

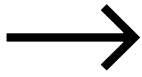
Press Pack

23RD SERPENTINE PAVILION 2024 ARCHIPELAGIC VOID DESIGNED BY MINSUK CHO AND HIS FIRM MASS STUDIES

7 June – 27 October 2024
Sponsored by Goldman Sachs



Serpentine Pavilion 2024, Archipelagic Void, designed by Minsuk Cho, Mass Studies © Mass Studies Photo: Iwan Baan Courtesy: Serpentine



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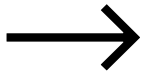
Press contacts:

Nicolas Smirnoff, Head of Communications, nicolass@serpentinegalleries.org, +44 7570 291018

Esther Saunders-Deutsch, Press Manager, esthers@serpentinegalleries.org, +44 7879 198129

Sylvia Ross, Bolton & Quinn, Office: sylvia@boltonquinn.com, +44 (0)20 7221 5000 / Mobile: +44 (0)7856 600977

Dennis Chang, Bolton & Quinn, Office: dennis@boltonquinn.com, +44 (0)20 7221 5000 / Mobile: +44 (0)7854 242801



Note from Serpentine's Chief Executive and Artistic Director

The realisation of the Serpentine Pavilion 2024 is only possible because of the enormously generous contribution of individuals, companies and foundations that have pledged sponsorship, or help in-kind, to the project.

We would be very grateful if you could acknowledge in print and online, the Pavilion's principal supporters in your coverage of the project:

Serpentine Pavilion Headline Partner

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Major Support

**Yongsoo Huh
The Korea Foundation**

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Bettina Korek

Hans Ulrich Obrist

Chief Executive

Artistic Director



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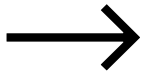


TECHNICAL CONSULTANT

David Glover

SERPENTINE SUPPORTED BY

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PRESS RELEASE

23RD SERPENTINE PAVILION DESIGNED BY MINSUK CHO OPENS TODAY

Featuring a specially commissioned soundscape and *The Library of Unread Books* alongside a vibrant season of live events

7 June – 27 October 2024

Press View: Wednesday 5 June from 8.30am to 1pm

RSVP essential press@serpentinegalleries.org

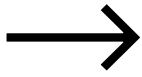
Press images available at serpentinegalleries.org/press

Sponsored by Goldman Sachs



Image: Serpentine Pavilion 2024, Archipelagic Void, designed by Minsuk Cho, Mass Studies © Mass Studies Photo: Iwan Baan Courtesy: Serpentine

Serpentine is delighted to open the 23rd Pavilion *Archipelagic Void*, designed by Seoul-based Korean architect Minsuk Cho and his firm Mass Studies on Friday 7 June 2024, with Goldman Sachs supporting the annual project for the tenth consecutive year.



Comprised of five ‘islands’, each structure of *Archipelagic Void* is unique in size, form, name and purpose, providing a dedicated platform for Serpentine’s live programme from June onwards.

To celebrate the opening of the Pavilion, **Minsuk Cho will be in conversation with Serpentine Artistic Director Hans Ulrich Obrist on 7 June 2024** to discuss the inspirations behind this year’s Pavilion, Cho’s approach to architecture and the history of the commission.

Structure

Archipelagic Void is composed of a unique void in the centre surrounded by a series of smaller, adaptable structures located at its periphery. The layout references the *madang*, or an open courtyard found in traditional Korean houses.

Around the void, each structure of this multifaceted Pavilion is envisioned as a “content machine” with a distinct name and purpose, including the *Gallery*, the *Library*, the *Auditorium*, the *Tea House* and the *Play Tower*. Assembled, the parts become ten spaces surrounding the void: creating five distinct covered spaces and five open, in-between areas that integrate with the surrounding park and Pavilion activities.

Programme

As the main entrance to the Pavilion, the *Gallery* plays host to a **six-channel sound installation created by musician and composer Jang Young-Gyu**, presenting *The Willow is <버들은>* in the Summer and *Moonlight <월정명>* in the Autumn. Taking inspiration from the surrounding environment of the Pavilion, Jang incorporates sounds from nature and human activities recorded in Kensington Gardens with traditional Korean vocal music and instruments. The distinctive tones and melodies trace the changing of seasons. The piece responds to the constantly transforming landscape of the Park.

Located to the north of the Pavilion is ***The Library of Unread Books* by artist Heman Chong and archivist Renée Staal**. Conceived as an artwork that functions as a ‘living’ reference library, each book has been donated by its previous owner to form a pool of common knowledge. Visitors are welcome to contribute and submit an unread book in their possession to the growing collection. By making these titles accessible, *The Library of Unread Books* functions as a collective gesture, addressing notions of access and distribution.

In a nod to the history of the Serpentine building, the ***Tea House* will be located to the east of the Pavilion**. Designed by James Grey West, the Serpentine South building opened in 1934 and originally functioned as a teahouse until the early 1960s, before reopening as an art gallery in 1970.



To the west, is the **Auditorium**, the largest structure of the five 'islands'. With benches built into its inner walls, the space allows for public gatherings and will feature a programme of performances and talks.

Providing a space for outdoor play, the Pavilion also features the **Play Tower**, a pyramid structure fitted with a bright orange netscape allowing visitors to climb and interact.

The Serpentine Pavilion 2024 will also 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 brand new site-specific works. This year's Park Nights will present a dance performance by choreographer Eun-Me Ahn and her company on Friday, 28 June and Saturday, 29 June and an evening of poetry bringing together internationally acclaimed poets Don Mee Choi and Denise Riley and guests on Friday, 19 July. Further details will be announced soon.

In July, **Serpentine Arts Technologies** will host a day of events exploring the relationship of technology, property, and ecology. Visitors will be invited to become stewards of a collective artwork initiated by Tomás Saraceno and his long-term collaborators, the communities of Salinas Grandes in Jujuy, Argentina. Titled *Fairclouds*, this unique project builds connections between the cycles of water, information and life. By purchasing a partial common ownership licence and becoming part of an international network of stewards, audiences will support the work of indigenous communities in Argentina. The project is part of an ongoing collaboration between Serpentine Arts Technologies, RadicalxChange and Aerocene Foundation.

Minsuk Cho, Architect, Mass Studies, said: "We are honoured and grateful to unveil *Archipelagic Void* in June. To realise the Pavilion, we began by asking what can be uncovered and added to the Serpentine site, which has already featured over twenty historical iterations at the centre of the lawn, from a roster of great architects and artists. To approach this new chapter differently, instead of viewing it as a *carte blanche*, we embraced the challenge of considering the many existing peripheral elements while exploring the centre as a void. It also begins to address the history of the Serpentine Pavilion. By inverting the centre as a void, we shift our architectural focus away from the built centre of the past, facilitating new possibilities and narratives."

Bettina Korek, Chief Executive, and Hans Ulrich Obrist, Artistic Director, Serpentine, said: "Mass Studies's Serpentine pavilion led by Minsuk Cho is another exciting step forward for this singular commission that has pushed the boundaries of creative experimentation with architecture. We're thrilled that *Archipelagic Void* will expand on Serpentine's evolving history as a site for bringing people together in the park, and our continued mission of building bridges between art and audiences. We are deeply grateful to our loyal partners for sustaining the Pavilion each year and look forward to a summer full of experiences made possible by Cho's brilliant complex for encounters and collaboration."



Justine Simons OBE, Deputy Mayor for Culture and the Creative Industries, said: “This year’s installation from Minsuk Cho at Serpentine’s Summer Pavilion is another fantastic example of how art and culture can bring people together, sparking conversations and imaginations. The Mayor and I are proud to see the continued success of the Serpentine’s Summer Pavilion, showcasing the best of international talent here in London, attracting visitors from far and wide, and building a better London for all.”

The 23rd Serpentine Pavilion marks the tenth year of support from Pavilion Sponsors Goldman Sachs. Richard Gnodde, Chief Executive Officer, Goldman Sachs International said: “We are delighted to have collaborated with Serpentine for 10 consecutive years on the iconic architectural Pavilion commission. Over this period, the project has attracted a diverse group of architects who have showcased their talents and shared their unique global perspectives. This year, we are looking forward to celebrating Minsuk Cho and his firm Mass Studies. Cho’s design is entirely unique and promises to be a vibrant and fascinating space for us all to enjoy. We extend our sincere gratitude to the Serpentine team and all the supporting partners who collectively continue to make this project a reality. As part of Serpentine’s mission to remain free and open to all, once again, every Kensington Gardens visitor will have the opportunity to engage with this remarkable project.”

Jon Leach, Director at AECOM said: “It is a privilege to collaborate with Serpentine for AECOM’s twelfth year as Technical Advisor and our third year as Project Manager. Every year the project pushes the boundaries of what is possible in architecture, design, driving spontaneity, innovation and creativity to realise the architects’ unique visions. This year’s design by Minsuk Cho and Mass Studies showcases the use of natural timber with a combination of modern and traditional joinery techniques. Its five independent spaces will create a variety of experiences for the public to enjoy.”

Tim Leigh, Managing Director of Stage One Creative Services said: “This is the fifteenth Serpentine Pavilion we have constructed for Serpentine. The Pavilions are an enchanting commission, and it is remarkable how each scheme brings its own character and challenges. This year’s design is very heavily influenced by architectural and cultural references from South Korea and this has provided us with an opportunity to develop a craft that combines traditional joinery with advanced machining of timber. Each year is an architectural experiment. And Mass Studies have imagined what I’m sure will become an iconic design.”

An accompanying catalogue, designed by South Korean Seoul-based designers Sulki and Min will feature contributors from across the world of architecture, art and poetry that inform Cho’s architectural practice, including Kenneth Frampton, Alex Take-Gwang Lee, Stefano Boeri, Beatrice Galilee, Eun-Me Ahn, Renée Green and Kim Hyesoon. It will include a comprehensive conversation between Minsuk Cho and Serpentine Artistic Director Hans Ulrich Obrist. The book will be published by Serpentine and Koenig.

This innovative commission, which began in 2000 with Dame Zaha Hadid, has been awarded to some of the most significant names and emerging talents in international architecture. The Pavilion has evolved over the years as a participatory public and artistic



platform for the Serpentine's pioneering, interdisciplinary, community and education programmes.

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, Director of Curatorial Affairs and Public Practice Yesomi Umolu, Project Curator Alexa Chow and Curator at Large, Architecture & Site Specific Projects Natalia Grabowska together with advisors Sou Fujimoto and David Glover.

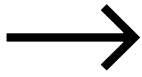
The Pavilion is supported by Goldman Sachs.

NOTES TO EDITORS

Mass Studies was founded in 2003 by Minsuk Cho in Seoul, Korea, as a critical investigation of architecture in the context of mass production, intensely over-populated urban conditions, and other emergent cultural niches that define contemporary society. Amid the many frictions defining spatial conditions in the twenty-first century, namely past vs. future, local vs. global, utopia vs. reality, and individual vs. collective, Mass Studies focuses on the operative complexity of these multiple conditions instead of striving for a singular, unified perspective. For each architectural project, which exists across a wide range of scales, Mass Studies explores issues such as spatial systems, building materials/techniques, and typological divergences to foster a vision that allows the discovery of new socio-cultural potential.

Minsuk Cho was born in Seoul and graduated from the Architectural Engineering Department of Yonsei University (Seoul, Korea) and the Graduate School of Architecture at Columbia University (New York, USA). After working in various firms, including OMA Rotterdam, he established Cho Slade Architecture in 1998 in New York City with partner James Slade. In 2003, he returned to Korea to open his own firm, Mass Studies.

Cho has garnered numerous accolades over the course of his career. Notable among these achievements are his first prize win in the 1994 Shinkenchiku International Residential Architecture Competition and the Architectural League of New York's Young Architects Award in 2000 for his contributions at Cho Slade Architecture. He also received two U.S. Progressive Architecture Awards (Citations) in 1999 and 2003. His work with Mass Studies earned two nominations for the International Highrise Award (Deutsches Architekturmuseum-DAM), once as a finalist in 2008 for Boutique Monaco and again in 2010 for S-Trenue. The Korea Pavilion at the World Expo 2010 Shanghai was honoured with the Silver Award in the "Pavilion Design" category from the Bureau of International Expositions, accompanied by a Presidential Citation from the Korean government. Cho co-curated the exhibition *Named Design* at the Gwangju Design Biennale 2011, in collaboration with Anthony Fontenot under the direction of Seung H-Sang and Ai Weiwei. In June 2014, Minsuk Cho received the prestigious Golden Lion Award for the Best National Pavilion while serving as the commissioner and co-curator of the Korean Pavilion at the 14th International Architecture Exhibition la Biennale di Venezia. Cho was recognised further by receiving the Hwagwan Medal Order of Cultural Merit from the Korean government.



Mass Studies works have been presented in various exhibitions, including the Venice Architecture Biennale in 2004 and 2010, the Vitra Museum travelling exhibition *Open House* from 2006 to 2008, and a solo show titled *Before/After: Mass Studies Does Architecture* at the PLATEAU Samsung Museum of Art in Seoul in 2014. Mass Studies' architectural designs and presentations are part of the collections and archives of the MoMA (New York), DAM (Frankfurt), Art Institute Chicago (Chicago), and the Mokchon Architecture Archive (Seoul). Additionally, the 5th edition of Kenneth Frampton's canonical *Modern Architecture: A Critical History* (2020, Thames & Hudson) highlights Cho and his work in the added South Korea chapter. Minsuk Cho is also an active lecturer and speaker, participating in symposia worldwide.

Representative works include the Pixel House, Missing Matrix, Bundle Matrix, Shanghai Expo 2010: Korea Pavilion, Daum Space.1, Tea Stone/Innisfree, Southcape, Dome-ino, Daejeon University Residential College, Space K Seoul Museum, Pace Gallery Seoul, Choru and the Won Buddhism Wonnam Temple. Current in-progress projects include the new Seoul Film Center (Montage 4:5), Danganri Culture Power Plant (Danganri Podium and Promenade), Yang-dong District Main Street (Sowol Forest), and the Yeonhui Public Housing Complex. Recently completed projects include the restoration and extension of the French Embassy in Korea, the renovation and extension of the Osulloc Tea Museum, and the Osulloc Green Tea Factory.

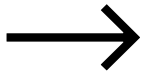
Jang Young-Gyu is a musician and composer and has worked with musical groups such as Uhuhboo Project, Be-Being, and SsingSsing. He is currently a member of the band Leenalchi. Based in South Korea, his work seeks to create unconventional forms and techniques through exploring Korea's musical heritage in contemporary music. Jang composed music for visual narratives and has provided scores for various South Korean blockbuster films and drama series such as *The Foul King* (2000), *Sympathy for Mr. Vengeance* (2002), *The Coast Guard* (2002), *Tazza: The High Rollers* (2006), *Train to Busan* (2016), *The Wailing* (2016), and *Alienoid* (2022).

In addition, Jang's work also extends to the realms for theatre, dance and art. Jang is a long-time collaborator to and has provided music for the performances of **South Korean choreographer Eun-Me Ahn** including *Dancing Grandmothers* and *Dragons*.

Heman Chong is an artist whose work is located at the intersection between image, performance, situations and writing. Chong investigates the function of everyday infrastructure as a political medium. He is currently working on solo shows at UCCA Dune (2024), Singapore Art Museum (2025) and Tai Kwun (2026).

Renée Staal is a Singapore-based collection manager. She has worked at art institutions and architecture practices in Singapore, the Netherlands and the United States. Together, they co-founded *The Library of Unread Books* in 2016.

Additional reference: *The Archipelago Conversations*, Édouard Glissant, Hans Ulrich Obrist, iisolarii, 2022 (Sixth Edition) inspiring Minsuk Cho: "The purpose of architecture



has always been to show, to claim space, and the monument is proof of that. Perhaps in our world today, our archipelagic world of relation and rhizomes, the basis and the role of architecture will no longer be to show the monument, but to show the invisible. The aesthetic of the invisible brings us back to the aesthetic of the void and the infinite, which need not produce anguish, but hope. That could be the new ambition of architecture.”

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) and in 2023 *À table* was designed by Lina Ghotmeh (France and Lebanon).

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.

The Samsung Foundation of Culture was founded in 1965 based on the philosophy of sharing by Ho-Am Byung-chull Lee, the founder of Samsung. Since then, the foundation has been promoting Korea’s diverse culture and actively supporting cultural exchanges with other countries, recognising that culture and the arts are driving force for national development as they improve the quality of life of individuals and resolve social conflicts and pathologies.

The foundation operates the Leeum Museum of Art and Ho-Am Museum of Art, and leads the specialisation and globalisation of art programmes through partnership with many art institutions worldwide.

The Korea Foundation (KF) is a non-profit organisation affiliated with the Korean Ministry of Foreign Affairs and supported by public funding and private donations. The KF was established in 1991 for the purpose of enhancing Korea’s image throughout the world and fostering global friendship by implementing various exchange programs. Its public diplomacy efforts are carried out in three primary ways: Support for Korean Studies Overseas, Global Networking, and Cultural Exchange.

AECOM is the world’s trusted infrastructure consulting firm, delivering professional services throughout the project lifecycle – from advisory, planning, design and engineering to programme 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 unrivalled 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.

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 forever. Stage One has delivered work in more than 46 different countries, from the London 2012 Olympic Games opening ceremony to the World Cup opening ceremony in Qatar, 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.

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.

The public art programme has emerged as a central strand of Serpentine's work with artists who are constantly expanding the possibilities of what public art could be today. 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) and Dominique Gonzalez-Foerster *In remembrance of the coming alien (Alienor)*, (2022).

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

On view at Serpentine and Kensington Park

Yinka Shonibare CBE: *Suspended States* | 12 April – 1 September 2024

The artist's first London solo exhibition in over 20 years interrogates the ecological impact of colonisation, imperialism's legacy on conflict and consequential attempts at peace.

Judy Chicago: *Revelations* | 23 May – 1 September 2024



Presenting the first major interdisciplinary, immersive institutional exhibition in London of Judy Chicago. Focused on drawing, it will bring together new and little-seen works, preparatory studies alongside audio, visual and new technology materials.

Gerhard Richter, *STRIP-TOWER* (2023) | 25 April – 27 October 2024

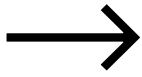
This new large-scale work by one of the most significant artists living today is the latest in a long-standing series of significant public presentations in The Royal Parks since Serpentine's foundation in 1970.

Atta Kwami, *Dzidzɔ kple amenuveve (Joy and Grace)*, 2021-22 | Until 1 September 2024

The mural embodies Kwami's vibrant palette and abstract painting style. It characteristically plays with the colour and form improvisations that are distinctive of Ghanaian architecture and African strip-woven textiles, especially kente, made famous by the Ewe and Asante people of Ghana.

Yayoi Kusama | *Pumpkin* (2024) | 9 July – 3 November 2024

Located by the Round Pond in Kensington Gardens, *Pumpkin* (2024) will be staged from 9 July to 3 November 2024.



Minsuk Cho's Statement



The *Archipelagic Void* consists of five structures or 'islands' around an open space. Each segment of the Pavilion is unique in its shape and form, yet the same at the centre to create a circular void. Each part forms an arc at the centre top, one fifth of an eight-meter diameter circle, creating a space that balances between openness and enclosure.

The central void is reminiscent of a *madang*, a small courtyard in traditional Korean houses that can accommodate rich spatial narratives ranging from individual everyday activities to large collective rituals throughout the changing seasons.

The multifaceted Pavilion is envisioned as a 'content machine', each serving a purpose. The *Gallery* acts as the welcoming main entry, extending curatorial activities outside, while the *Auditorium* serves as a generous gathering area. To the north is an intimate *Library*, offering a moment of pause. The *Tea House* honours the Serpentine South's early role as a tea pavilion. The *Play Tower*, the most open and exposed part, is equipped with a net-scape to play, explore or rest.

Each component consists of two walls sitting on plinths that are used as covered or uncovered park benches and tables. Assembled, the parts become a montage of five distinct covered spaces and five open spaces of surrounding park in between, highlighted by varying natural-light conditions.

The Pavilion 2024 is simultaneously both contextual and abstract, site-specific and siteless. The structures mediate between the gently sloping topography of the Serpentine lawn and its surrounding elements.

The *Archipelagic Void* is both vernacular and modern. As in many places, traditional Korean buildings are built to be assembled and disassembled like a pavilion, supported by stone plinths. The primary material for this Pavilion is locally sourced limestone, Douglas fir timber and tensile membranes. The structure explores modern joinery techniques, allowing for effortless assembly and disassembly.

Minsuk Cho, April 2024



Engineer's Statement

Contact:
Emily Ashwell
+44 (0)7884 338518
emily.ashwell@aecom.com

Jon Leach, Director at AECOM, said:

It's a privilege to once again be involved in the Serpentine Pavilion. London has always been home to some of our most exciting work – from the British Museum and the restoration of the Elizabeth Tower to Tower Bridge. As such, returning to the Royal Parks is always a highlight in our calendar.

AECOM has been supporting the project for over a decade and, each year, it presents new opportunities for our team of multi-disciplinary specialists to push technical boundaries to help realise the architect's vision.

Over that time, we've seen the demands on buildings and places change significantly – not least in the move towards a more sustainable future. With that in mind, timber has been our main building material for the project for a number of years, but this is the first time we've embraced non-engineered timber at this scale. It has also significantly helped reduce embodied carbon associated with the build and means that the temporary structure can be re-used in a new location and maintain its legacy long into the future.

We've also worked diligently to minimise the use of steelwork, which provides reinforcement to the heavily loaded connections and light-weight ties involved in the pre-stressed trussed roof of the auditorium. The pre-cast reinforced concrete foundations adopt a high proportion of low carbon cement replacements and incorporate reclaimed steel pedestals cast within the plinths to resist the overturning forces.

The use of natural, un-engineered timber in this irregular form has incorporated numerous connection types from bolts to hidden dowels and screws, and scarf joints for the largest, low-stress connections where tight CNC-tolerances allowed us to celebrate this more traditional form of jointing. The timber cladding to the structures also minimises the need for supplemental bracing.



Finally, we've ensured that the ground floor is constructed using sandstone paving slabs that will be lifted and reused in the Pavilion's future location, while recycled rubber matting has been deployed in the play area to further enhance the project's circularity.

This year has been one of our most challenging but exciting to date. I hope you enjoy the brilliance of Minsuk Cho's design and the engineering innovations that have brought it to life!

ENDS



Serpentine Pavilion 2024

Fact Sheet

Dimensions and materials

Overall site area

541m²

Gross internal area

All five 'islands' excluding the void: 201m²

Void (open courtyard space at the centre): 50m²

Footprint

Gross internal area including the void: 295m²

Dimensions of Pavilion

	The Auditorium	The Gallery	The Play Tower	The Tea House	The Library	Void
Main Area for Seated Functions <i>*Calculated to take account of wind-driven rain</i>	101.7m² <i>Area listed is that assumed to be best protected from any wind-driven rain (total covered floor area is 113m²)</i>	18.4m²	N/A	33m²	6.8m²	N/A
Fully Exposed/ Unprotected Area(s)			19.3m² <i>*climbing structure/ netting throughout</i>			50m²
Approx. Max. Internal Height	5.6m	3.5m	6.9m	2.8m	3.1m	N/A



Approx. Min. Internal Height	2.1m	2.1.m	2.1m	2.1m	2.1m	2.1m
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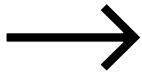
Structure and materials

The fully demountable Pavilion structure is predominantly constructed using sustainably sourced douglas fir timber. Steel will be adopted for high-stress connections and to frame the pre-stressed PVC fabric roof coverings. The Pavilion floor consists of sandstone paving, recycled rubber matting and bound gravel.

Precast concrete with high cement replacement will be used for the pad foundations and plinths, which are designed to be removable and reusable.

Timber boards, PVC and polycarbonate create both the roofs and walls of the Pavilion.

Materials						
	The Auditorium	The Gallery	The Play Tower	The Tea House	The Library	Void
Floor	Limestone paving	Limestone paving	Rubber matting and Limestone paving	Limestone paving	Limestone paving	Resin - bound gravel
Walls	Black-stained timber cladding and pink polycarbonate	White polycarbonate between black-stained columns	Orange netting between black-stained columns	Black-stained timber cladding and polycarbonate	Black-stained timber cladding and shelving	N/A
Roof	Black-stained timber boards and stretched PVC	Stretched white PVC	Orange perforated stretched PVC	Black-stained timber boards and stretched PVC	Stretched white PVC	N/A



Entrances

The Pavilion features two main entrances; one served directly off the terrace to the main gallery and the second by a path linking to the existing park footpaths. A further six access points are located around the Pavilion perimeter, leading onto the lawn.

Means of escape

As above, the Pavilion has two primary exits, one on the west-facing side of the Pavilion and one on the south. Both exits are graded at a maximum of 1:20 so that mobility-impaired occupants can exit the Pavilion unaided. The maximum two-way travel distance to an exit is 35.9 metres.

Six alternate exits are located around the perimeter of the Pavilion and 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 2024

Project Team and Advisors

Pavilion Architect

Minsuk Cho and his firm Mass Studies

Principal Architect and Designer

Minsuk Cho

Team

Kisu Park

Junkoo Kang

Bumhyun Chun

Betty Kim

Minho Hong

Shinhyuk Kim

Younjae Choi

Jae Sok Surh

Yeonsu Hong

Seunghyun Ko

Seungmin Chung

Byungsoon Park (Thekujo)

Project Directors

Bettina Korek, CEO

Hans Ulrich Obrist, Artistic Director

Project Leader

Julie Burnell, Director of Construction and Special Projects

Curators

Yesomi Umolu, Director of Curatorial Affairs and Public Practice

Alexa Chow, Project Curator

Natalia Grabowska, Curatorial Advisor

SOUND COMMISSION AND LIBRARY

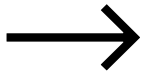
Yesomi Umolu, Director of Curatorial Affairs and Public Practice

Claude Adjil, Curator at Large

Alexa Chow, Project Curator

Gonzalo Herrero Delicado, Project Curator

ENGINEERING AND TECHNICAL DESIGN



Technical Consultant

David Glover

Technical Advisors: AECOM

Construction: Stage One Creative Services Ltd

Town Planning Consultants: DP9

Gallowglass Health & Safety

Steve Kearney

The Technical Department

Jeremy Singleton

Project Advisors

Sou Fujimoto, Architect

Michael 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

Samir El Nagi, Senior Structural Engineer;

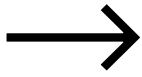
Garnet Godon, Senior Building Control Surveyor,

Westminster City Council District Surveyor's Office (Building Control)

City of Westminster Planning

David Doyle, London Fire Brigade

The Friends of Hyde Park and Kensington Gardens



Serpentine Pavilions 2000 – 2023



Photograph © 2022 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

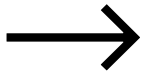


Photograph © 2021 Iwan Baan

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

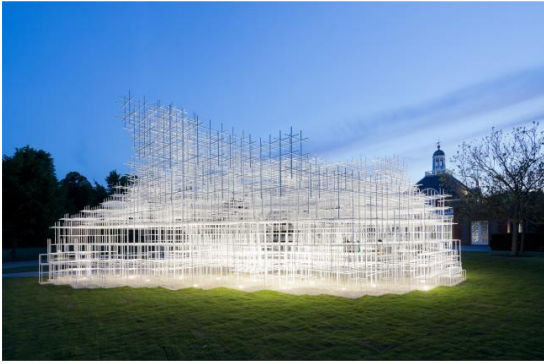
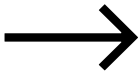


Photograph © 2014 Iwan Baan

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

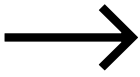


Photograph © 2011 Hufton+Crow

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

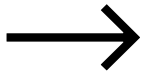


Photograph © 2001 H el ene Binet

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

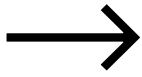


Photograph © 2000 H  l  ne Binet

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 2024 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 2024 made possible by

Goldman Sachs

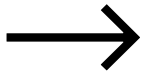
The Goldman Sachs Group, Inc. is a leading global financial institution that delivers a broad range of financial services across investment banking, securities, investment management and consumer banking to a large and diversified client base that includes corporations, financial institutions, governments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

MAJOR SUPPORT

SAMSUNG FOUNDATION OF CULTURE

The Samsung Foundation of Culture was founded in 1965 based on the philosophy of sharing by Ho-Am Byung-chull Lee, the founder of Samsung. Since then, the foundation has been promoting Korea's diverse culture and actively supporting cultural exchanges with other countries, recognizing that culture and the arts are driving force for national development as they improve the quality of life of individuals and resolve social conflicts and pathologies.

The foundation operates the Leeum Museum of Art and Ho-Am Museum of Art, and leads the specialization and globalization of art programs through partnership with many art institutions worldwide.



The Korea Foundation (KF) is a non-profit organisation affiliated with the Korean Ministry of Foreign Affairs and supported by public funding and private donations. The KF was established in 1991 for the purpose of enhancing Korea’s image throughout the world and fostering global friendship by implementing various exchange programs. Its public diplomacy efforts are carried out in three primary ways: Support for Korean Studies Overseas, Global Networking, and Cultural Exchange.

TECHNICAL ADVISOR



AECOM is the world’s trusted infrastructure consulting firm, delivering professional services throughout the project lifecycle – from advisory, planning, design and engineering to programme 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 unrivalled 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.

SUPPORTED BY

Gold Sponsor



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Silver Sponsor



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



ZUMTOBEL

Thorn and Zumtobel Lighting, proud lighting brands of the Zumtobel Group, are truly delighted to be a Silver Sponsor of this year's Serpentine Pavilion, an annual architectural commission, and a highlight in the architectural calendar, that provides a wonderful global platform for some of the world's greatest leading architects. Thorn and Zumtobel manufacture and supply, innovative, high-quality, energy efficient and sustainable lighting solutions and controls for a wide range of indoor and outdoor applications, enabling people to experience the interplay of light and architecture. The brands support the use of good sustainable design to improve people's quality of life through light, creating better spaces to work, live and for the environment, whilst celebrating the achievements of a wide diversity of architectural talent.

Bronze Sponsors



DP9 is a 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 good design to create better places. DP9 has advised on all but the first Pavilion projects and advises Serpentine on other property matters.



the **technical** department

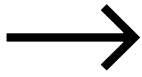
The Technical Department are pleased to be a Bronze Level Sponsor and the electrical services provider, for the Serpentine Pavilion 2024: Archipelagic Void, designed by Minsuk Cho. We are excited to be working with Minsuk Cho and Stage One.

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.

ADVISOR

Sou Fujimoto

Sou Fujimoto was born in Hokkaido in 1971. Graduated from the Department of Architecture, Faculty of Engineering at Tokyo University, he established Sou Fujimoto Architects in 2000. Among his recent renowned projects is the 1st prize for the 2014 International Competition for the Second Folly of Montpellier, France ("L'Arbre Blanc"). Additionally in 2015, 2017 and 2018, he won several international competitions with 1st



prize in various European countries. In Japan, he was selected as the Expo site design producer for the 2025 Japan International Exposition (Osaka/Kansai Expo). In 2021, he was selected as the designer Co-Innovation University (Tentative) in Hida Takayama city.

His notable works include; “House of Music” (2021), “MARUHON makiart terrace (Ishinomaki Cultural Center)” (2021), “SHIROIYA HOTEL” (2020), “L’Arbre Blanc” (2019), “Serpentine Gallery Pavilion 2013” (2013), “House NA” (2011), “Musashino Art University Museum & Library” (2010), “House N” (2008) and many more.

TECHNICAL CONSULTANT

David Glover

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on fifteen 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

**Bloomberg
Philanthropies**

Press Release

Media Contact:
Max Ibbotson
Citypress
+44 (0)161 235 0364
max.ibbotson@citypress.co.uk

AECOM engineers its eleventh Pavilion at Serpentine

LONDON (June 5, 2024) — AECOM, the world’s trusted infrastructure consulting firm, has delivered this year’s Serpentine Pavilion project, marking a historic eleventh year as technical advisor to the annual pop-up project in Kensington Gardens.

The 23rd Serpentine Pavilion has been designed by internationally renowned Korean architect Minsuk Cho and his firm Mass Studies, with AECOM providing multidisciplinary engineering, project management and specialist technical services. Working closely with Mass Studies, Serpentine and the project’s contractor Stage One, AECOM has realised the vision of *Archipelagic Void*, which has been designed as a series of adaptable structures at the periphery of a central circular space – drawing attention to the lawn area where past iterations of the Pavilion sat.

Opening to the public on 7 June 2024, the Pavilion is comprised of five ‘island’ structures, unique in size and diverse in purpose including a café, library, gallery, auditorium and children’s play area. The structures are built predominantly using natural sawn timber, with a combination of modern and traditional joinery techniques, allowing for easy assembly and disassembly, and supported by removeable foundations that adjust to the slope of the land.

The individual roofs are a combination of timber boards and lightweight prestressed PVC fabrics, bringing colour and light to the interior, and supported by a slender steel ring that creates a circular opening in the middle. Each island structure acts as a point on the lawn to link the Serpentine South Gallery and the garden’s footpaths.

The Serpentine Pavilion incorporates an underlying focus on carbon reduction, reusability and sustainable supply chain sourcing. After its life in Kensington Gardens, each of the pavilion’s islands can be deconstructed and rebuilt in a separate location.



Jon Leach, Director at AECOM, said: “Our engineers, multi-disciplinary specialists and project managers have been a part of the Serpentine Pavilion project for over a decade, and each year it offers a chance to embrace innovation and creativity. This year has been no different. This year’s design has been influenced by Cho’s own experience with the architectural and cultural references of South Korea, but also embraces the history of the Serpentine Pavilion in a way we’ve not seen before in our tenure as technical advisor and project manager.

“Timber has been our main building material for the project for a number of years, but this is the first time we’ve embraced non-engineered timber at this scale to bring to life the architect’s vision. It has also significantly helped reduce embodied carbon associated with the build and means that the temporary structure can be re-used in a new location and maintain its legacy.”

ENDS

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