed from one-to-one mentoring relationships to forge new connections that will enable the transmission of artistic knowledge on a much larger scale.

Today, the company supports an educational programme for young architects, the African Futures Institute (AFI), a pan-African, experimental platform dedicated to rethinking education, culture and practice from the African continent outward.

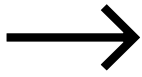
Since its inception in 2000, the Serpentine Pavilion has featured contributions from some of the most influential architects of the 21st century, including former Rolex mentors Olafur Eliasson, Álvaro Siza, Kazuyo Sejima and Peter Zumthor, and well as Rolex Testimonee Lina Ghotmeh.

TO FIND OUT MORE ABOUT ROLEX AND ARCHITECTURE, GO TO:
<https://www.rolex.com/perpetual-initiatives/perpetual-arts/architecture>

rolex.com
rolex.org
newsroom.rolex.com
youtube.com/rolex

#Rolex
#PerpetualArts





Engineer's Statement

AECOM

Contact:

Rachel Brierley

Head of Media Relations

media@aecom.com

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 thirteen years, and each year the project gives us the opportunity to push the art of the possible in areas such as material selection, reusability, and sustainable supply chain sourcing.

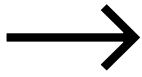
The fixed budget and short programme of the annual project has always driven spontaneity, innovation and creativity. Balancing the ability of the architect to freely express their vision with practical cost, buildability, time and functional constraints, as well as the restrictions of working within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

This year, the key challenge is creating a fully demountable masonry wall, ensuring the Pavilion's sustainable legacy beyond its first life. While a traditional masonry wall would be fully bonded with mortar beds, an alternative approach incorporating a slender steel subframe inside the wall was required to meet the tight project programme and to minimise damage and wastage during transportation and the demount and rebuild process.

The steel subframe and the bricks act compositely by prestressing the masonry units from the top of the wall. This controls deflection and dynamic excitability of the walls, and ensures the walls and columns are able to support the weight of the roof and wind loads.

Full-scale testing was key to determine the benefits of the prestressing and the extent of composite action that could be achieved, along with understanding the size variation and tolerances of the masonry units. The tests were calibrated with our computational models to ensure the engineering performance criteria could be met.

A specific challenge for the structure was the variation of brick sizes. With no traditional mortar beds to absorb any construction tolerances, AECOM adopted a combination of soft joints, wedges and shims to ensure the prestressing.



The result is a hybrid prestressed masonry solution that gains significant benefit from the wall's curved geometry and the use of piers as a traditionally bonded wall would, but which allows the wall to be fully demountable. This arrangement also allows a stack-bonded brick arrangement that is aligned with the architectural vision.

The lighting design transforms the roof structure into a glowing element at night, illuminating it directly with rhythmic lines that mimic rays of sun filtering through the solar shading fins.

Where possible, *a serpentine's* foundations have been reclaimed from other structures, significantly reducing the embodied carbon of the build. Furthermore, the modular build, prefabricated in Stage One's facility in York, has been optimised to minimise wastage and to simplify the fabrication and erection.

The entire structure is fully demountable. This approach allows the Pavilion to be completely rebuilt in a new location after its first life in Kensington Gardens.

Like previous Pavilions that have been successfully relocated in the UK and overseas, this commitment to the future repurposing of the 2026 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.”

AECOM delivers on architect's vision for 2026 Serpentine Pavilion

This year marks the 25th edition for one of the UK's leading architectural programmes

LONDON (June 3, 2026) — AECOM, the trusted global infrastructure leader, has completed the delivery of the Serpentine Pavilion project for a 13th consecutive year as the scheme's technical advisor.

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.

This year's Serpentine Pavilion is designed by Mexican architecture studio LANZA atelier, who took its inspiration from the architecture feature known as a serpentine or crinkle-crankle wall which forms one side of the Pavilion. Thematically, the creation is inspired by the figure of the serpent as a generative and protective force.

AECOM provided multidisciplinary engineering 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. Central to the structure's design is legacy beyond its first life and creating a structure that is fully demountable. While traditionally brick walls are fully bonded with mortar beds, a focus on waste reduction during the demount and rebuild, meant a slender steel subframe was incorporated inside the wall and a prestress applied along the top edge of the wall via threaded bars. This composite arrangement ensures that the walls and columns can support the weight of the roof, and controls the deflection and dynamic excitability of the walls.

While commonly found in Suffolk, brick walls, composed of alternating curves, originate in ancient Egypt. A specific challenge for the structure was the variation of brick sizes. With no traditional mortar beds to absorb any intolerances, AECOM adopted a combination of soft joints, wedges and shims to ensure the prestressing was sufficiently uniform to stabilise the walls and avoid localised damage to the bricks.

“We are incredibly proud to have delivered LANZA atelier's architectural vision for the 2026 Serpentine Pavilion,” said Jon Leach, director, AECOM. “Through a combination of engineering experience and experimentation we have designed a masonry structure that is true to concept while also fully demountable, ensuring the Pavilion has a sustainable legacy beyond its first life.

“Full-scale testing to calibrate our computational models was key to determining the benefits of the prestressing and composite action, along with understanding the impact of the inconsistency and tolerances of the masonry unit sizes. The result is a hybrid prestressed masonry solution that gains significant benefit from the wall's curved geometry and the use of piers as a traditionally bonded wall would, but which allows the wall to be fully demountable.

“A particular highlight of our contribution was embedding our young and graduate engineers into the scheme, giving them valuable experience in working alongside the architect and contractor for the whole life of the project, with a freedom and focus to deliver a piece of art that can be easily relocated in the future.”

The Pavilion serves as a public and artistic platform for Serpentine's experimental, interdisciplinary, community and education programmes, which run annually from June to October. The 2026 Pavilion opens to the public on 6 June.

About AECOM

AECOM (NYSE:ACM) is the global infrastructure leader, committed to delivering a better world. As a trusted professional services firm powered by deep technical abilities, we solve our clients' complex challenges in water, environment, energy, transportation and buildings. Our teams partner with public- and private-sector clients to create innovative, sustainable and resilient solutions throughout the project lifecycle – from advisory, planning, design and engineering to program and construction management. AECOM is a Fortune 500 firm that had revenue of \$16.1 billion in fiscal year 2025. Learn more at [aecom.com](https://www.aecom.com)



Constructor's Statement



Contact:

Tim Leigh, Chief Creative Officer

tim.leigh@stageone.co.uk

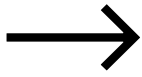
+44 7921 212976

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

"Each year our role is to take the architect's design intent and render this faithfully in physical form. This year feels particularly innovative in that we have had to develop methods for standard materials to be used in novel ways. This nod to experimental architecture underscores the very essence of what a perfect Serpentine Pavilion should be.

In the creative world collaboration is a much-overused device. However, there is no better testament to working together than the coordinated effort between LANZA atelier, Serpentine, AECOM and Stage One to deliver this scheme in such short order. The entire workflow is completed within a six-month window, with the build on site taking just forty days.

This is the seventeenth 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 LANZA atelier's a serpentine to our portfolio of Pavilions."



Serpentine Pavilion 2026 Fact Sheet

Dimensions and materials

Overall site area

541 m²

Internal area

244 m²

Footprint

279 m²

Dimensions of Pavilion

Dimensions overall max sizes are approx. 19 x 18m.

Height

From lowest datum, the highest point of the Pavilion is 4.15m.

Structure and materials

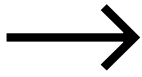
The fully demountable Pavilion is predominantly constructed using stainless and mild steel with cladding in perforated masonry bricks. Steel has been adopted for high-stress members and connections and to frame the fabric roof fins. The Pavilion floor consists of permeable paving bricks over a Type 1 subbase with sand bedding material defining the external pathways. Precast concrete has been used for the pad foundations; these are designed to be removable and reusable. Reclaimed foundations have been used here

Entrances

There are two entrances, one on the west-facing side of the Pavilion and one on the east-facing side.

Means of escape

The Pavilion has two primary exits, one on the west-facing side of the Pavilion and one on the east-facing side.



Serpentine Pavilion 2026 Project Team and Advisors

Pavilion Architect
LANZA atelier

Principal Architects & Designers
Isabel Abascal and Alessandro Arienzo

Team
Alejandro Márquez, *Senior Architect*
Genevieve Parkes, *Senior Architect*
Eric Valdez, *Structural Consultancy*
Jorge Zaldívar, *Visualisation*
Alejandra Richard, *Junior Architect*
Lara Carolan, *Junior Architect*
Sofía Yáñez, *Junior Architect*
Luis Herrero, *Design Intern*
Roy Kim, *Design Intern*

Project Directors
Hans Ulrich Obrist, *Artistic Director*
Bettina Korek, *Chief Executive*

Project Leader
Julie Burnell, *Director of Construction and Special Projects*

Senior Project Manager
Kathryn Blanchard

Project Curators
Tamsin Hong, *Exhibitions Curator*
Liz Stumpf, *Assistant Exhibitions Curator*

ENGINEERING AND TECHNICAL DESIGN

Technical Advisors: AECOM
Jon Leach
James Wright
Sara Mandoki
Andrea Rodriguez
Arianna Foltran
Alastair Bartlett
Patrick Farnell
Ben Cartner



Roddy Prayag
Tarun Perry
David Ilugbo
Elizabeth Green
Steph Simpson

Town Planning Consultants: DP9

Barnaby Collins
Theo Barker

CONSTRUCTION

Stage One Creative Services Ltd.

Tim Leigh
Ted Featonby
Alan Doyle
Denis Cibatorica
Alena Havlickova
Cara Robinson

Gallowglass Health & Safety

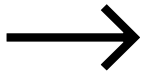
Steve Kearney

The Technical Department

Jeremy Singleton

Project Advisors

Michael R. Bloomberg, *Chairman,
Serpentine Board of Trustees*
Andrew Scattergood, *CEO, The Royal Parks*
Darren Share, *Director, The Royal Parks*
Andrew Williams, *Park Manager, The Royal Parks*
Westminster City Council District Surveyors' Service
(Building Control)
Garnet Gordon, *Principal Surveyor*
Ayo Oluwasere, *Structural Engineer*
London Fire Brigade
David Doyle, *Fire Safety Inspecting Officer*
The Friends of Hyde Park and Kensington Gardens



Serpentine Pavilions 2000 – 2025



Photograph © 2025 Iwan Baan

Serpentine Pavilion 2025 Designed by Marina Tabassum

“A Capsule in Time” brings a poetic, ephemeral structure to Kensington Gardens, drawing on the dynamic heritage of the Bengal Delta to create a versatile, light-filled gathering space.”

Architecture Today



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

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

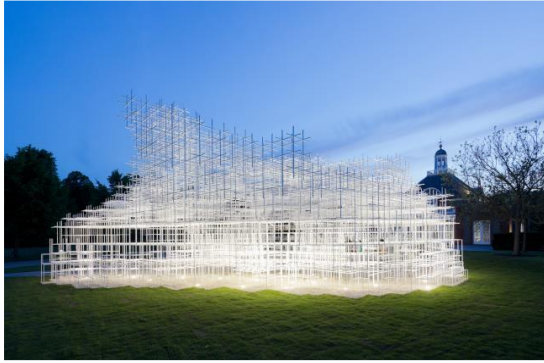


Photograph © 2014 Iwan Baan

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

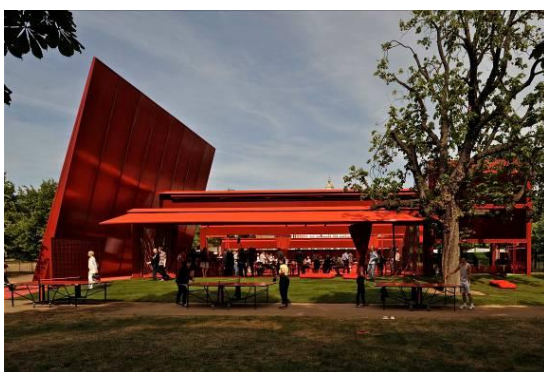


Photograph © 2011 Hufton+Crow

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 incumbent 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

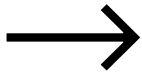


Photograph © 2007 Luke Hayes

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

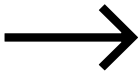
“The temporary pavilion has become unmissable, a rare opportunity to view the work of the finest international architects at first hand. This is how architecture should be exhibited and remembered. See it, and Siza’s exquisite space will stay with you.”
Financial Times



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 H  l  ne 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 H  l  ne 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 2026 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 2026 made possible by

Goldman Sachs

Goldman Sachs is a leading global financial institution that delivers a broad range of financial services 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 centers around the world.

OFFICIAL TIMEPIECE



About Rolex

An unrivalled reputation for quality and expertise

Rolex is an integrated and independent Swiss watch *manufacture*. Headquartered in Geneva, the brand is recognized the world over for its expertise and the quality of its products – symbols of excellence, elegance and prestige. The movements of its Oyster Perpetual and Perpetual watches are certified and tested in-house for their precision, performance and reliability. The Superlative Chronometer certification, symbolized by the green seal, confirms that each watch has successfully undergone tests conducted by Rolex in its own laboratories according to its own criteria. These are periodically validated by independent external organizations.

‘SUPERLATIVE’ – inscribed on every Oyster watch – represents the philosophy and values of Rolex. It embodies the notion of perpetual excellence instilled by the brand’s founder, Hans Wilsdorf, which drives the company forward and carries through into everything it does. This ethos led Rolex to pioneer the development of the wristwatch and numerous



major watchmaking innovations, such as the Oyster, the brand's first waterproof wristwatch, launched in 1926, and the Perpetual rotor self-winding mechanism, invented in 1931. In the course of its history, Rolex has registered more than 700 patents. At its four sites in Switzerland, the brand designs, develops and produces the majority of its watch components. A fifth site, also in Switzerland, is under construction and is expected to open in 2029. Rolex carries out its own manufacturing operations, from casting the gold alloys to machining, crafting, assembling and finishing the movement, case, dial and bracelet. Furthermore, the brand is actively involved in supporting the arts and culture, sport and exploration, as well as those who are devising solutions to preserve the planet.

MAJOR SUPPORT



Qatar Museums (QM) is the nation's leading authority for art and culture, delivering authentic and inspiring cultural experiences through a growing network of museums, heritage sites, festivals, public art installations and programmes. QM is a major supporter of the Serpentine Pavilions, having supported three recent commissions: *À Table* by Lina Ghotmeh (2023); *Archipelagic Void* by Minsuk Cho (2024); and *A Capsule in Time* by Marina Tabassum (2025). In addition to the Serpentine Pavilions, Qatar Museums also co-produced Giuseppe Penone's *Thoughts in the Roots* exhibition, together with its accompanying public sculptures, presented at Serpentine South in 2025.

TECHNICAL ADVISOR



AECOM is the global infrastructure leader, committed to delivering a better world. As a trusted professional services firm powered by deep technical abilities, we solve our clients' complex challenges in water, environment, energy, transportation and buildings. Our teams partner with public- and private-sector clients to create innovative, sustainable and resilient solutions throughout the project lifecycle – from advisory, planning, design and engineering to program and construction management. AECOM is a Fortune 500 firm that had revenue of \$16.1 billion in fiscal year 2025.



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

Silver Sponsor



STAGE ONE

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. Stage One is proud to be associated with the Serpentine Pavilion and has constructed every Serpentine Pavilion since 2009.



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 improve people's quality of life. The Zumtobel brand is part of Zumtobel Group AG, based in Dornbirn in the Vorarlberg region of Austria. To find out more visit <https://z.lighting/en/zumtobel/>

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 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 2026: *a serpentine* by LANZA atelier. We are excited to be working with LANZA atelier, Stage One and AECOM, 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.

wienerberger

wienerberger UK & Ireland is dedicated to empowering the construction industry to create a sustainable future for generations to come. Through an extensive range of building products, systems, and solutions, we foster long-term partnerships, support exceptional careers, and place sustainability at the heart of everything we do.

The company delivers solutions for the entire building envelope including walls, roofs, heating, and water management. Our comprehensive product range covers bricks, cladding, roof tiles, solar systems, ventilation solutions, membranes, rainwater systems, plastic piping, plumbing, and underfloor heating. This offering is further enriched by expert technical services and unwavering customer support.

wienerberger UK & Ireland is committed to understanding our customers' challenges and delivering products and solutions that meet the highest standards. By addressing their needs, the company aims to build a safer and more sustainable future for the built environment. wienerberger UK & Ireland unites FloPlast, Pipelife, Maincor, Building Product Design, and Wienerberger Ltd under one banner.

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