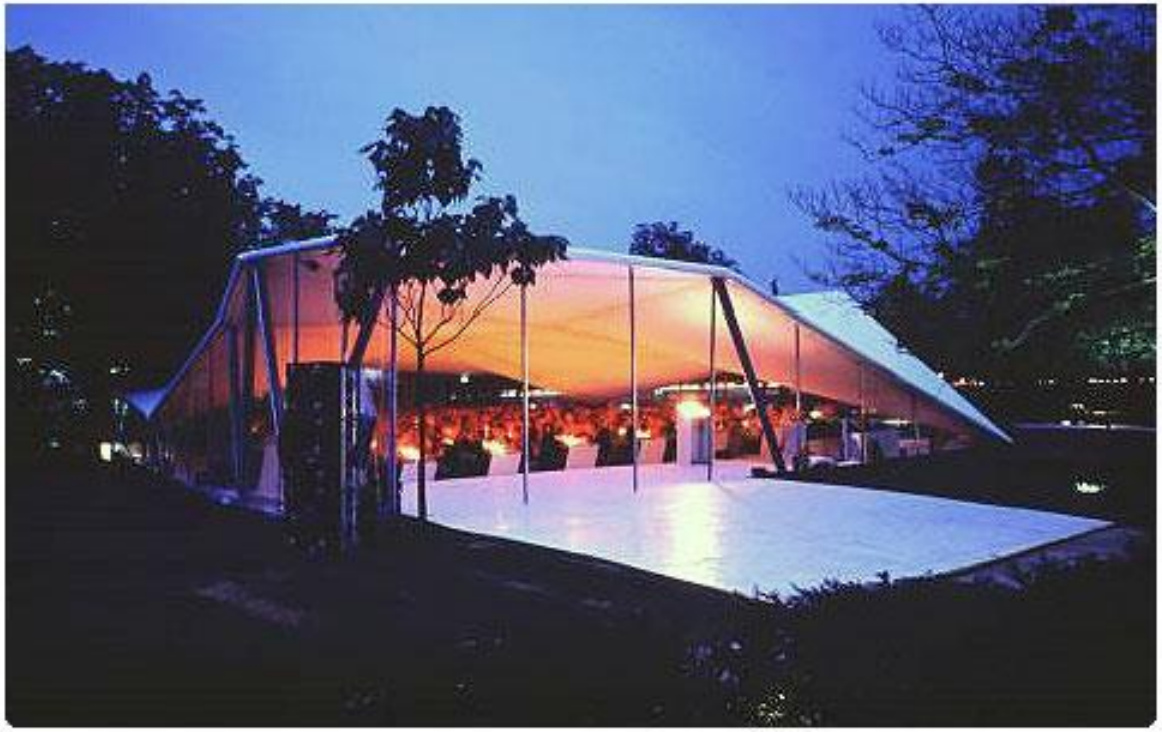
Serpentine Gallery Pavilion / Zaha Hadid / 2000

The first Serpentine Gallery Pavilion was designed by Zaha Hadid in 2000, which the gallery commissioned as a one-off project to host a fundraising gala marking its 30th anniversary.

Initially, the structure was going to be taken down after just one night, but Peyton-Jones was able to convince former member of parliament Chris Smith, secretary of state for culture, media and sport at the time, to let the gallery keep it up for longer.



Serpentine Gallery Pavilion 2000 - *Photograph: NA*
Designed by Zaha Hadid

Hadid's pavilion consisted of a series of large white triangular panels supported by a steel frame. Inside, Hadid designed bespoke black, white and grey tables.

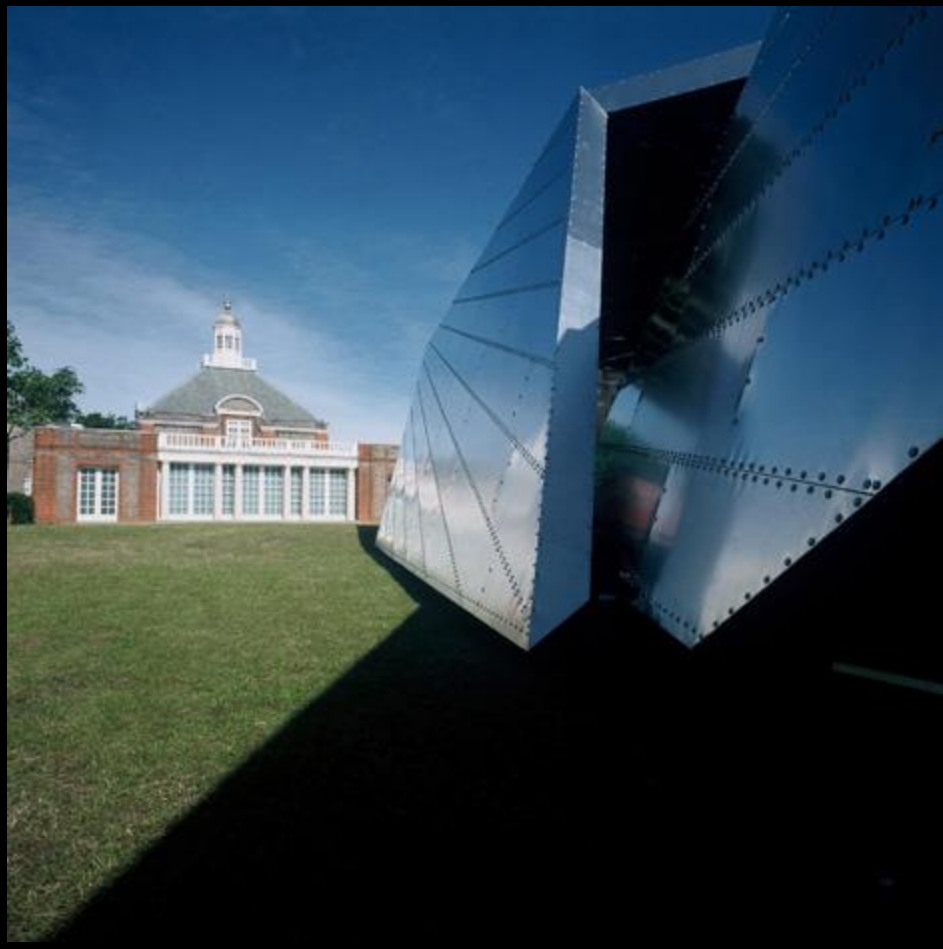
The Serpentine Gallery went on to commission a different architect to create a pavilion each year, offering them the chance to create their first built structure in England

Daniel Libeskind / 2001

Daniel Libeskind's angular metal pavilion from 2001, which she likens to a folded paper sculpture.

Polish-American architect Libeskind designed the second Serpentine Gallery pavilion in 2001. Called Eighteen Turns, the structure was made from sheets of aluminium, riveted together to create a continuous form that seemingly folded over itself.

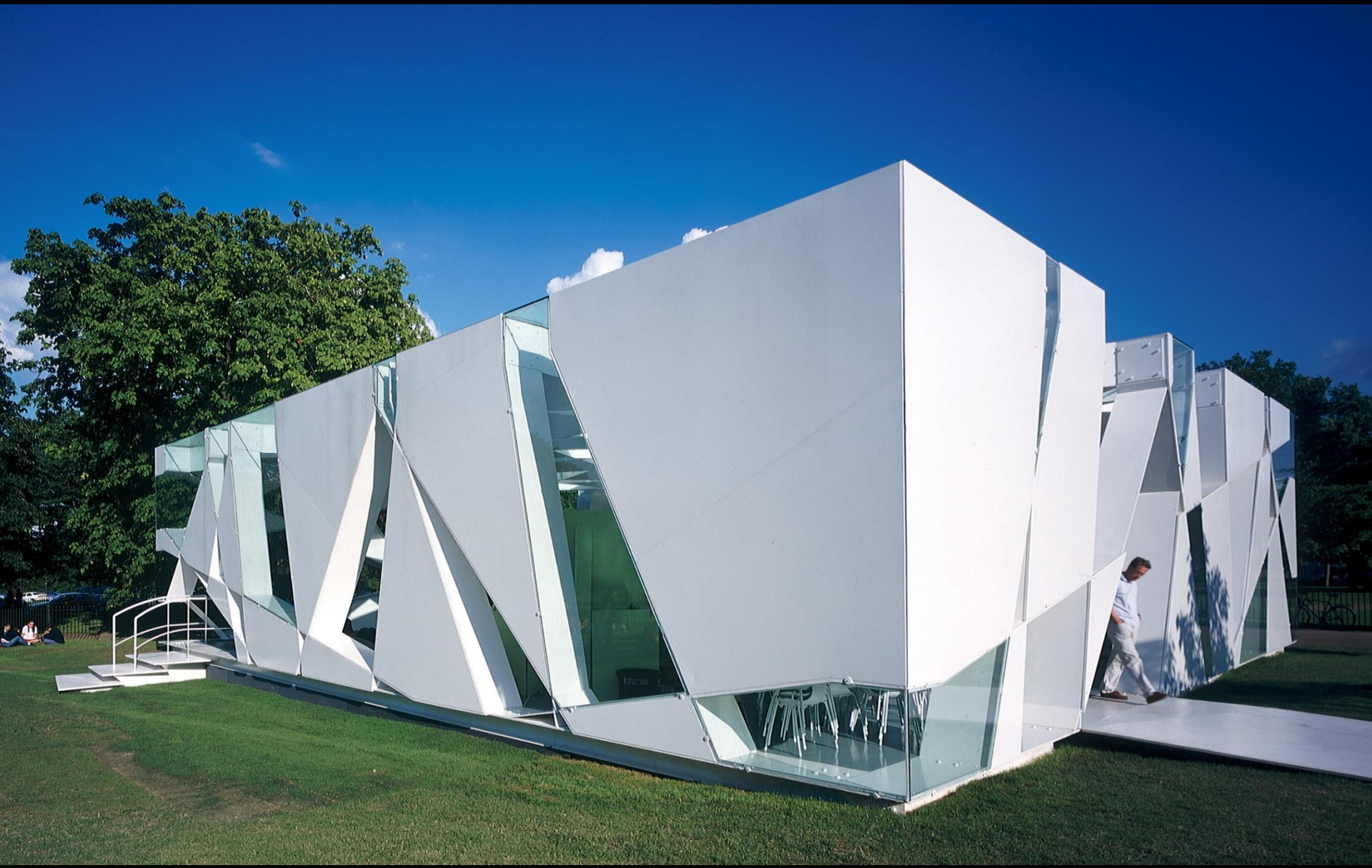
"It was like a piece of origami, The design was very clear, very simple, but in its own way very complicated. Eighteen Turns was a brilliant description of what it was."



Libeskind worked with engineering firm Arup to create the pavilion. The structure was designed and constructed within three months – half the time that architects of subsequent pavilions have had to work with.

It took less than 20 days to erect the pavilion. It was designed to be flat-packed so it could be easily reconstructed on other sites. This became an important part of the brief for subsequent pavilions, which the gallery tries to sell each year to raise funds.

Libeskind's pavilion was bought by property developer Cite. In 2005 it was re-erected at Fota House in Cork, Ireland, during the city's tenure as European Capital of Culture.



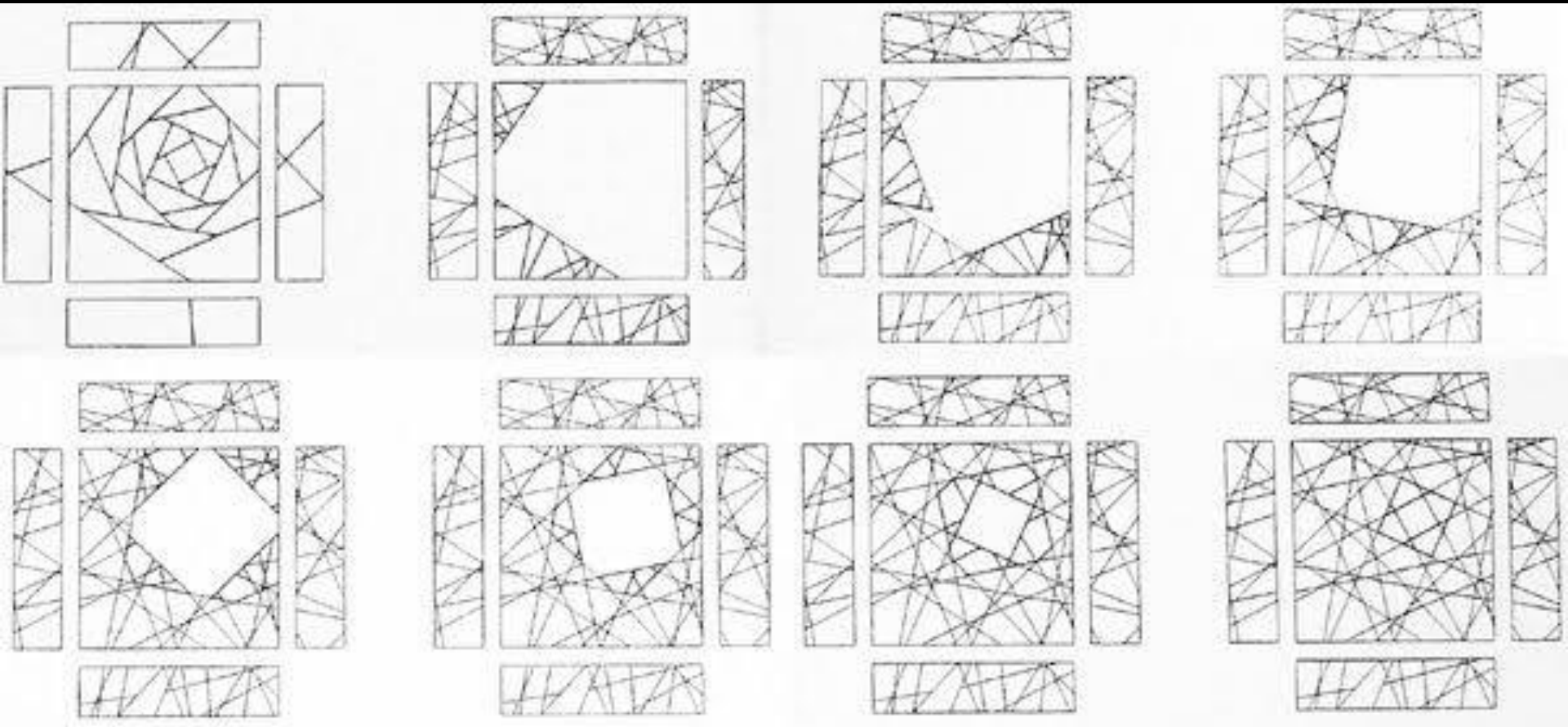
Toyo Ito and Cecil Balmond / 2002

Japanese architect Toyo Ito design the gallery's 2002 summer pavilion.


Serpentine Gallery Pavilion 2002
Toyo Ito with Arup

Initially, when asked to follow on from Zaha Hadid and Daniel Libeskind to design a structure for the gallery in Kensington Gardens, Ito proposed using a pre-existing pavilion he had designed for Bruges to celebrate the Belgian city's tenure as European Capital of Culture.

Ito designed a pavilion together with artist and structural engineer Cecil Balmond and engineering firm Arup. The structure consisted of a series of triangular and trapezoid forms, which were generated by an algorithm developed by Balmond.



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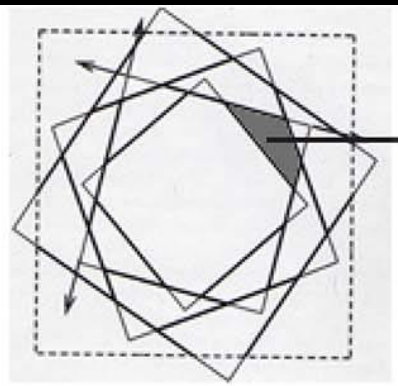
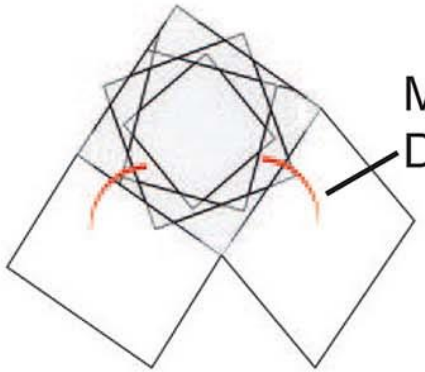
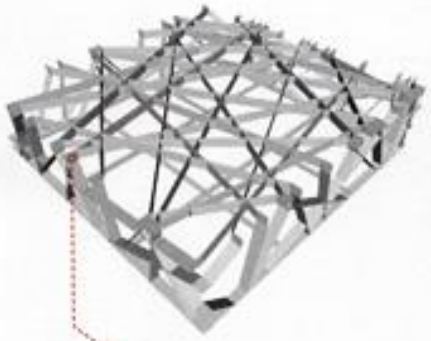
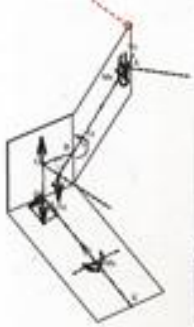
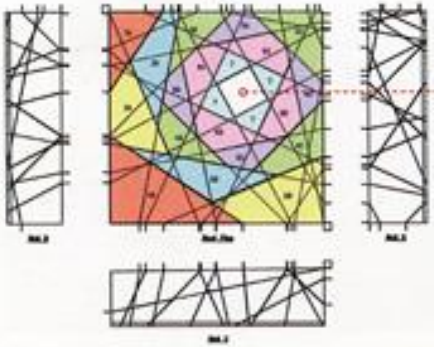


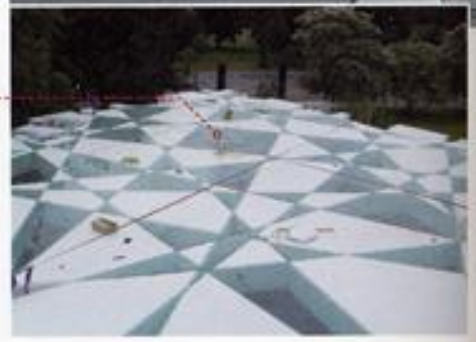


To generate structure the geometric pattern of lines is extruded 550 mm perpendicularly to its surface, thus roof lines become vertical bars acting as beams and wall lines become diagonal lines of a braced wall plane.
The connecting piece between wall and roof is the simplest vertical square plate perpendicular to the edge of the roof.





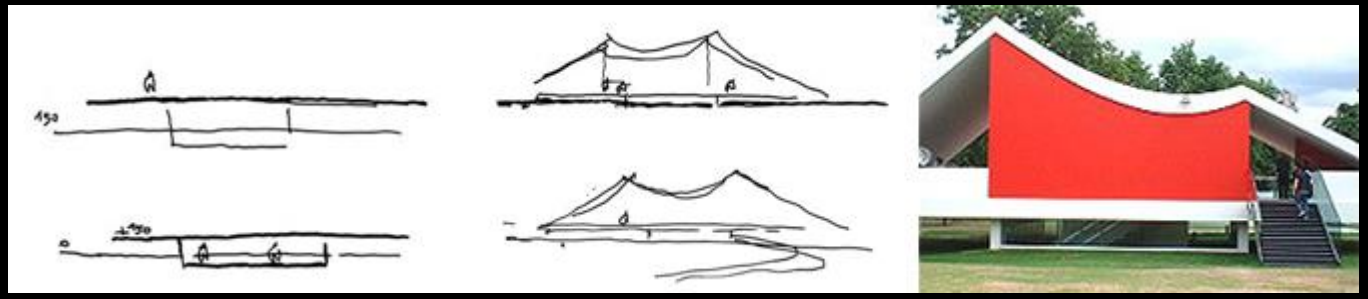




Peyton-Jones says that, although budget constraints meant the finishes weren't of the highest quality, the strength of the design ensured the pavilion was an instant hit.

Oscar Niemeyer / 2003

Niemeyer's 2003 Serpentine Gallery pavilion consisted of a white tent-shaped structure made from steel, aluminium, concrete and glass, which visitors could enter via a bright red ramp at the front.



The tent-like form of Niemeyer's pavilion rested on a narrow glass box housing a partly submerged auditorium, which gave the impression that the external structure was floating off the ground.
Like previous architects, Niemeyer also designed the furniture inside the pavilion.

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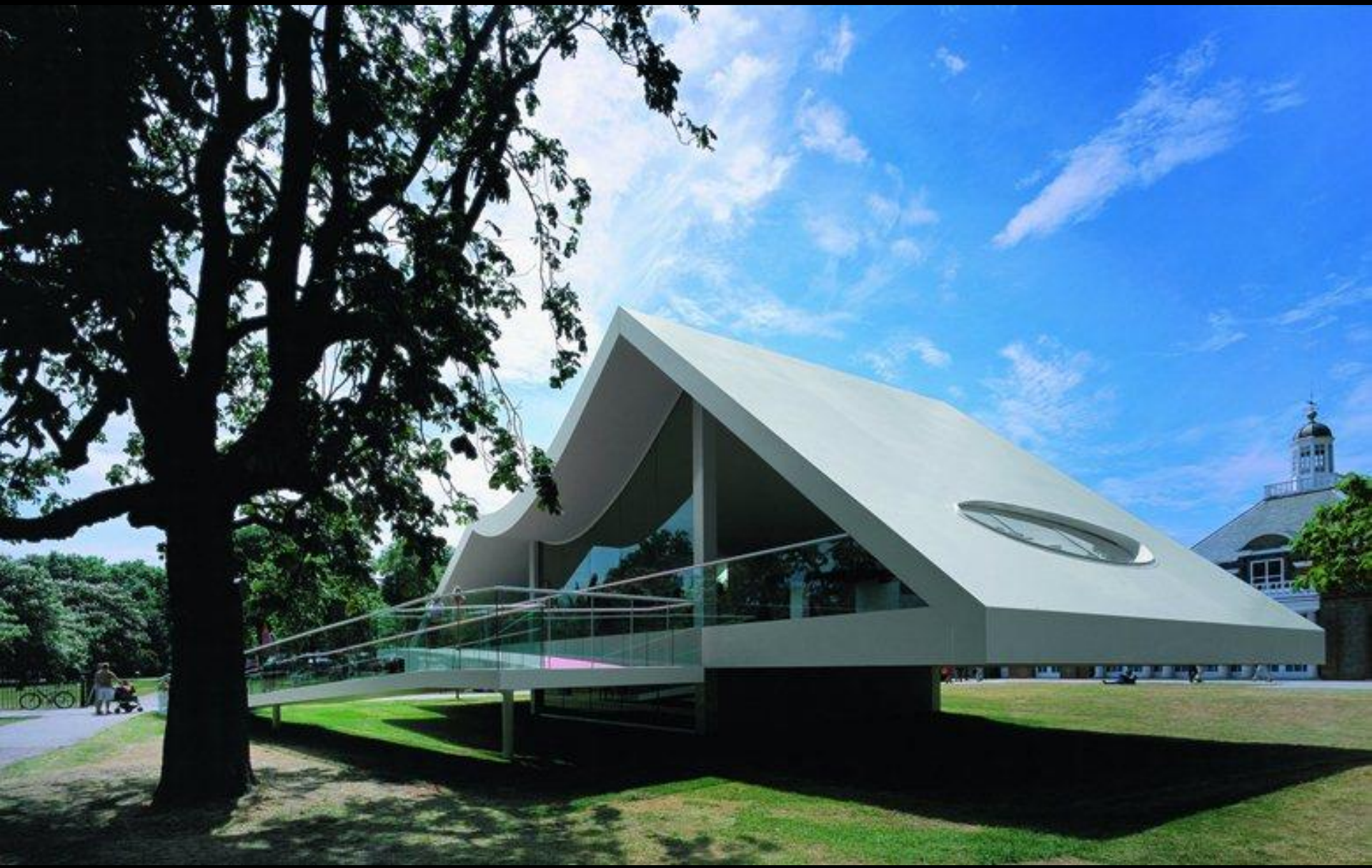
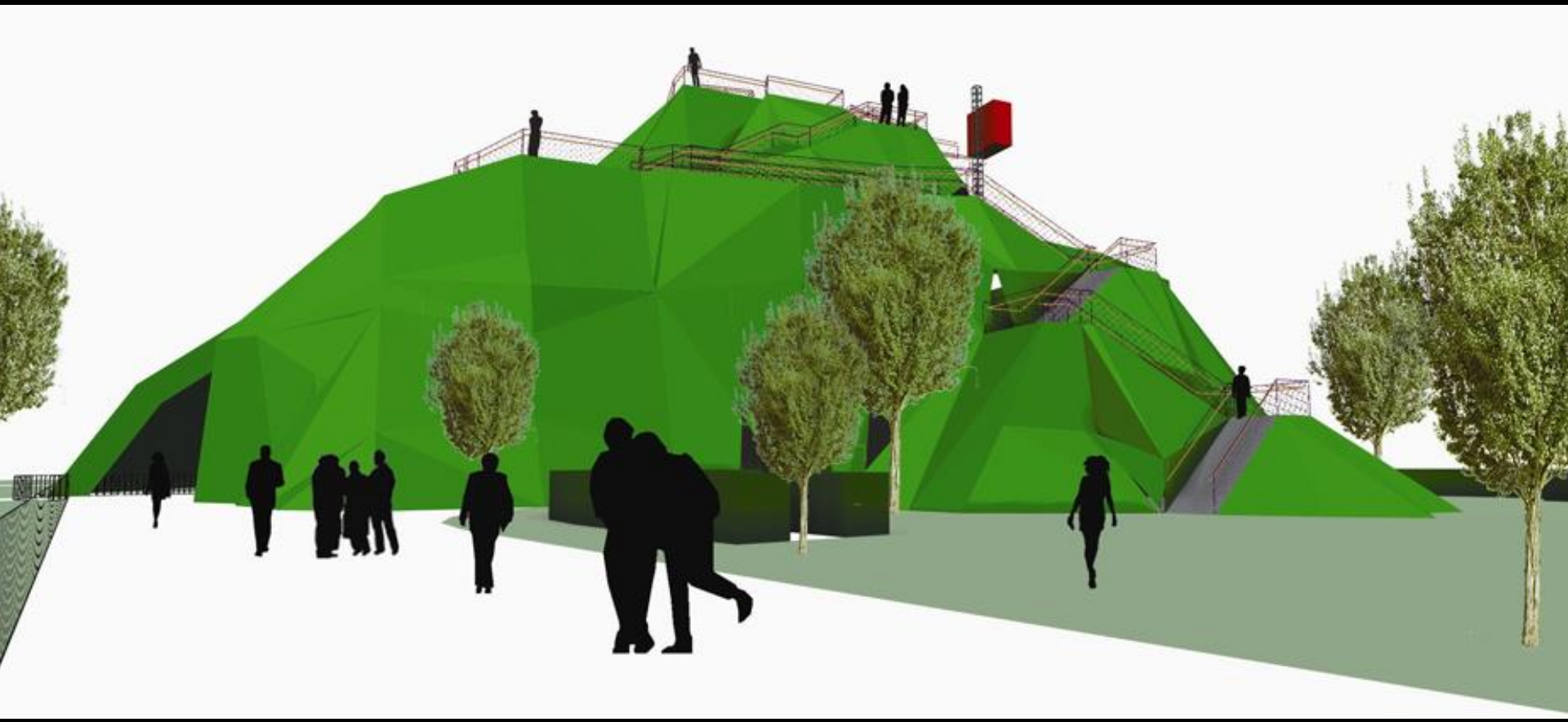




MVRDV / 2004

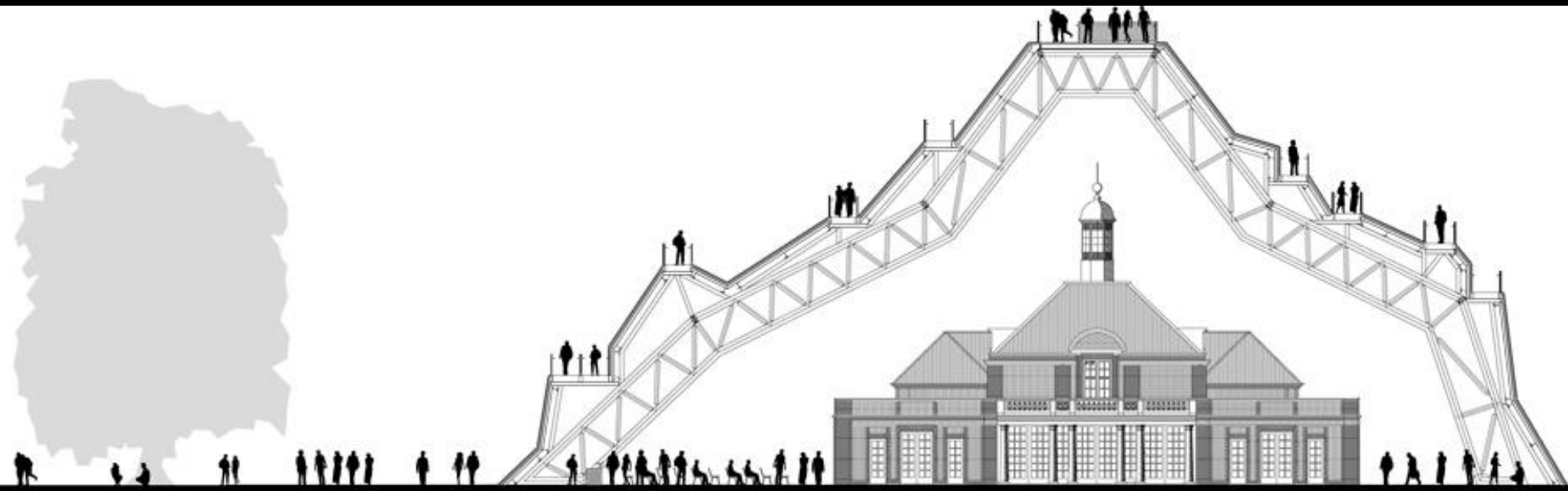
Artificial mountain MVRDV proposed for the 2004 Serpentine Gallery Pavilion, which eventually proved too expensive to build.

Since the Serpentine Gallery's pavilion programme began in 2000, the gallery has built a new structure on its lawn in Kensington Gardens every year except one.

In 2004, Dutch architecture firm MVRDV was invited to design a pavilion, but the huge artificial mountain they proposed to construct over the gallery was never built.

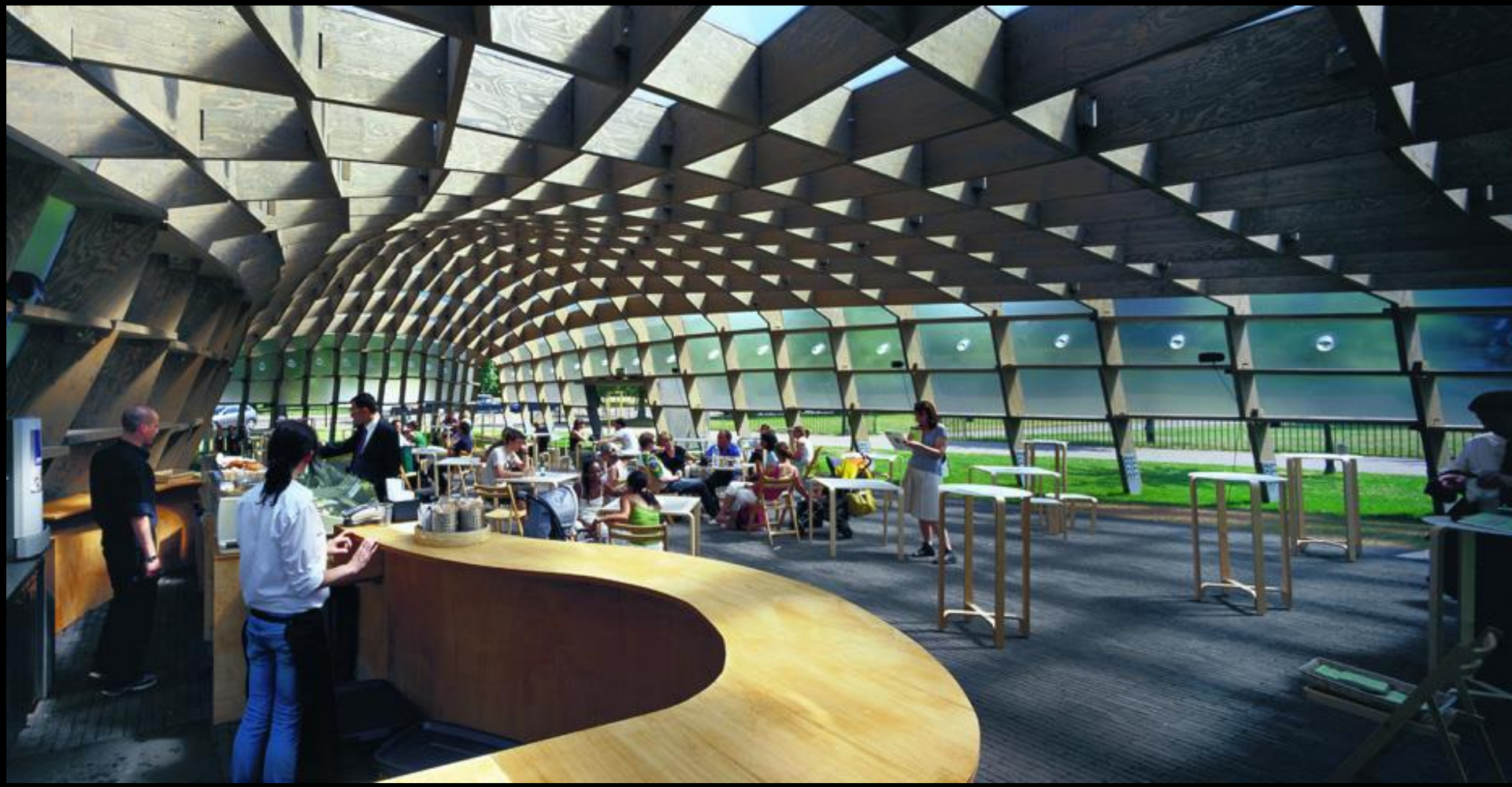
Visitors would have been able to walk up and down MVRDV's proposed structure, as well as entering inside to visit the gallery within it.

"MVRDV were the youngest practice that we had commissioned up to that time and they came up with a scheme that was amazing and brave audacious and grand," Peyton-Jones says. "It was the first time that the architects really wanted to obliterate the gallery."



Alvaro Siza and Eduardo Souto de Moura / 2005

Álvaro Siza and Eduardo Souto de Moura teamed up with engineer Cecil Balmond, who was then working for Arup, to design the 2005 Serpentine Gallery Pavilion.
The Portuguese architects' structure featured a large, column-free wooden canopy based on a simple rectangular grid, which was distorted to create an undulating form.



Altering the grid to create a more varied form made the canopy significantly harder to construct.

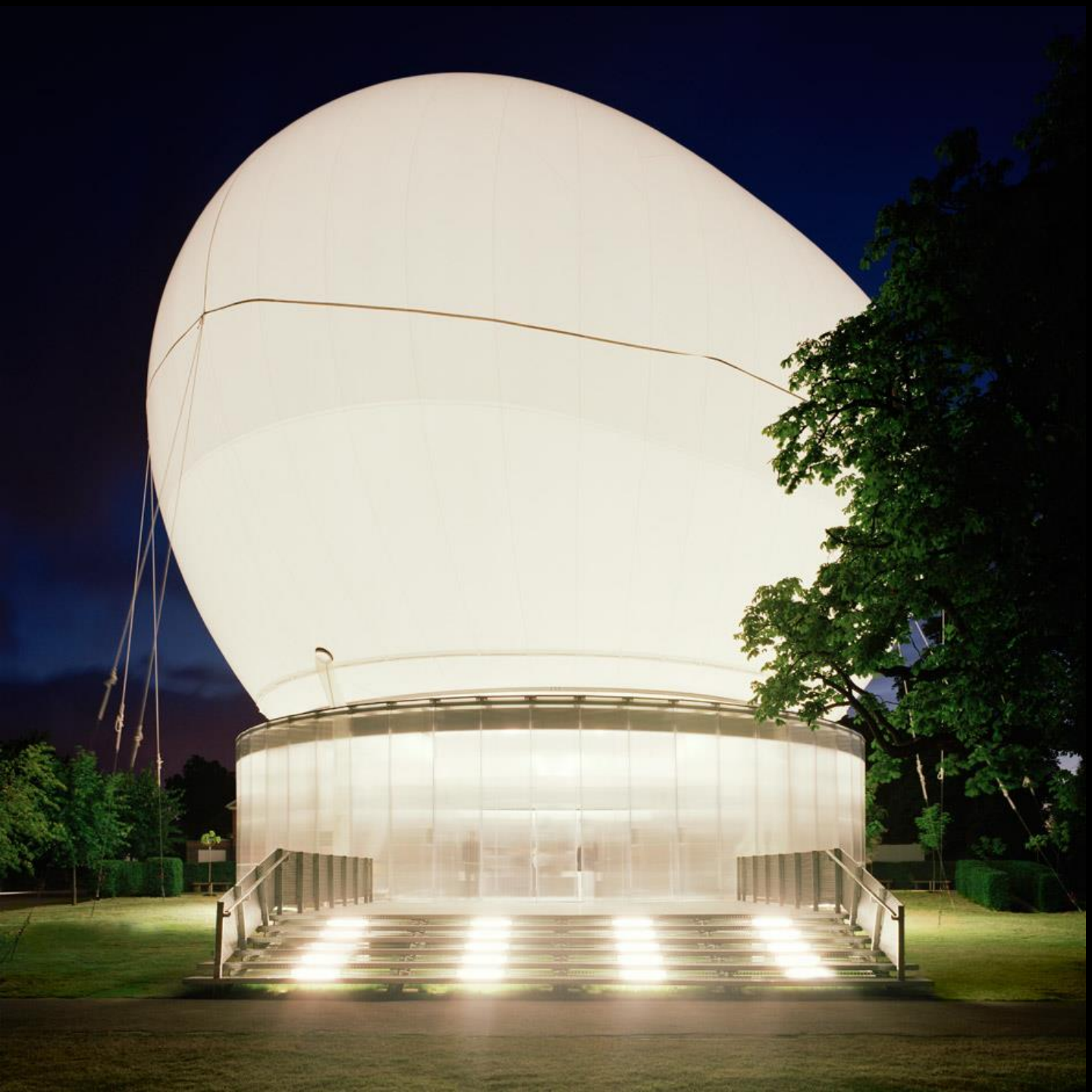
"Each element of the canopy was unique," she says. "On the face of it, it looked really very simple. But, of course, behind it lay a hugely complicated series of decisions and mathematics and equations."

Arup engineer Balmond was tasked with making the design buildable. Unlike the previous year, when MVDRV's proposed artificial moutain was cancelled because of rising costs, Siza and Souto de Moura's pavilion was successfuly completed.
"Cecil's contribution was to translate the design into something that we could realise on the lawn," Peyton-Jones explains. "He created extremely complicated software for the design of the canopy.“

The canopy was built from a series of interlocking timber beams, the first time wood was used to construct a Serpentine Gallery Pavilion.

The gaps in the grid were filled in with panels of polycarbonate, each of which hosted a cylindrical lamp, giving the structure a spiky look on the outside.

Inside, Siza and Souto de Moura's pavilion featured a simple cafe and seating area.
Here, the gallery hosted the first Park Nights – a series of music, film, dance and literature performances – which went on to become an important consideration for the design of future pavilions.



Rem Koolhaas / 2006

The 2006 Serpentine Gallery Pavilion, designed by Dutch architect Rem Koolhaas of OMA with Cecil Balmond and engineering firm Arup, featured a giant helium-filled canopy.

The balloon-like form was lowered when the weather was bad to avoid it getting damaged by strong winds. But the canopy extended above the roof of the Serpentine Gallery when it was fully inflated on fine days.

The canopy and the solid facade of the structure were made from translucent plastic, allowing natural light to filter into the auditorium housed within the pavilion. Lights inside caused it to glow at night.

Inside, the auditorium featured a frieze by Thomas Demand to coincide with an exhibition of the photographer's work at the gallery.

"That year was incredibly important because there was an artistic link between the pavilion and the gallery," Peyton-Jones says.

Olafur Eliasson and Kjetil Thoresen / 2007

Danish-Icelandic artist Eliasson and Norwegian architect Thorsen ofSnøhetta collaborated to design the Serpentine Gallery Pavilion in 2007.

"It's the only time an artist has been involved in designing the pavilion," says Peyton-Jones in the movie. "We wanted to broaden out the selection to see if by introducing an artist there would be a different kind of view on the whole project. Of course, there was."

Eliasson and Thorsen created a timber-clad structure with a ramp spiralling around the outside.

The sides of the ramp featured a series of white louvres made from twisted cord, but were otherwise open so that visitors could look out onto the park as they walked up.

Eliasson and Thorsen's pavilion was also the first to feature more than one storey. The ramp led visitors to the central auditorium on the first level and then continued up to a viewing platform at the top.

The auditorium itself, which hosted a programme of talks and other events, was bowl-shaped. Tiers of seats descended down to a central platform in the base of the pavilion.

"At the top, the pavilion was the height of the Serpentine Gallery, but there was also a great central well where people had their coffees and their teas, which was a very different kind of dynamic," Peyton-Jones explains.

Frank Gehry / 2008

Frank Gehry's 2008 Serpentine Gallery Pavilion consisted of four wood-clad steel columns, which supported a series of large timber planks and beams.

Part-amphitheatre, part-promenade, the pavilion featured terraced seating along two sides of a central avenue that led up to the front of the Serpentine Gallery.


SERPENTINE GALLERY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Despite being one of the world's most celebrated architects, Gehry has never completed a building in London. Peyton-Jones says that being able to show the work of great architects in the city – albeit temporarily – is a key strength of the pavilion programme.

SANAA 2009

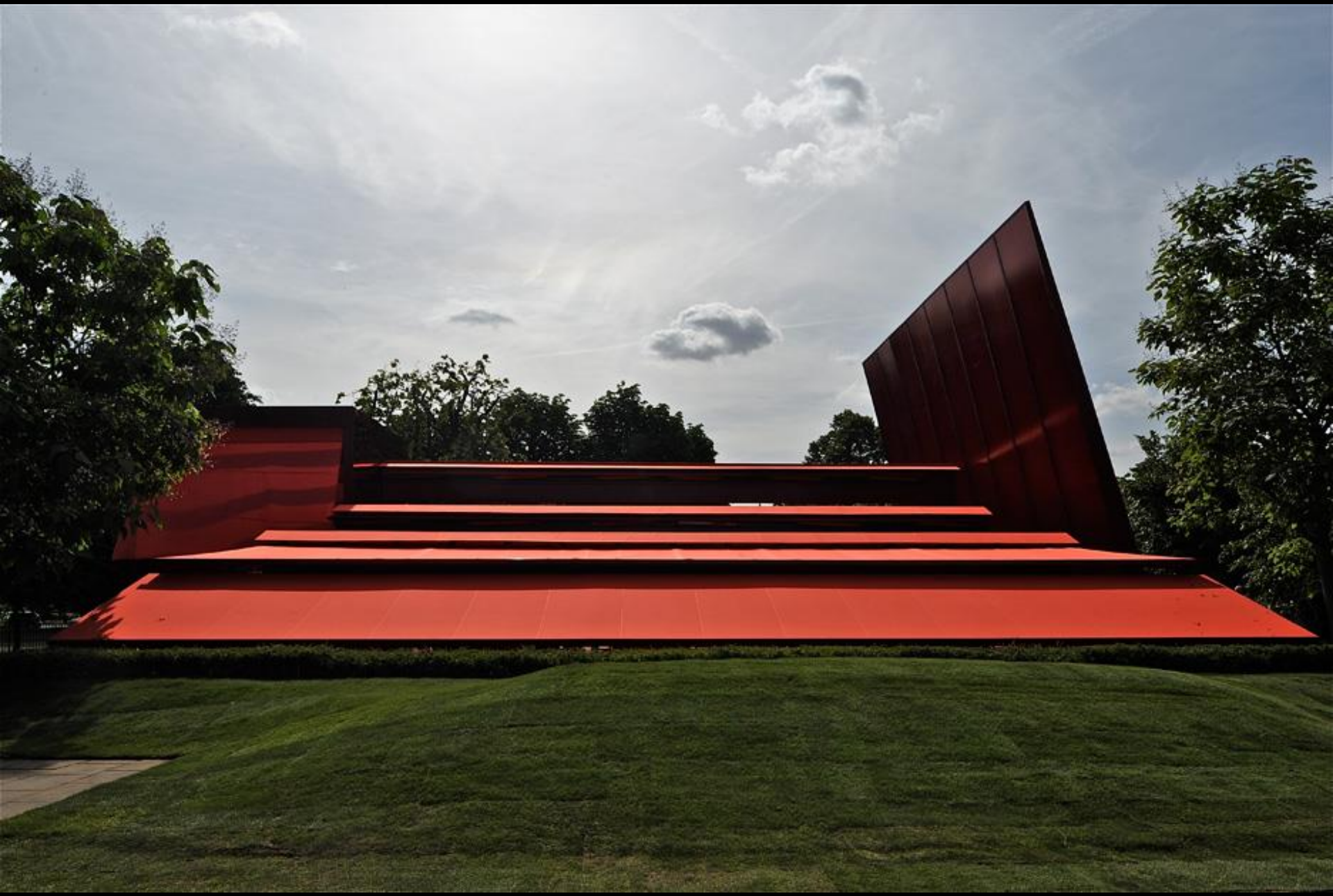
Reflective aluminium Serpentine Gallery Pavilion, created by Japanese architects Kazuyo Sejima and Ryue Nishizawa of SANAA in 2009

Sejima and Nishizawa's pavilion in 2009 featured a canopy made from aluminium-faced plywood floating on hundreds of slender stainless steel columns.

The canopy, which was shaped to curve around trees on the site, was polished on both sides so that it reflected the park when viewed from below and the sky from above.

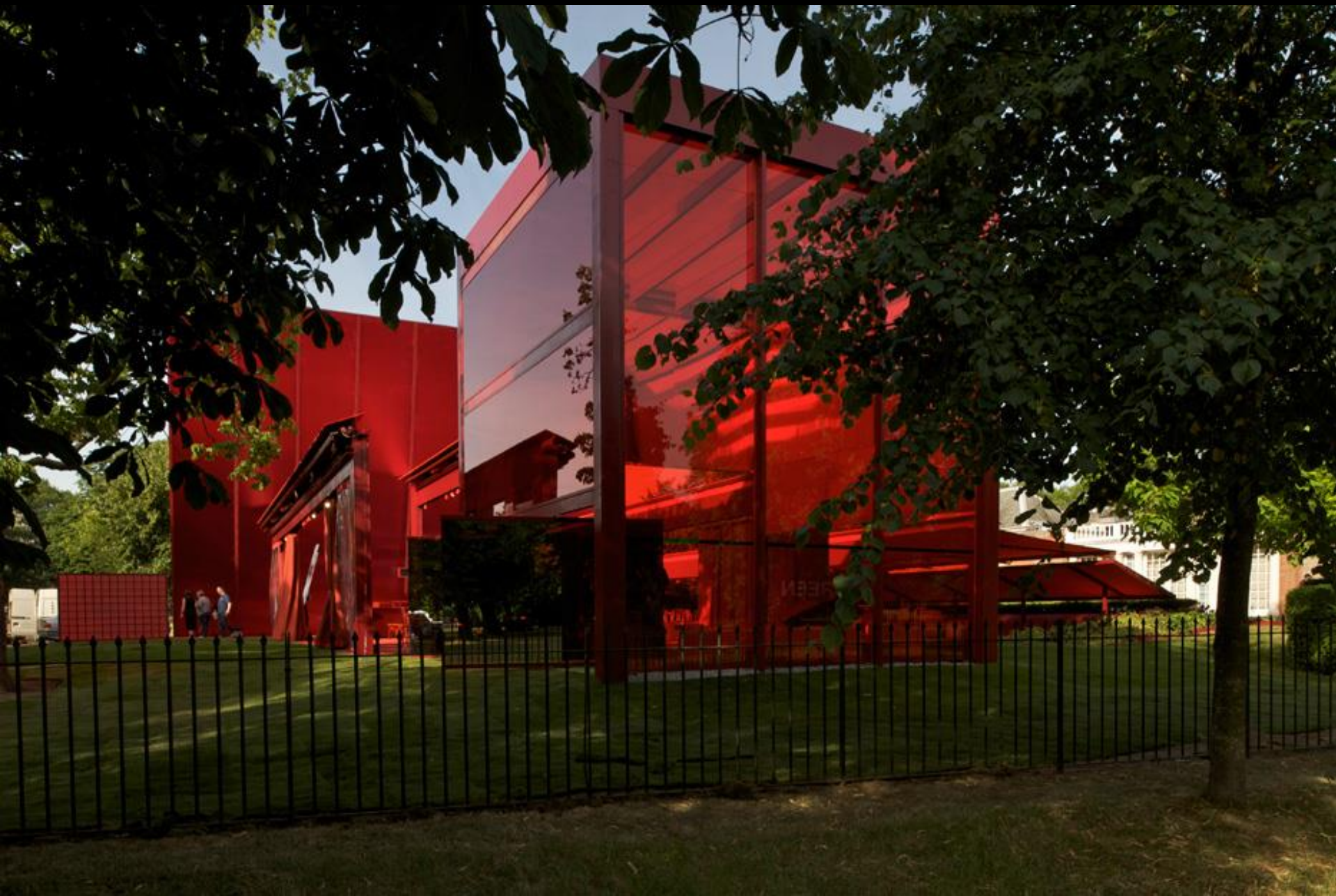
The sides of the pavilion were completely open, apart from a series of curved walls made of transparent acrylic, which created a semi-enclosed space under one section of the canopy to host the cafe and auditorium.

Jean Nouvel / 2010



Jean Nouvel's bright red paviliont hat featured a dramatic 12-metre-high angled wall.

The world-famous French architect's 2010 Serpentine Gallery Pavilion consisted of bold geometric forms rendered in a vivid red colour reminiscent of traditional London buses, telephone boxes and postboxes.



"Jean Nouvel was the first architect to really use colour, That searing pillar box red was remarkable, and the visual resonance against the green of the park highlighted how gorgeous the setting is."

Made from a steel frame clad with translucent materials, the pavilion featured retractable canvas awnings, as well as a huge sloped glass wall supported in cantilever on one side.

Visitors to the pavilion were invited to play chess or drafts inside the structure, or enjoy a game of table tennis or Frisbee on the lawn outsid

Visitors to the pavilion were invited to play chess or drafts inside the structure, or enjoy a game of table tennis or Frisbee on the lawn outsid

Peter Zumthor / 2011

Swiss architect Peter Zumthor ‘s 2011 black, rectangular pavilion enclosed a planted garden by Dutch landscape designer Piet Oudolf filled with flowers and shrubs.

"Peter Zumthor designed an extraordinary interior space," Serpentine Gallery director Peyton-Jones says in the movie. "He had been thinking for some time about this whole notion of the hortus conclusus – the enclosed garden."

Zumthor's pavilion consisted of a timber structure covered in gauze and painted black, which visitors could enter via three openings on each of the longer sides.

On entering the pavilion, visitors were channeled through a dark, narrow corridor around the perimeter of the structure, before emerging into the garden at the centre.

The inner garden was surrounded by a long bench, protected by a canopy that projected inwards from the walls.

Unlike previous pavilions, which contained auditoriums for talks and performances, Peyton-Jones says Zumthor wanted his pavilion to be a place of quiet reflection.

"Peter was very keen that if we did any speeches – including for the opening – there should be no microphones, it should just be about the experience of being there,"

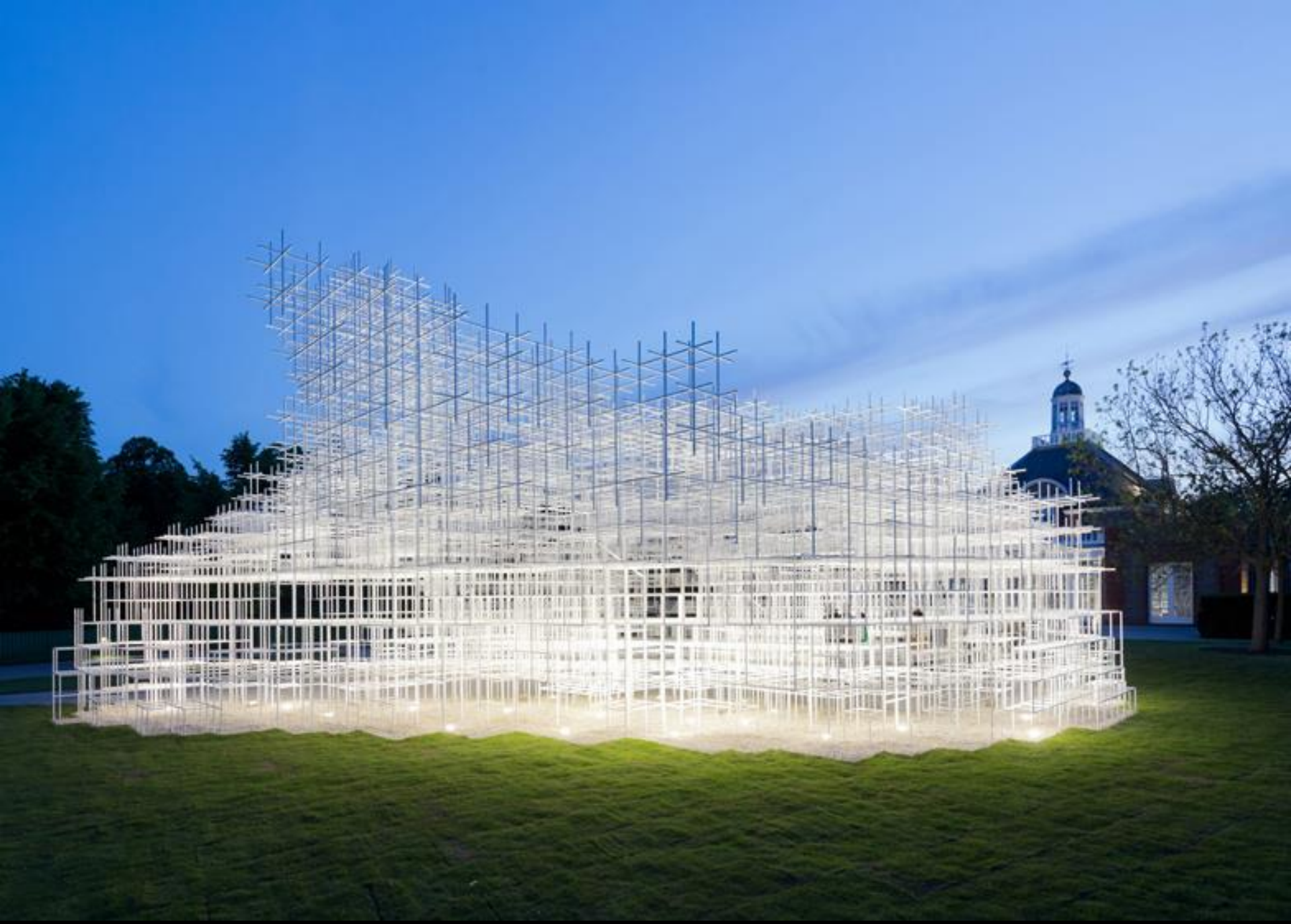
Herzog & de Meuron and Ai Weiwei / 2012

Herzog & de Meuron and Ai Weiwei teamed up in 2012 to create a sunken pavilion that rose just 1.5 metres above ground level.

The base of the structure descended beneath the lawn of Kensington Gardens, where the soil had been removed to reveal the imagined foundations of previous pavilions built on the site.

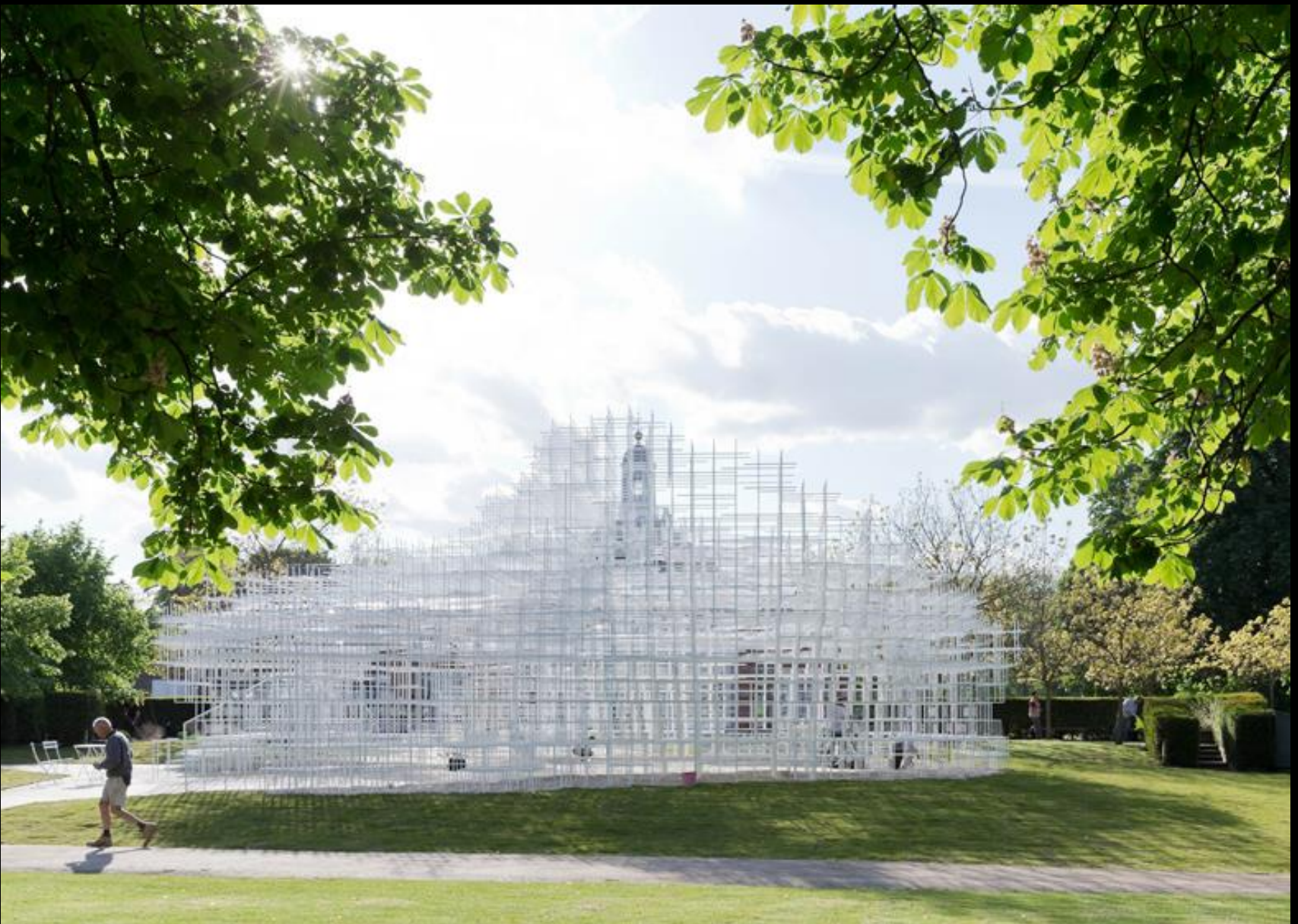
"It became a kind of excavation, where they dug down to into the garden. What they did was a kind of homage to all the other pavilions."

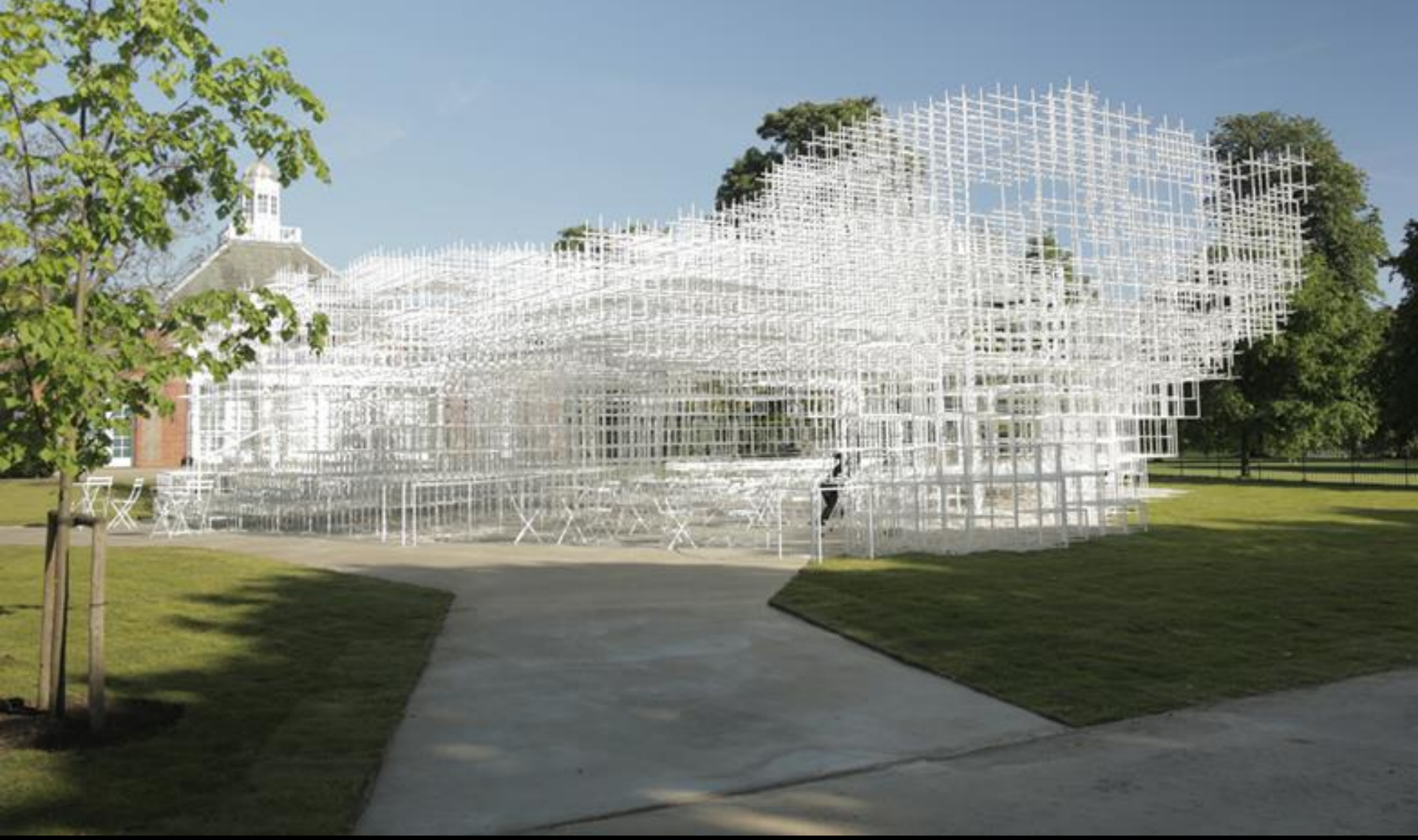
The pavilion also featured a circular pool, which formed the roof of the structure. It was supported by a series of twelve cork-lined columns, which represented the twelve pavilions that had been built on the site up to that point.



Sou Fujimoto / 2013

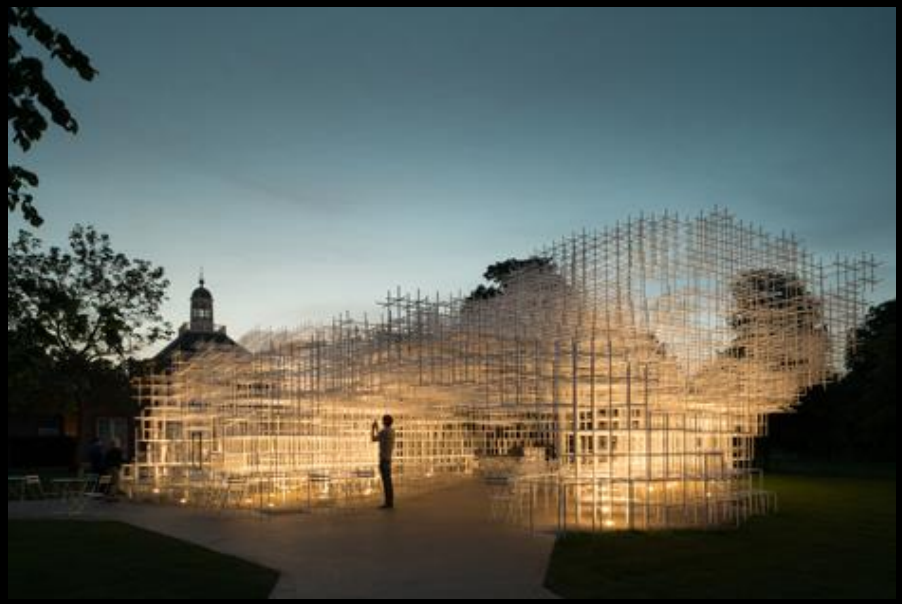
The Serpentine Gallery Pavilion 2013 is designed by multi award-winning Japanese architect Sou Fujimoto. He is the thirteenth and, at 41, the youngest architect to accept the invitation to design a temporary structure for the Serpentine Gallery. The most ambitious architectural programme of its kind worldwide, the Serpentine's annual Pavilion commission is one of the most anticipated events on the cultural calendar.





Occupying some 357 square-metres of lawn in front of the Serpentine Gallery, Sou Fujimoto’s delicate, latticed structure of 20mm steel poles has a lightweight and semi-transparent appearance that allows it to blend, cloud-like, into the landscape against the classical backdrop of the Gallery’s colonnaded East wing. Designed as a flexible, multi-purpose social space – with a café run for the first time by Fortnum and Mason inside – visitors will be encouraged to enter and interact with the Pavilion in different ways throughout its four-month tenure in London's Kensington Gardens.

"I tried to create something melting into the green"- Sou Fujimoto



"From the beginning I didn't think 'I'd like to make a cloud'," says Fujimoto, explaining how he tried to design a structure that would fit in with its surroundings. "I was impressed by the beautiful surroundings of Kensington Garden, the beautiful green, so I tried to create something that was melting into the green."

"Of course the structure should be artificial so I tried to create something between architecture and nature; that kind of concept has been a big interest in my career so it is really natural to push forward with that concept for the future,"

Smiljan Radić / 2014

Chilean architect Radić created a translucent, cylindrical pavilionconstructed from thin layers of white fibreglass, reminiscent of papier mache wrapped around a balloon.

Model making was an important part of Radić's design process, Peyton-Jones says, recalling a particular model she saw at his studio made from paper Burda sewing patterns.

There was one model covered in patterns for making dresses, and this became the basis of the pavilion that we then built on the lawn.

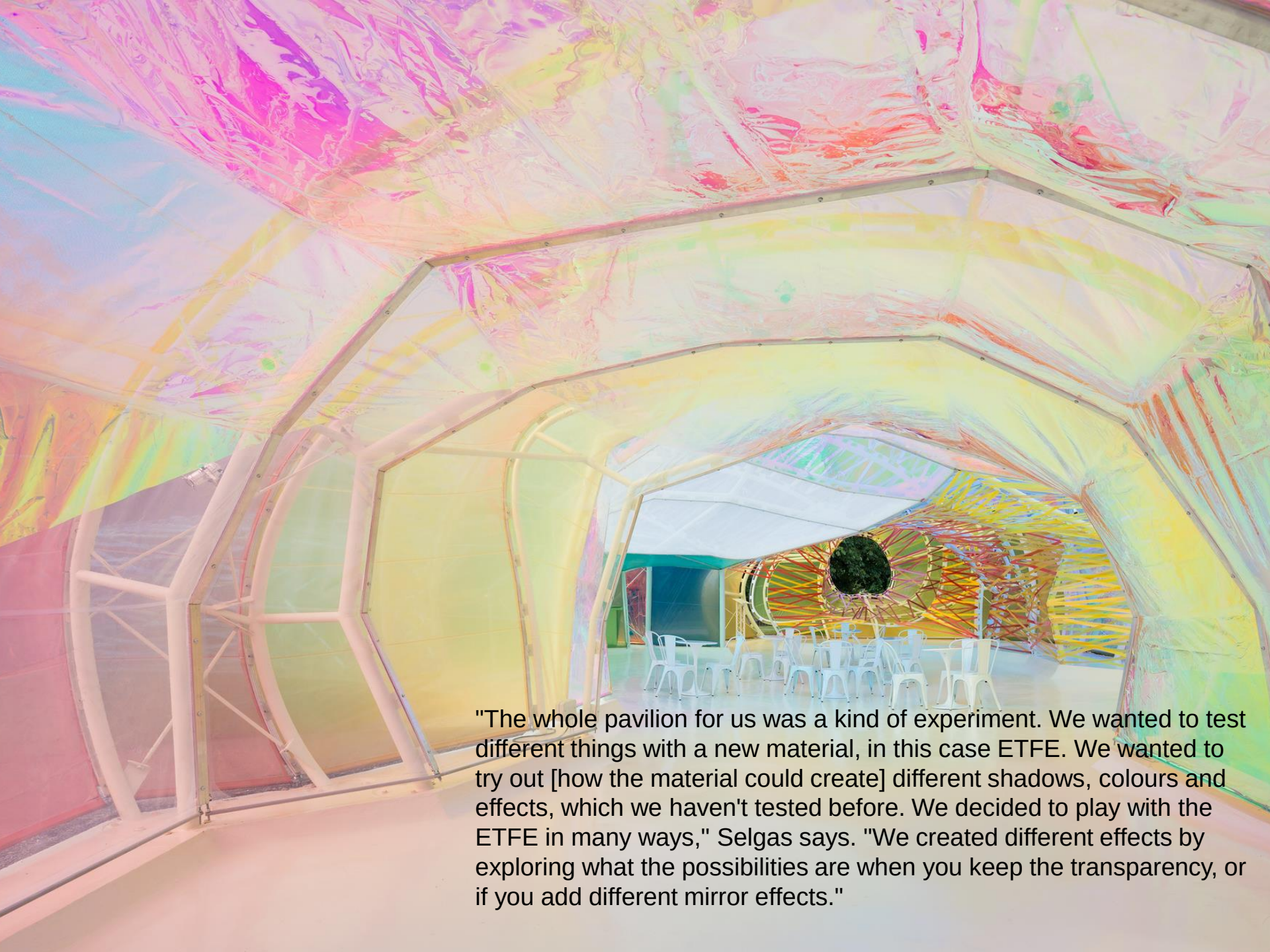
Visitors entered the structure via a raised walkway, which led up from the ground in front of the gallery to a small cafe and seating area inside the pavilion.

Once inside, visitors could look out onto the surrounding park through a series of openings cut out of the fibreglass structure, including a protruding metal balcony on the front of the pavilion.

"Even though it was so small, there were different experiences within it,"

José Selgas and Lucía Cano / 2015

Salgas-Cano pavilion consists of two layers of coloured ETFE (Ethylene Tetrafluoroethylene) plastic wrapped around a white steel frame.



"The whole pavilion for us was a kind of experiment. We wanted to test different things with a new material, in this case ETFE. We wanted to try out [how the material could create] different shadows, colours and effects, which we haven't tested before. We decided to play with the ETFE in many ways," Selgas says. "We created different effects by exploring what the possibilities are when you keep the transparency, or if you add different mirror effects."

Some parts of SelgasCano's structure are covered with large sheets of coloured ETFE, while other areas feature strips of the material wrapped around the steel frame. The Madrid-based architects also chose to vary the opacity of the material across the skin of the pavilion.

"We decided to play with the ETFE in many ways," Selgas says. "We created different effects by exploring what the possibilities are when you keep the transparency, or if you add different mirror effects."

The layers of coloured plastic cast multicoloured patterns across the floor of the pavilion when the sun shines.
"The most important colour for us is the colour of the floor,It was very important for it to be white to get all the effects from the roof."

The structure consists of four arms, which branch off from a central area housing a bar and meeting space. Selgas says this form evolved organically as the architects experimented with how the ETFE sheets could be stretched across the steel frame. "People ask us why we chose this shape," Selgas says. "But the shape comes from trying to stretch the material as much as possible."

There are multiple entrances and exits to the pavilion and no prescribed route through the structure. Selgas says he is keen to see how people use the space.

"The experiment is also very much related to the people that are going to visit the pavilion," he says. "We want them to decide how to interpret the pavilion, how they want to move around. It's very free in that way."

Bjarke Ingels / 2016

Bjarke Ingels' firm BIG has unveiled its design for this year's Serpentine Gallery Pavilion, featuring a tall pointed structure made of interlocking fibreglass "bricks".

The Danish architect's design for this year's pavilion was imagined as solid wall that has been "unzipped" to create a three-dimensional space.

It will be made from a series of box-like fibreglass frames stacked on top of each other, in a pattern based on a common brick wall

The wall of fibreglass blocks splits to create a curved opening to the pavilion with jagged edges.
"We have attempted to design a structure that embodies multiple aspects that are often perceived as opposites: a structure that is free-form yet rigorous, modular yet sculptural, both transparent and opaque, both solid box and blob," said Ingels.

"This unzipping of the wall turns the line into a surface, transforming the wall into a space," he added. "At the top, the wall appears like a straight line, while at the bottom, it forms a sheltered valley at the entrance of the pavilion and an undulating hillside towards the park."