

FUNCTIONAL DECADENCE

COSHOCKTON RAY TRACE, OHIO
DESIGNED BY BEHIN HA

ARCHITECTURALLY BEAUTIFUL PAVILIONS HAVE RISEN IN POPULARITY OVER THE YEARS. ANJI CONNELL EXPLORES HOW THESE STRUCTURES WERE FIRST USED AND HOW THEY HAVE DEVELOPED SINCE, OFFERING INSPIRATION FOR THEIR USE IN GARDENS AS BOTH AN INTERESTING FOCAL POINT AND A SPACE WHICH CAN BE USED YEAR-ROUND



Pavilions are contemporary playgrounds that create places for people to congregate and spend time in. They often become hubs of activity for debates and celebrations, creating multi-functional community spaces. Whether they are permanent structures or a pop-up 'social house', they allow for experimentation with materials and concepts, and you can pack a big punch with these small structures.

Garden pavilions were once made for the pursuit of leisure and social vanity, representing extreme wealth and decadence. Usually built away from the main house, they added decoration to the garden. They were often decorated in flamboyant architectural styles and were later conceived as exhibition halls. The 1900s marked the end of pavilions as indulgent follies for private use by affluent society, and heralded the beginning of the era in which the pavilion became part of the public realm.

This new genre of pavilion consisted of amusement pavilions at the seaside, and exhibition pavilions at the world expositions and fairs. They were the first expressions of economic development and recreational activity at the seaside. Amenities such as food and drink followed, spurred by this new tourist trade.

The event structures that become the precursor to the modern pavilion began at the Paris Universal Exposition of 1867, when pavilions became the new forum to display the nation's prosperity and status. Followed by iconic examples from early modernists, to the work of modern movements, like Le Corbusier, Charles and Ray Eames, and Ludwig Mies van der Rohe, to those of our modern day architectural celebrities.

The Serpentine Gallery raised the bar in 2000, when they began commissioning temporary summer pavilions by architects like Zaha Hadid and Herzog & de Meuron. It's now the design world's best-known pop-up, and a new pavilion is installed every summer in Kensington Gardens, outside the 1934 neoclassical



THE COLOUR PALACE BY YINKA ILORI, AT DULWICH PICTURE GALLERY ©ADAM SCOTT

Serpentine Galleries building. The temporary structures are designed by a new architect each year, and usually function as a summer entertainment venue.

Others have quickly followed with their own versions. Dulwich Pavilion, London, is part of the June London Festival of Architecture,

“ THEY PROVIDE A CREATIVE OPPORTUNITY AND VENUE SPACE THAT ENLIVENS AND UPLIFTS THE LANDSCAPE ”

where a designer for the Dulwich Picture Gallery is chosen via a yearly competition.

The Museum of Modern Art also holds a competition, open for emerging architects to design a temporary, outdoor installation for its PS1 courtyard for MoMA's annual summer Warm-Up series. They must develop a design that provides shade, seating and water, while working within guidelines that address environmental issues, including sustainability and recycling. It's then used as the base for a season of free cultural events, lively talks, performances, workshops, installations and kid-friendly experiences. Every three years, the Bruges Triennial brings contemporary art and architecture to its historic city centre. In each edition, the artistic team invites regional and international artists and architects to submit new temporary installations.

A flurry of architect-designed pavilions has hit the market in the UK and US. Limited edition structures by some of architecture's top dogs, including Sou Fujimoto and Ron Arad, are being sold by a new company called Revolution Precrafted, that are more than 'glorified gazebos'. The company brings together over 80 of the world's leading architects, artists and designers who have created a limited edition of collectible precrafted properties and pavilions, which have been conceived to inspire, motivate and contribute to wellbeing. Revolution's designs range from US \$35,000 to \$450,000.

So, why the sudden surge in popularity? Today's pavilions are, it seems, a natural progression for collectors from outdoor sculpture – especially as they have the benefit of being moveable architecture. These follies offer an accessible entry point for those wanting to invest in contemporary architecture without commissioning an entire house.

DESIGNED BY KERE ARCHITECTURE FOR COACHELLA VALLEY MUSIC AND ARTS FESTIVAL ©IWAN BAAH



'33' BY STUDIO WEAVE, HATO AND JAY COVER, AT THE DULWICH PICTURE GALLERY 2018



ARMADILLO TEA CANOPY BY RON ARAD ASSOCIATES

They make high-design accessible to a broader audience.

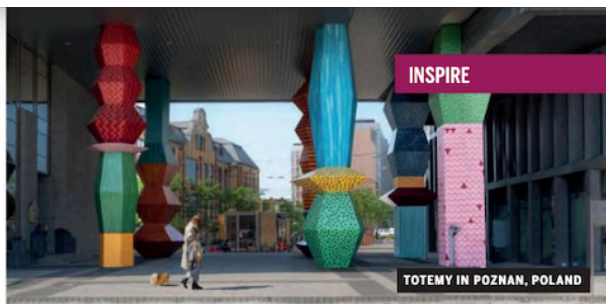
Pavilions provide a creative opportunity and venue space that enlivens and uplifts the landscape. As adaptable spaces, they form a new typology of space – the living room in spring, a picnic in summer, the office in autumn and playroom in winter – where we can explore the relationship between nature, design and sustainability. They are a displacement of a private interior in a public space – an immersive room wrapped with an ornamented dress.

ABOUT ANJI CONNELL

Internationally recognised interior architect and landscape designer, Anji Connell, is a detail-obsessed Inchtald Graduate, and has been collaborating with artisans and craftsmen to create bespoke and unique interiors for a discerning clientele since 1986. Anji is a stylist, feature writer and lover of all things art and design. www.anjiconnellinteriordesign.com



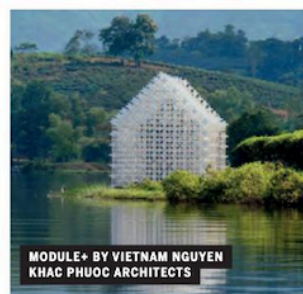
GROWING UP PAVILION ON WEST KOWLOON WATERFRONT, HONG KONG BY NEW OFFICE WORKS



TOTEMY IN POZNAN, POLAND



SERPENTINE PAVILION



MODULE+ BY VIETNAM NGUYEN KHAC PHUOC ARCHITECTS



TULUM'S LUUM TEMPLE BY CO-LAB DESIGN OFFICE, CESAR BEJAR