

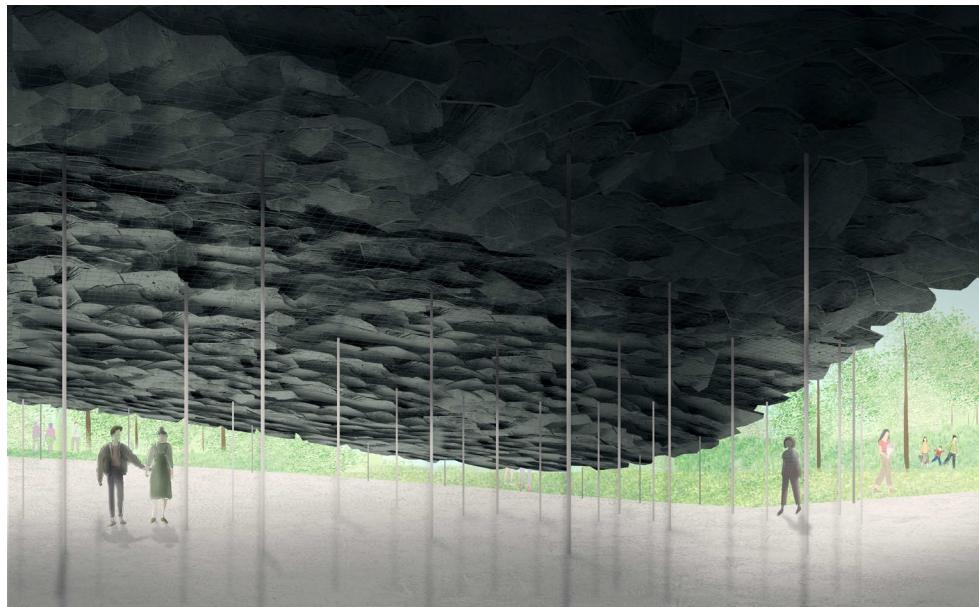
SERPENTINE PAVILION

PRESS PACK

SERPENTINE PAVILION 2019 DESIGNED BY JUNYA ISHIGAMI

21 June – 6 October 2019

SERPENTINE GALLERIES



Serpentine Gallery
Kensington Gardens
London W2 3XA

Serpentine Sackler Gallery
West Carriage Drive
Kensington Gardens
London W2 2AR

T +44 (0)20 7402 6075
W serpentinegalleries.org

CONTENTS

Note to Editors
Press Release
Architect's Statement
Pavilion Fact Sheet
Project Team and Advisors
Engineer's Statement
Sponsors and Supporters

Download online

[Recent projects by Junya Ishigami](#)

[Park Nights 2019 Programme](#)

[Past Pavilions 2000 - 2018](#)

Press contacts:

Rose Dempsey, 020 7298 1520, rosed@serpentinegalleries.org

V Martin, 020 7298 1519, v@serpentinegalleries.org

Note from the Serpentine Galleries CEO and Artistic Director

The realisation of the Serpentine Pavilion 2019 is only possible because of the enormously generous contribution of individuals, companies and foundations that have pledged sponsorship, or help in-kind, to the project. The Serpentine has no budget for this annual architecture commission and must raise all the funds to make the scheme a reality.

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

Serpentine Pavilion supported by **Goldman Sachs**

Supporting Partner **Therme Group**

Technical Consultant **David Glover**

Technical Advisors **AECOM**

Supported by **Stage One**

Park Nights, Education and Family Programme Supporter **COS**

Gold Sponsor **Weil**

Yana Peel
CEO **Hans Ulrich Obrist**
Artistic Director

SERPENTINE ARCHITECTURE PROGRAMME 2019 SUPPORTED BY

**Goldman
Sachs**
150 YEARS

SUPPORTING PARTNER

**THERME
GROUP™**

TECHNICAL CONSULTANT

David Glover

TECHNICAL ADVISORS

AECOM

SUPPORTED BY STAGE ONE



EDUCATION AND FAMILY PROGRAMME SUPPORTER

COS

GOLD SPONSOR

Weil

SILVER SPONSOR



BRONZE SPONSORS



Graham Foundation

ADDITIONAL SUPPORT



WITH THANKS TO

Sir David Adjaye OBE
Richard Rogers

DIGITAL ENGAGEMENT SUPPORTED BY

**Bloomberg
Philanthropies**

SERPENTINE GALLERIES SUPPORTED BY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Press Release

SERPENTINE PAVILION 2019, DESIGNED BY JUNYA ISHIGAMI

21 June – 6 October 2019

Sponsored by Goldman Sachs

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

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

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

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

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

He is the nineteenth architect to accept the invitation to design a temporary Pavilion on the Serpentine Gallery's lawn in Kensington Gardens. This pioneering commission, which began in 2000 with Zaha Hadid, has presented the first UK structures by some of the biggest names in international architecture. In recent years it has grown into a highly-anticipated showcase for emerging talent, from Frida Escobedo of Mexico to Francis Kéré of Burkina Faso and Bjarke Ingels of Denmark, whose 2016 Pavilion was the most visited architectural and design exhibition in the world.

Serpentine Galleries Artistic Director Hans Ulrich Obrist and CEO Yana Peel selected this year's architect with advisors Sir David Adjaye OBE, Richard Rogers and David Glover alongside Julie Burnell (Head of Construction and Buildings, Serpentine Galleries) and Amira Gad (Curator, Exhibitions and Architecture, Serpentine Galleries).

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

Serpentine Galleries Artistic Director Hans Ulrich Obrist and CEO Yana Peel said: 'Junya Ishigami's extraordinary Serpentine Pavilion is a structure informed by the natural world and situated in the middle of one of London's greenest spaces: Kensington Gardens. The Pavilion and its accompanying programme is central to the Serpentine's General Ecology strand – an ongoing investigation into complex systems, interspecies landscapes and the environment. On Friday nights, the space will be brought to life by the renowned Cos x Park Nights series of experimental encounters. Alongside this year's Pavilion, we are thrilled to simultaneously launch Serpentine Augmented Architecture, with Google Arts and Culture, where Jakob Kudsk Steensen's *Deep Listener* will be on display. Both projects bring to life a brilliant conjunction of experiments in technology and creative vision. We hope all visitors, of all ages will enjoy the spaces as we continue in our mission to bring art and architecture to the widest audiences.'

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

Summer at the Serpentine

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

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

Architect's Statement



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

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

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

Junya Ishigami

February 2019

Serpentine Pavilion 2019

Fact Sheet

Dates

- 21 June – 6 October 2019

Overall site area

- 541sqm

Gross internal area

- 350sqm

Dimensions of Pavilion

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

Footprint

- 350sqm: Building footprint

Heights

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

Structure and materials

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

Serpentine Pavilion 2019

Project Team and Advisors

PAVILION ARCHITECT

Junya Ishigami + Associates

Architect: Junya Ishigami

Project Architect: Prem Lorenzen

Team: Masayuki Asami

Gagas Firas Silmi

Jaehyub Ko

PROJECT DIRECTORS

Hans Ulrich Obrist, Artistic Director and Yana Peel, CEO

Serpentine Galleries

PROJECT LEADER

Julie Burnell, Head of Construction and Buildings

Serpentine Galleries

PROJECT CURATORS

Amira Gad, Curator, Exhibitions and Architecture

Natalia Grabowska, Assistant Curator

Serpentine Galleries

ENGINEERING AND TECHNICAL DESIGN

TECHNICAL CONSULTANT

David Glover

TECHNICAL ADVISORS

AECOM

Jon Leach

Amy Koerbel

Michael Orr

Madalina Taylor

Katja Leszczynska

Sam Saunders

Carlos Lopes

Javier Fanals

Krzysztof Butrym

Roshni Wijesekera

Adam Juster

Rob Murphy

James Wells

Vincenzo Sessa

TOWN PLANNING CONSULTANTS

DP9

Barnaby Collins

Georgina Redpath

Robert Allen

CONSTRUCTION**Stage One Creative Services Ltd**

Tiff Blakey
Ted Featonby
Alan Doyle
Tim Leigh
Mark Johnson

HEALTH & SAFETY**Gallowglass**

Steve Kearney
Alan Blake

SITE ENGINEERING**Site Engineering Surveys Ltd**

John Gaffney
Jonathan Fox
Grant Fiddes

ELECTRICAL**The Technical Department**

Jeremy Singleton

PROJECT ADVISORS**SERPENTINE BOARD OF TRUSTEES**

Michael Bloomberg, Chairman
Sir David Adjaye OBE, Architect

EXHIBITION PATRON

Richard Rogers, Architect

THE ROYAL PARKS

Andrew Scattergood, CEO
Tom Jarvis, Director
Andrew Williams, Park Manager

WESTMINSTER CITY COUNCIL

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

Westminster City Council Planning Office

London Fire and Emergency Planning Authority

London Region, English Heritage

Friends of Hyde Park and Kensington Gardens

Serpentine Pavilions

2000 – 2018

Key Facts

Each summer the Serpentine invites an internationally renowned architect to create his or her first built structure in England. The Pavilion commission has become an international site for architectural experimentation and has presented projects by some of the world's greatest architects. The selection, made by Serpentine Artistic Director Hans Ulrich Obrist and CEO Yana Peel, Julie Burnell, Head of Buildings and Construction, and curator Amira Gad together with advisors Sir David Adjaye and Richard Rogers, is led by the Serpentine's core curatorial thinking. The aim is to choose architects who consistently extend the boundaries of contemporary architectural practice and to introduce these practitioners to wider audiences.

The architectural brief is to design a 300-square-metre Pavilion that is used as a café and meeting space by day and a forum for learning, debate and entertainment at night. Since its inception, the Pavilion has become an established home for the Serpentine's experimental public programmes.

There is no budget for the project: it is realised through sponsorship, in-kind support and the sale of the Pavilion. The commission was first conceived by former Serpentine Galleries Director, Julia Peyton-Jones, in 2000, with Zaha Hadid, who designed the inaugural Pavilion.

- The annual Serpentine Pavilion Commission is the first initiative of its kind worldwide and has resulted in 19 temporary buildings for London.
- The Pavilions are landmark temporary structures designed by internationally renowned architects who have not yet completed a structure in the England (at the time of their invitation).
- Each Pavilion project takes a maximum of six months from commission to completion.
- Serpentine Pavilion architects to date: Frida Escobedo, 2018; Francis Kéré, 2017; Bjarke Ingels Group (BIG), 2016; selgascano, 2015; Smiljan Radić, 2014; Sou Fujimoto, 2013; Herzog & de Meuron and Ai Weiwei, 2012; Peter Zumthor, 2011; Jean Nouvel, 2010; Kazuyo Sejima and Ryue Nishizawa of SANAA, 2009; Frank Gehry, 2008; Olafur Eliasson and Kjetil Thorsen, 2007; Rem Koolhaas and Cecil Balmond Arup, 2006; Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond, Arup, 2005; MVRDV with Arup, 2004 (unrealised); Oscar Niemeyer, 2003; Toyo Ito with Arup, 2002; Daniel Libeskind with Arup, 2001; Zaha Hadid, 2000. In 2016, the Serpentine presented four Summer Houses alongside the Serpentine Pavilion, designed by architects: Kunlé Adeyemi, Barkow Leibinger, Yona Friedman and Asif Khan

Serpentine Pavilions 2000 – 2018



Serpentine Pavilion 2018 Designed by Frida Escobedo

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

The Times



Serpentine Pavilion 2017 Designed by Francis Kéré

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

Building Design



Serpentine Pavilion 2016 Designed by Bjarke Ingels Group (BIG)

One of the most compelling contributions to the series so far. One-thousand eight-hundred and two of these specially developed units have been stacked together, lending the Pavilion's billowing surfaces an elegantly pixelated effect.

The Telegraph



Serpentine Pavilion 2015 Designed by selgascano

The playful plastic structure heading for the Serpentine will bring a welcome dose of mischief, and a secret stained-glass corridor, to London...it looks as if an exotic caterpillar might have nibbled on a magic mushroom before spinning its chrysalis.

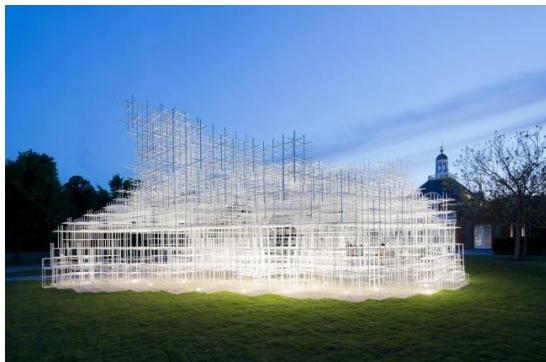
The Guardian



Serpentine Pavilion 2014 Designed by Smiljan Radic

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

Financial Times



Serpentine Pavilion 2013 Designed by Sou Fujimoto

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

RIBA Journal



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

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

Financial Times



Serpentine Pavilion 2011 Designed by Peter Zumthor

At the heart of Peter Zumthor's Pavilion was a garden he hoped would inspire visitors to become observers. Zumthor said his design aimed, "to help its audience take the time to relax, to observe and then, perhaps, start to talk again.

Dezeen



Serpentine Pavilion 2010 Designed by Jean Nouvel

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

Time Out



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

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

Wall Street Journal



Serpentine Pavilion 2008
Designed by Frank Gehry

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

Daily Telegraph



Serpentine Pavilion 2007
Designed by Olafur Eliasson and Kjetil Thorsen

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

The Guardian



Serpentine Pavilion 2006
Rem Koolhaas with Cecil Balmond – Arup

A helium roof that rises and falls with the weather? Rem Koolhaas's Serpentine Pavilion is a joyous extravagance.

The Guardian



Serpentine Pavilion 2005
**Álvaro Siza and Eduardo Souto de Moura with
Cecil Balmond – Arup**

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



Serpentine Pavilion 2003
Designed by Oscar Niemeyer

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



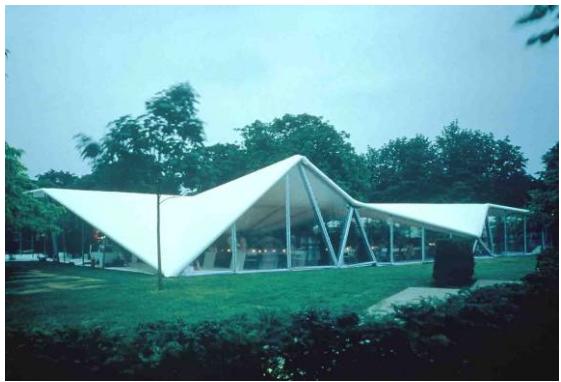
Serpentine Pavilion 2002
Designed by Toyo Ito with Arup

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



Serpentine Pavilion 2001
Designed by Daniel Libeskind with Arup

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



Serpentine Pavilion 2000
Designed by Zaha Hadid

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



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

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

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

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

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

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

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

Michael Orr, Principle Engineer at AECOM

SERPENTINE PAVILION 2019: SPONSORS AND SUPPORTERS

The Serpentine Pavilion is, both artistically and financially, a hugely ambitious undertaking. The construction and realisation of the Pavilion relies entirely on the support of a significant group of companies and individuals.

Serpentine Pavilion 2019 supported by



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

goldmansachs.com



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

Technical Consultant

David Glover

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on eleven of the last fourteen Pavilions and the 2016 Summer Houses, Glover has a singular understanding of how the Serpentine's and The Royal Parks's briefs combine with the need to design and construct the Pavilion within six months of being commissioned. This year's Serpentine Pavilion has successfully used everyday materials and

techniques in innovative and creative ways that challenge our perception of architecture.

Technical Advisors



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

We design, build, finance and operate specialised project solutions for governments, businesses and organisations in more than 150 countries. As a fully integrated firm, we connect knowledge and experience across our global network of experts to help clients solve their most complex challenges. From high-performance buildings and infrastructure, to resilient communities and environments, to stable and secure nations, our work is transformative, differentiated and vital. See how we deliver what others can only imagine at aecom.com and @AECOM

Supported by



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

Park Nights and Education and Family Programmes Supporter



Since 2007 London-based COS has remained true to its philosophy; to offer high-quality fashion collections comprised of wardrobe staples as well as reinvented classics, in keeping with the brand ethos of modern, timeless, functional and tactile design. COS uses traditional methods and new techniques to form understated collections made to last. Committed to both

timeless design and innovation, COS has supported the arts since the launch of the brand through collaborations with established and emerging artists, galleries and creative studios. COS has worked on projects with Dia Art Foundation, The Guggenheim New York, Frieze London and New York and Design Miami/ and with artists such as Snarkitecture, Sou Fujimoto, Studio Swine and AFSO / ANDRÉ FU

Gold Sponsors



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 Sponsors



Gallowglass Health & Safety provides consultancy on health and safety management for major public events and at prominent venues and locations. The company has been a preferred supplier to the Serpentine for nearly 10 years and was closely involved with the opening of the Serpentine Sackler Gallery in 2013.

GGH&S works in close partnership with the Serpentine Galleries, liaising between the Royal Parks, the Serpentine Galleries and their clients. In addition to providing a secure and safe environment for visitors and people working at the venue before, during and after events, GGH&S monitors all aspects of technical production.

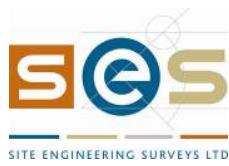
gallowglasshs.com

Bronze Sponsors



DP9 is a leading town planning advisory practice, specialising in London. It advises on all types of development, ranging from Battersea Power Station and City towers to arts-based projects such as Tate Modern and the

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



Site Engineering Surveys are leading land surveyors, building surveyors and construction surveyors based in London and working throughout the UK, specialising in survey control, topographical surveys, measured building surveys, BIM, Revit models, structural monitoring, 3D laser scans and setting out. SES are once again pleased to be involved with providing the survey expertise required in the construction of the latest Serpentine Pavilion.

sesltd.uk.com



the **technical** department

The Technical Department is once again delighted to be involved with the Serpentine Pavilion. We are a specialist electrical contractor providing generators, switchgear, transformers, cabling and lighting for events worldwide. We provide tailor-made power solutions through our bespoke distribution systems which are built specifically to our client's requirements. This cost-effective solution provides a high level of flexibility to the power supply and equipment supplied on each of our projects. In addition, we have the capability to install complex solutions for long-term or permanent installs.

thetechnicaldepartment.com



ZUMTOBEL



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

www.acdclighting.co.uk / www.zumtobel.co.uk

COLICCI



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

<https://www.colicci.co.uk/>

Graham Foundation

Founded in 1956, the Graham Foundation for Advanced Studies in the Fine Arts makes project-based grants to individuals and organisations and produces public programmes to foster the development and exchange of diverse and challenging ideas about architecture and its role in the arts, culture and society. In addition to an international grants programme the Graham Foundation produces three major exhibitions per year and a host of public programmes that engage contemporary issues in architecture and the related arts. The Graham Foundation is also home to Chicago's only architectural bookshop, which offers a selection of publications on architecture, art and design, many of which have been supported by grants.

www.grahamfoundation.org



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

<http://www.gbsf.org.uk/>



The Daiwa Anglo-Japanese Foundation

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

www.dajf.org.uk/

Serpentine supporters

And those who wish to remain anonymous

Serpentine Galleries supported by



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Serpentine Pavilion 2019 Catalogue



© 2019 Taran Wilkhu

Junya Ishigami: Serpentine Pavilion 2019

The Serpentine is delighted to present this new catalogue on the occasion of Junya Ishigami's Serpentine Pavilion 2019, the 19th in the series of the Galleries' annual architectural commission.

Authors

Isabelle Gaudefroy
Beatrice Galilee
Hans Ulrich Obrist

Foreword by

Hans Ulrich Obrist and Yana Peel
Richard J. Gnodde

Editors

Amira Gad
Natalia Grabowska

Design

Kristin Metho

Format
Hardback

Publisher
Serpentine Galleries and Koenig Books

ISBN
978-1-908617-58-3

This catalogue is published on the occasion of the 19th Serpentine Pavilion designed by Junya Ishigami. The publication presents an overview of Ishigami's past projects, together with an extensive documentation of sketches and research material for the Serpentine Pavilion. Isabelle Gaudefroy, Director of Programming at Fondation Cartier, introduces Ishigami's projects from the past decades and makes connections between his past projects and the design for the Serpentine Pavilion. Beatrice Galilee has written about Ishigami's key concepts and ideas that he has been exploring in his practice. An interview between Hans Ulrich Obrist and Junya Ishigami offers the unfiltered voice of the architect, in which he talks about past and future projects as well as architecture in general.

Available to purchase online from July 2019 at
<https://serpentine-galleries.myshopify.com/>

Finding Architecture in All Things

Isabelle Gaudefroy

In June 2018, during a public conversation on the topic of clouds, architect Junya Ishigami was interviewed by Cédric Villani, French mathematician and recipient of the Fields Medal in 2010.¹ Villani asked Ishigami: 'In your opinion, is architecture discovered or invented?' The architect responded with a smile: 'I think architecture is discovered, and that the architect is just a guide who allows the public to find it.' This answer won't surprise connoisseurs of Ishigami's work given its conceptual and poetic character. The exhibition *How Small, How Vast, How Architecture Grows*, produced in 2010 for the Shiseido Gallery, offered a nice introduction to this philosophy. Delicate paper models embodied intellectual operations of such complexity that they sometimes appeared to be purely speculative; the field of architecture was extended beyond the imaginable. Houses of wind, sun and rain, through their extravagant scale and elaborate design, created within themselves natural phenomena like a constant wind, a cloudless sky or a fine rain – or even a suspension bridge orbiting the Earth, without columns or supports. Utopia, poetry and childlike dreams rub shoulders in these architectural hypotheses. However, it would be a mistake to think that these were simply the fantasies of a fertile mind with little regard for practicalities. Having worked at SANAA under Kazuyo Sejima from 2000 until founding his own studio in 2004, Ishigami demonstrated his ability to turn his utopias into concrete projects early on, such as with his installations for museums; *Table*, 2005, for instance, is a ten-metre-long and three-meter-wide table with four legs and a four-millimetre-thick steel top – in short, an impossible object. Following the laws of statics, such a top can only bend, no matter how rigid. The secret is in the extremity of the bend, compensated by gravity. The tension applied to the table, which seems to float in the air, is invisible. *Balloon*, 2007, on the other hand, is a gigantic aluminium parallelepiped, filled with helium, which floats and fills the entire volume of the atrium of the Museum of Contemporary Art Tokyo for which it was made. The rigid balloon's structure weighs a ton and yet is as light as air – a cloud, in other words. If we define architecture as the art of conceiving spaces, then this is well and truly architecture. The jury of the 12th Venice Architecture Biennale (2010) recognised this well by awarding Ishigami – just 34 years old at the time – with the Golden Lion for his installation, *Architecture as Air*. But what buildings could an architect capable of such daydreams build? Faced with these architectural marvels that have wowed the museum-going public, and despite the fact he designed his first building in 2008 earning him much acclaim,² the question of his ability to turn reveries into real architecture has remained relevant.

Discovering the Right Architecture

In April 2018, Ishigami opened his exhibition-manifesto entitled *Freeing Architecture* at the Fondation Cartier pour l'art contemporain, which provided an unequivocal response to that question. By unveiling some 20 architectural projects, either realised or in progress, he demonstrated the extraordinary creative potential of his carefully considered utopian and poetic way of thinking. It was now obvious that his experimental ideas led to very real architectural structures that proceeded from an approach that was both sensitive and rational.

¹ 'Night of Uncertainty', *The Night of the Cloud*, Fondation Cartier pour l'art contemporain, Paris, 1 June 2018.

² KAIT Workshop, Kanagawa, Japan, 2004–08.

A great admirer of Le Corbusier, the Japanese architect is nevertheless aware of the fact that the universalist recipes of the Modernist movement are no longer fully relevant in a world as changeable and fluctuating as ours. Here, Ishigami opposed a rationalism of a completely different nature: that of fluidity, flexibility and inventiveness. By approaching construction with curiosity and wonder, by systematically rethinking his architectural practice, by freeing himself from all preconceived notions about function, dimension, scale, style and architectural references, he tries to find the most appropriate architecture for each project. For example, he has asked, why build an artificial island on the sea, as proposed by the sponsor of a specific project to establish a monument to peace? Wouldn't it be easier and more accurate to use the surface of the water itself as the ground, thereby avoiding extensive levelling work? The project *House of Peace*, 2014–ongoing in Copenhagen consists of a simple cloud-shaped concrete vault on the water. We enter the monument by boat and discover a space conducive to meditation. Ishigami conceives each building as close as possible to the landscape, the memory of the site, the use that will be made of it and the necessities of the passing of time. He proscribes nothing in advance but instead discovers, on the spot, which elements can be used in the conception of each project.

A New Landscape

'We believe that landscape is the most primitive form of architectural space. We could even say that it serves as the essential root of the spaces we design. We have studied ways of planning architecture without disrupting the existing environment as much as possible, and discover gaps within existing landscapes in [the] hope to slot the architecture in those spaces.'¹³

In the beginning there is the landscape. Let's take, for example, a plain in Rizhao, Shandong, China where there is an artificial lake. The objective in this ongoing project initiated in 2016 was to develop a cultural centre as part of a real estate development project. In the conception phase, Ishigami thought carefully about how to build at the scale of the landscape, while ensuring that the construction would not ultimately dominate. The architect created a very narrow pathway crossing the lake and covered it with a delicate portico. As if to oblige visitors to take the time to stroll at their leisure, the cultural centre takes the form of a kilometre-long promenade. The slight undulations of the roof and the glass walls assume the appearance of large waves that are almost imperceptible given the building's length. Close to this site lies a hill, a narrow rift cut into it. Commissioned to build a chapel there, Ishigami relied on the topographic specificity, exaggerating it, seemingly infinitely. An immense 45-metre-high concrete sheet, folded in on itself, constitutes this edifice that is open to the elements, like a new, deeper, narrower valley located within the existing valley – a kind of 'augmented landscape'. Here too, the visitor's journey inside the building plays a fundamental role. The narrow dark passageway traversed by the believer gradually gives way to a vast, light-filled space of prayer, open to the sky but protected from the rain thanks to the height and curve of the wall.

¹³ Junya Ishigami. Concept proposal, *Freeing Architecture*, Fondation Cartier pour l'art contemporain, November 2017.

When it does not sculpt the landscape, Ishigami's architecture becomes transparent, as evident in the extension of a villa for the Park Groot Vijversburg Visitor Center, Tystkerk, the Netherlands in 2017. In order to preserve this protected site, the architect inserted his building between a pond and rows of centuries-old trees, locating it precisely on the park's pathways. Without columns, the construction rests on walls of glass whose curves ensure its stability. It blends into nature like a crystalline hedge. By inserting the building into the interstices of the landscape, Ishigami does not make the edifice disappear, but rather allows a new landscape to appear, the result of a skilful fusion between the natural and the artificial. To realise this, a long immersion in the site's environment is necessary: 'Discovering spaces in a beautiful, unchanging landscape. Making nothing, simply finding what is there.'⁴

Borrowed Scenery, Memory of Landscapes

Ishigami compares this way of working, based on a rigorous inventory of the existing environment, to the construction of a Japanese garden: 'When putting together a garden, you make nothing from scratch. Bushes and trees, pebbles and stones, you simply choose things originally found somewhere in the world and arrange them there'.⁵ An architectural project in its own right, the *Freeing Architecture* exhibition was designed in the manner of a Japanese garden: models, drawings and texts were produced for the occasion, whose varying scales were arranged as a landscape – with its mountains and lakes, forests, paths and rivers – fit nicely into the architecture of the Fondation Cartier building. The glass edifice created by Jean Nouvel, surrounded by the garden designed by artist Lothar Baumgarten, played in this instance the role of the 'borrowed scenery' characteristic of *shakkei*, the art of incorporating the surrounding scenery into the composition of Japanese gardens. In *shakkei*, remarkable features (such as mountains, centennial trees, etc.) located beyond the perimeter of the garden are magnified, whereas less visually appealing elements are hidden by plantations or buildings. Ishigami made particular use of this principle in a highly sensitive way for one of his most personal projects: the construction of his parents' house on the site of his grandmother's former home. For *House*, 2013–ongoing, he found inspiration in his memories of the place that was also his childhood home: the field in the distance, the large garden and thatched roof merge into a single expanse, evoking the rice fields that once stretched as far as the eye could see. The buildings that appeared around the house at a later date are hidden by low walls and the gently sloping garden. Contemporary and past landscapes are superimposed, as may also be seen in *Water Garden*, 2013–18 in Tochigi, Japan: on the site of a former rice paddy, Ishigami replanted three hundred trees which have been uprooted nearby to make room for a hotel. This replanted forest is dotted with a myriad of ponds fed by the irrigation system formerly used for the rice field that once occupied the site. It carries in itself the traces of the landscape's history, like a palimpsest.

On Architecture as a Natural Phenomenon

In his *Louisiana Manifesto* (2005), Nouvel called for architects to expand: 'It is an expansion of our world at a time when that world is getting smaller', adding that '[w]e must establish

⁴ Ishigami. *Freeing Architecture*, exhibition catalogue (Tokyo: LIXIL Publishing, Fondation Cartier pour l'art contemporain, 2018), p 62.

⁵ *Ibid.*

sensitive, poetic rules, approaches that will speak of colours, essences, characters, the anomalies of the act of creation, the specificities of rain, wind, sea and mountain'.⁶ Ishigami seems to have applied this precept to the letter. A workshop in a university designed 'like a forest', a relaxation area 'like a horizon under a cloudy sky', a home-restaurant 'like a rock', a monument to peace 'like a cloud'... Pushing the analogies with nature to the extreme has allowed him to explore the unexpected possibilities of architecture: 'The scale of space engendered by the natural environment. The liberating feeling of a landscape extending seemingly forever. The vastness of the sky, the lightness of a cloud, the fineness of rain drops. Each has a scale never realisable in architecture until now.'⁷ If it is a question of finding architecture in all things, it is also a matter of measuring oneself against the aesthetic power of nature, the temporality of natural phenomena and struggling against the impermanence of human things. This explains the long time-frame he requires to execute his own work. Very few of his buildings were built in under five years (his Serpentine Pavilion is an exception here). The time of taking stock and absorbing the feel of a place, the progressive development of the concept based on the fabrication of hundreds of handmade models, the project constantly fluctuating and the refusal to fix things – all of this allows him to draw closer to the most pertinent form and concept. This long process of fermentation is a luxury in a rapidly and constantly moving world. For example, the project for the restaurant *Noël, House and Restaurant*, 2019 in Yamaguchi, Japan is a veritable metaphor. The project's sponsor sought to create a warm, durable, robust venue, in the manner of a wine cellar, the opposite of some of the sleek and overdesigned gourmet restaurants that exist today. But how is it possible to create a building that conveys the sensations of permanence offered by rock? The answer was to transform the land into a mould, for which Ishigami dug deep craters that he had filled with concrete. The excavation of the remaining land revealed a cave-like structure that retained the ochre colour and irregularities of natural soil. Here, the landscape initially designed by Ishigami, remains in memory – and in the negative – within the building's walls. Like a geological formation shaped to suit users' needs, the building exists beyond the architect's lifetime, and beyond the use for which it was conceived. Ishigami is an advocate for an architecture that seems to occur naturally, and which offers its users questions rather than ready-made answers.

Finding One's Own Space in Each Building

'No matter how massive the space
always think of it on an individual scale.'⁸

Just as the architect finds architecture in everything, the user is invited to find their own practice in buildings offering a multitude of possibilities. In the famous KAIT Workshop, three-hundred-and-five very thin columns, of variable dimensions and oriented at different angles, appear to have been randomly arranged in the space. This workplace, intended to house prototype workshops for engineering students can be compared to a birch forest, with more or less dense spaces, clearings and undergrowth. The arrangement of the columns is far from

⁶ Jean Nouvel – *Le manifeste de Louisiana », Louisiana Museum of Modern Art, 2008*

⁷ Ishigami. *Another Scale of Architecture* (Kyoto: Seigensha Art Publishing, 2017), p 4.

⁸ Ishigami. *Freeing Architecture, op. cit.*, p 45.

random, however, and over two years of research were necessary to ensure the building's stability. Far from being a simple aesthetic posture, the construction principle meets the desired function of the building as an open place, allowing a fluid circulation but with differentiated spaces for each manufacturing station. Students and teachers are invited to find the most suitable organisation within this irregular space. Users can circulate freely thanks to the absence of linear corridors: everyone finds their own path, as if in a forest. The building is therefore a metaphor for creative thinking: a straight line is not necessarily the best way of getting from one point to another, just as the compartmentalisation of disciplines is rarely effective in solving complex problems.

In *Forest Kindergarten*, this principle is radicalised. Located in the heart of a densely wooded countryside, this kindergarten built in Shandong, China also places outdoor life at the heart of its educational project. Ishigami chose to organise the layout as little as possible, privileging the children's free appropriation of the space. On the ground is an openwork reinforced concrete roof, which sometimes descends to the level of the floor to become a ramp, slide or playground, is placed on the ground; trees pass through it, offering wide clearings open to the sky. The scale becomes more important than function in the hierarchy of architectural values: rooms suitable for adults can be found alongside rooms that can only be occupied by children, along with a number of impenetrable nooks. The roof itself was designed according to an almost childlike process: collages of children's drawings and images of animals or plants were gradually stylised to produce non-figurative forms, leaving greater room for the imagination. Abstract and concrete, large and small, interior and exterior come together in this space where form meets function and allows the users themselves to design the layout of the building.

In his 'free architecture' Ishigami offers a reflection on man's place within architecture. His spaces, characterised by the fluidity between the inside and outside, reveal the extraordinary presence of the elements and reconnect users to their environment. The buildings remind us of the existence of rain, wind, sun, seasons, surrounding towns and of the fact that memory of spaces is inscribed in bodies as well as in landscapes. The meditative character of these buildings is never disturbed by the sense of inhabiting highly complex and skilful architectural objects. The transparency conceals an opacity: that of the fabrication and the incredible complexity of these architectural structures. It is undoubtedly this alliance of simplicity and ambition, as well as the unabashed utopianism embodied by Junya Ishigami's creations that has aroused the enthusiasm of the public during the exhibition *Freeing Architecture*.

COS

SERPENTINE
GALLERIES

PRESS RELEASE

COS x SERPENTINE PARK NIGHTS 2019 PROGRAMME ANNOUNCED

Live encounters and performances in art, music, poetry, theatre, augmented reality and fashion in Junya Ishigami's Pavilion on selected summer Friday nights

Precious Okoyomon, Jakob Kudsk Steensen, Shawanda Corbett, Kiko Kostadinov / vanillajellaba, Klein, Leilah Weinraub, 1010 Benja SL, Cecilia Vicuña

Serpentine Pavilion designed by Junya Ishigami
Kensington Gardens



Leilah Weinraub, 5XXL, 2019, image courtesy of the artist

Serpentine Galleries and COS are delighted to announce the programme for **COS x Serpentine Park Nights 2019**, the Serpentine's annual series of experimental, interdisciplinary commissions. Park Nights 2019 will present eight evenings of new work, taking place in the Serpentine Pavilion, which this year is

Serpentine Gallery
Kensington Gardens
London W2 3XA

Serpentine Sackler Gallery
West Carriage Drive
Kensington Gardens
London W2 2AR
T +44 (0)20 7402 6075
W serpentinegalleries.org

designed by award-winning architect Junya Ishigami, and for the first time this year, a specially conceived off-site Park Night at the hybrid COS space in Coal Drops Yard, King's Cross.

Park Nights 2019, from **5 July - 27 September**, will present eight evenings of new work commissioned by the Serpentine from international artists and practitioners, each responding to Ishigami's contemplative design. Ishigami's Serpentine Pavilion takes inspiration from roofs, the most common architectural feature used around the world, creating in the interior of the Pavilion an enclosed cave-like space and an imaginative space for live encounters.

COS x Serpentine Park Nights 2019 begins in July with **Precious Okoyomon**, an artist and writer whose practice encompasses poetry and performance and examines a history of the criminalisation and racialisation of light, darkness and the sun. **Jakob Kudsk Steensen** is an artist concerned with how imagination, technology and ecology intertwine. His works range from immersive VR ecosystems to mixed reality installations bridging physical and digital worlds that invite audiences to enter new ecological realities. **Shawanda Corbett**'s interdisciplinary practice addresses the question of what is a complete body, looking at the different cycles of a human's life through cyborg theory. Corbett's performances incorporate her ceramics practice, where the human body, architecture and dance leave their traces on her pottery vessels and surfaces. **Kiko Kostadinov** is a menswear designer whose work is driven by innovative pattern cutting, attention to detail and intricate garment construction, aiming to challenge and contribute to contemporary menswear aesthetics.

Park Nights 2019 continues into September with composer and playwright **Klein**, an artist whose neoteric vision has seen her quickly become one of the UK's most intriguing producers and performers. Using collagist techniques Klein assembles recordings of her own vocals and instrumentation into unique soundscapes. **Leilah Weinraub** is an artist, director and co-founder of cult clothing brand Hood By Air. As a filmmaker, Weinraub has helped document unacknowledged tastemakers, particularly those belonging to queer, autonomous communities of colour whose creative output is often plundered by mass culture, but whose stories are rarely told on their own terms. **1010 Benja SL**'s extraordinary voice, songwriting capabilities and seemingly free-associative writing are paired with a unique production technique that mark him as one of the most exciting artists and musicians to discover. Pioneering artist **Cecilia Vicuña** has been creating precarious works and Quipus since the mid-1960s, as a way of "hearing an ancient silence waiting to be heard". A poet, artist, filmmaker and activist, her work addresses some of the pressing concerns of the modern world, including ecological destruction, human rights, and cultural homogenisation.

2019 marks the seventh year of the Park Nights partnership between the Serpentine and COS, the brand's first as title sponsor, and the second year of annual support for Serpentine Galleries' Family Programme. Across seven years of partnership, Serpentine Galleries and COS have collaborated on more than forty Park Nights, giving international artists, thinkers and practitioners a platform to devise unique encounters with live audiences, championing the Serpentine's spirit of interdisciplinarity and experimentation inside the Serpentine Pavilion.

Park Nights showcases emerging and established talent and often marks the start of an ongoing conversation with an artist. Past participants including Sondra Perry, Etel Adnan and Helen Marten have gone on to create major solo exhibitions at Serpentine Galleries, while artists including Arthur Jafa, Christodoulos Panayiotou, Dominique Gonzalez-Foerster, Marianna Simnett, Tamara Henderson, Megan Rooney, Ed Fornieles, Pedro Reyes and Victoria Sin have returned in further live and public programmes.

COS x Serpentine Park Nights 2019 is curated by Claude Adjil, Curator at Large; Hans Ulrich Obrist, Artistic Director, Kostas Stasinopoulos, Assistant Curator and Holly Shuttleworth, Producer, Live Programmes.

Hans Ulrich Obrist, Artistic Director of Serpentine Galleries, and Yana Peel,

CEO, Serpentine Galleries, said: "Park Nights welcomes some of the most exciting artists in the world to create radical new work, happenings that are genuine dialogues between the artists, the audience and the space. We are delighted that our friends at COS are supporting the Park Nights programme for a seventh year, allowing us to provide an essential platform for artists at every stage in their career to expand the possibilities of their art forms."

Karin Gustafsson, COS Creative Director, said: "We are proud to support Park Nights for a seventh consecutive year, and also to bring an element of this pioneering series to our store in Coal Drops Yard for the first time. The interdisciplinary nature of the Park Nights programme offers a platform for creatives of all backgrounds to push the boundaries of their practice. At COS we always derive a huge amount of inspiration from these unique, one-off events, and can't wait to discover what this year's artists present over the summer."

LISTINGS

COS x Serpentine Park Nights 2019

Fridays, 8pm (unless otherwise noted)

Serpentine Pavilion 2019

Tickets on sale Thursday 20 June at serpentinegalleries.org

Friday 5 July

Precious Okoyomon

Friday 12 July

Jakob Kudsk Steensen

Friday 26 July

Shawanda Corbett

Friday 16 August

Kiko Kostadinov

Friday 6 September

Klein

Friday 13 September

Leilah Weinraub

Friday 20 September

1010 Benja SL

Friday 27 September

Cecilia Vicuña

Further details to follow for the off-site Park Night at COS, Coal Drops Yard, Kings Cross.

#ParkNights2019
#COSxSerpentine
cosstores.com/serpentine
@cosstores
@serpentineuk

For Serpentine press information, contact:

Nadja Coyne, 07799 532 373, nadjac@serpentinegalleries.org
Varind Martin, 020 7298 1519, v@serpentinegalleries.org

For COS

Karla Otto

Jade Taylor, 020 7478 8499, jade.taylor@karlaotto.com
Jodie Latham, 0207 478 7865, jodie.latham@karlaotto.com

Camron

Hannah Perry, 020 7420 1700, hannah.perry@camronpr.com

Press images at serpentinegalleries.org/press
bit.ly/cosxserpentinegalleriesparknights

NOTES FOR EDITORS

Park Nights

Park Nights is the Serpentine's experimental, interdisciplinary live platform, sited within the Galleries' annual architectural commission, the Serpentine Pavilion. Since 2002, Park Nights has presented new work across the spectrum of art, music, film, theatre, dance, literature, philosophy, fashion and technology; work made specially for the Pavilion, offering audiences unique ways of experiencing architecture and performance. The programme has supported many artists in the early stages of their careers as well as pioneering writers and thinkers from around the world. Participants have included Arthur Jafa, Sondra Perry, Eleanor Antin, Dorothy Iannone, Etel Adnan, Dominique Gonzalez-Foerster, Keren Cytter, Ai Weiwei, Michelangelo Pistoletto, Wolfgang Tillmans, Pedro Reyes, Alexander Kluge, Helen Marten, Joseph Grigely, Kamasi Washington, TELFAR, Marianna Simnett, Tamara Henderson, Leslie Thornton, James Richards, Meriem Bennani and Eileen Myles, among many others.

About COS

Since 2007 London-based COS has remained true to its philosophy; to offer high-quality fashion collections comprised of wardrobe staples as well as reinvented classics, in keeping with the brand ethos of modern, timeless, functional and tactile design. COS uses traditional methods and new techniques to form understated collections made to last. Committed to both timeless design and innovation, COS has supported the arts since the launch of the brand through collaborations with established and emerging artists, galleries and creative studios. COS has worked on projects with The Guggenheim New York, Frieze London and New York and Design Miami/ and

with artists such as Snarkitecture, Sou Fujimoto, Studio Swine, The Donald Judd Foundation and AFSO / ANDRÉ FU.

About COS x Serpentine Park Nights

Across six years of partnership, the Serpentine Galleries and COS have presented some truly memorable Park Nights, including readings by Fred Moten and Eileen Myles in Bjarke Ingels' 2016 Pavilion; Marianna Simnett's musical performance *Blue Roses* and Jesse Darling's immersive *NTGNE* in selgascano's 2015 Pavilion; Ed Atkins' evening of text, sounds and feelings *Synonyms: Five or six noise-making riffs* in Smiljan Radic's 2014 Pavilion; and George Henry Longly's fashion-show styled performance *GHL* in Sou Fujimoto's 2013 Pavilion.

About COS Coal Drops Yard

The COS store in King's Cross is situated at the historic Coal Drops Yard, an innovative shopping and lifestyle district designed by leading architectural firm, Heatherwick Studio. The space marks an exciting milestone for COS. Having firmly established its legacy of artist collaborations which celebrate the brand's influences from the fields of design and architecture, COS shares its inspirations and interests in one hybrid space in a reimagined store concept which offers a wholly unique experience. The store acts as a multifunctional platform which hosts site-specific works such as *Orbits* by designer Paul Cocksedge and *Conifera* by architect Arthur Mamou-Mani and his eponymous studio, while offering a gallery space to emerging artists. The store offering integrates independent wellbeing, lifestyle brands and publishing houses alongside handpicked edits from the COS collection.

COS x SERPENTINE PARK NIGHTS 2019



SERPENTINE GALLERIES SUPPORTED BY



Supported using public funding by
**ARTS COUNCIL
ENGLAND**