

Press Pack

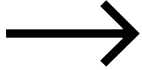
21ST SERPENTINE PAVILION 2022 *BLACK CHAPEL* DESIGNED BY THEASTER GATES

10 June – 16 October 2022

SPONSORED BY GOLDMAN SACHS



Serpentine Pavilion 2022 designed by Theaster Gates © Theaster Gates Studio. Photo: Iwan Baan, Courtesy: Serpentine.



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Note from the Serpentine Artistic Director and Chief Executive

The realisation of the Serpentine Pavilion 2022 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. 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:

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Chief Executive

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Artistic Director



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PRESS RELEASE

21ST SERPENTINE PAVILION BLACK CHAPEL DESIGNED BY THEASTER GATES KICKSTARTS AN EXCITING SEASON OF LIVE EVENTS, FEATURING THE BLACK MONKS, CORINNE BAILEY RAE, MOSES BOYD, AND THE RETURN OF PARK NIGHTS

THEASTER GATES PRESENTS A NEW SERIES OF TAR PAINTINGS IN THE PAVILION

10 June – 16 October 2022

Sponsored by Goldman Sachs

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The 21st Serpentine Pavilion, *Black Chapel*, designed by Chicago-based artist Theaster Gates will open on **10 June 2022**. *Black Chapel* is realised with the architectural support of Adjaye Associates with Goldman Sachs supporting the annual project for the eighth consecutive year.

The opening of *Black Chapel* will kickstart a full season of creative and participatory events including experimental musical performances, sonic interventions, clay workshops, a panel discussion and a Japanese tea ceremony. Conceived as a space for gathering, meditation and participation, with an



emphasis on sacred music, *Black Chapel* will become a platform for Serpentine's live programme throughout the summer and beyond, offering reflection, connection and joy to the public.

Responding to Gates' multidisciplinary practice using space, architecture, sculpture and material, Director of Curatorial Affairs and Public Practice, Serpentine, Yesomi Umolu and Guest Curator Bianca A. Manu have programmed live events in dialogue with Gates' ambition to activate the Pavilion with artistic explorations of the monastic.

Drawn to the transcendental environment of the Rothko Chapel in Houston, Texas, **Gates has produced a series of new tar works especially for *Black Chapel***. Determined to create a space that reflects the artist's hand and sensibilities, seven panels hang from the interior structure. In these works, Gates honours his father's craft as a roofer and uses roofing strategies and torch down, which requires an open flame to heat the material and affix it to the surface.

An operating bronze bell, salvaged from St. Laurence, a landmark Catholic Church that once stood in Chicago's South Side, will stand next to the entrance of the Pavilion. Underscoring the erasure of spaces for convening and spiritual communion in urban communities, the historic bell will act as a call to assembly, congregation and contemplation throughout the summer's events.

Highlights of the Programme include:

To mark the opening of the Pavilion, **Theaster Gates and Sir David Adjaye OBE will be in conversation with Hans Ulrich Obrist** on 8 June 2022, which will explore their work in art, architecture, urbanism and space-making.

Exploring sound and song through layered pianos, stripped-back beats and studio experimentation, **The Vernon Spring**, a solo adventure of composer and producer **Sam Beste** will play improvised and contemplative minimalist expressions. Each reflective reverberation will take advantage of the Pavilion acoustics while spotlighting the endless experimental possibilities of the sound of the piano.

In July, audiences will also be able to listen to some of London's most acclaimed ensemble singers from **The Choir of London Oratory**, the UK's senior professional Catholic church choir. The 14-member choir is internationally renowned for its working repertoire covering music from the Latin Rite, Gregorian chant and the present day with a special emphasis on 16th- and 17th-century polyphony and the Mass repertoire of the late 18th and 19th centuries. **Keiko Uchida**, a qualified Japanese tea ceremony master **invites** visitors to listen as she orates the history and philosophy of Japanese tea culture that initially developed as a Zen ritual in the 15th century as she performs the traditional meditative ritual while offering the audience a cup of matcha tea.



In August, highlights will also include multi-award winning and **2020 Mercury Music Prize shortlisted** British jazz drummer, composer, record producer, bandleader and radio host **Moses Boyd**, who will perform a selection of musical pieces, bringing his progressive Jazz sound to Serpentine. Hailed as one of the hottest talents of contemporary British Jazz, Boyd will take centre stage offering an experimental solo drum set inspired by his debut album, *Dark Matter*.

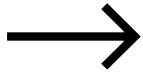
Black Chapel draws inspiration from many of the architectural typologies that ground the artist's practice. The structure references the bottle kilns of Stoke-on-Trent in England, **the beehive kilns of the Western United States, San Pietro and the Roman tempiettos and traditional African building structures such as the Musgum mud huts of Cameroon and the Kasabi Tombs of Kampala, Uganda**. In recognition of Gates' investigation into the making, labour and production of sculpture throughout his artistic practice, South London based community pottery studio **Mud Gang Pottery C.I.C** will offer workshops to children, families and anyone interested in clay in September. Gates' Serpentine Pavilion 2022 *Black Chapel* follows *The Question of Clay*, a multi-institution project featuring exhibitions at Whitechapel Gallery (September 2021 – January 2022), White Cube (September – October 2021) and a two-year long research project at the V&A.

The multidisciplinary programme of events will culminate in October with performances by two-times GRAMMY award-winning singer and songwriter **Corinne Bailey Rae**, and **The Black Monks**, Gates' ensemble of musicians and singers rooted in southern musical traditions and eastern monastic traditions.

Serpentine's Summer programme will also see the return of *Park Nights*, the interdisciplinary platform for live encounters in music, poetry and dance, running alongside activations by Serpentine Education and Civic. With further details announced soon, *Park Nights 2022* will include performances by musician and composer **Roscoe Mitchell**. This performance is presented in partnership with the London Contemporary Music Festival and Wigmore Hall. Poet and musician **Linton Kwesi Johnson**, artist and filmmaker **Josiane M.H. Pozi** among other participants will also feature in the programme.

The Pavilion 2022 commission will be accompanied by a fully illustrated catalogue designed by Joseph Logan and published in August 2022. It will feature international scholarship from a diverse range of leading and emerging scholars including **Sir David Adjaye OBE, Jayden Ali, Dr Jareh Das and Ryan Dohoney**. Alongside these texts, an extensive conversation between **Theaster Gates** and **Hans Ulrich Obrist** will trace the development of the Pavilion and discuss wider concerns in his practice.

Theaster Gates said: "The name *Black Chapel* is important because it reflects the invisible parts of my artistic practice. It acknowledges the role that sacred music and the sacred arts have had on my practice, and the collective quality of these emotional and communal initiatives. *Black Chapel* also



suggests that in these times there could be a space where one could rest from the pressures of the day and spend time in quietude. I have always wanted to build spaces that consider the power of sound and music as a healing mechanism and emotive force that allows people to enter a space of deep reflection and deep participation.”

Bettina Korek, Chief Executive, and Hans Ulrich Obrist, Artistic Director, said: “We are so grateful for Theaster Gates’ *Black Chapel*. The architecture, the remarkable paintings he specially created for the space as well as the polyphonic programme of events it will catalyse, are astonishing. *Black Chapel* will bring spirituality around Gates’ extraordinary vision. We are thrilled to present this stunning Pavilion with our loyal partners and supporters, for all of London’s people and visitors to come together and enjoy. Serpentine is proud to play a part in making Gates’ vision a reality, and for Serpentine’s Summer programme to build new connections between art and society. A platform for participation, live performances, with an emphasis on music, public engagement, rituals and the intensity of togetherness, *Black Chapel* will inspire structure and meaning. In parallel to Gates’ incredible programme, we are also delighted to see the return of *Park Nights*, the experimental, interdisciplinary, live platform that has supported many artists in the early stages of their careers as well as pioneering writers and thinkers from around the world.”

Yesomi Umolu, Director of Curatorial Affairs and Public Practice said: “As a built form and conceptual proposition, *Black Chapel* synthesises Theaster’s long standing commitment to fusing the secular with the sacred. Guided by the artist’s design and intentions, the programme of live events brings together a remarkably eclectic array of vocalists and musicians. It steadfastly invites the public to take respite in the pavilion’s hallowed chamber and lose themselves in the reverberations of voice and instrumentals. In these challenging times, the offer of a moment of contemplation or awakening to be experienced individually or collectively is needed more than ever.”

The 21st Serpentine Pavilion marks the eighth year of support from Pavilion Sponsors Goldman Sachs. **Richard Gnodde, CEO, Goldman Sachs International, said:** “Goldman Sachs is proud to partner with Serpentine for the eighth consecutive year on its Pavilion 2022. Theaster Gates’ striking design pays homage to creative placemaking, which through our firm’s long-standing collaboration and commitment to the arts, we are pleased to have helped bring to fruition. Above all, Theaster’s Pavilion provides a setting for reflection and contemplation in many different forms that the whole community can enjoy.”

Mikolaj Sekutowicz, CEO of Therme Art and Vice President of Therme Group, which supported the realisation and presentation of the Serpentine Pavilion 2022 designed by Theaster Gates, said: “The Serpentine’s annual public architecture programme illuminates the cultural transformations we must implement for the future of our cities and urban environments. Theaster Gates’ remarkable Pavilion, *Black Chapel*, provides a space for reflection, meditation and healing



within the challenging dimensions of a city, embodying the urgency of creating environments for collective wellbeing.” This year marks the fourth consecutive year of partnership for Serpentine and Therme, the wellbeing leader, in support of the annual architecture programme.

Maja Hoffmann, Founder of the LUMA Foundation, an active supporter for 15 years of Serpentine’s artistic programme and Pavilion Commissions (2009, 2011, 2013 and 2022) said: “I am thrilled to be supporting this year’s outstanding Serpentine Pavilion by Theaster Gates, an artist I admire. Theaster Gates’ practice is about transforming the built environment, injecting optimism and change in neighbourhoods and communities. An inventor of new models for co-existence, Gates has revolutionised the ways in which history and architecture are seen as living and evolving entities. I am delighted and honoured that the LUMA Foundation is among such a distinguished group of supporters, making this unique project reality.”

Sharon Prince, CEO and Founder of Grace Farms Foundation, which acted as Responsible Materials Advisor for the Pavilion said: “It is an honour that Design for Freedom by Grace Farms is collaborating with Serpentine to assess ethical sourcing of the building materials for the 21st Serpentine Pavilion. This first completed international Design for Freedom project is accelerating the growing movement to eliminate forced labour from the building materials supply chain. Grace Farms looks forward to enhancing this partnership through shared programming this year in the U.S. at Grace Farms and at Serpentine.”

Image captions: Left to right:

Serpentine Pavilion 2022 designed by Theaster Gates © Theaster Gates Studio. Photo: Iwan Baan, Courtesy: Serpentine. Theaster Gates © Rankin Photography

NOTES TO EDITORS

Theaster Gates (b. 1973) creates works that engage with space theory, land development, sculpture and performance. Drawing on his interest and training in urban planning and preservation, the artist redeems spaces that have been left behind. His work contends with the notion of Black space as a formal exercise, one defined by collective desire, artistic agency and the tactics of a pragmatist. In 2010, Gates created the Rebuild Foundation, a non-profit platform for art, cultural development and neighbourhood transformation that supports artists and strengthens communities through free arts programming and innovative cultural amenities on Chicago’s South Side.

Gates has exhibited and performed at The Victoria and Albert Museum (2021), London, UK; Whitechapel Gallery (2013 and 2021), London, UK; Tate Liverpool, UK (2020); Haus der Kunst, Munich (2020); Walker Art Center, Minneapolis (2019); Palais de Tokyo Paris, France (2019); Sprengel Museum Hannover, Germany (2018); Kunstmuseum Basel, Switzerland (2018); National Gallery of Art, Washington D.C., USA (2017); Art Gallery of Ontario, Canada (2016); Fondazione



Prada, Milan, Italy (2016); Punta della Dogana, Venice, Italy (2013) and dOCUMENTA (13), Kassel, Germany (2012).

Gates is the twelfth recipient of the Frederick Kiesler Prize for Architecture and the Arts (2021). In 2020, Gates received the Crystal Award for his leadership in creating sustainable communities. He was the winner of the Artes Mundi 6 Prize and a recipient of the Légion d'Honneur in 2017. He was awarded the Nasher Prize for Sculpture 2018, as well as the Urban Land Institute's J.C. Nichols Prize for Visionaries in Urban Development. Gates is a professor at the University of Chicago in the Department of Visual Arts and serves as the Senior Advisor for Cultural Innovation and Advisor to the Dean at the Harris School of Public Policy. Gates is currently included in *A Movement in Every Direction: Legacies of the Great Migration* at the Mississippi Museum of Art, Jackson, Mississippi from April 9 – September 11, 2022; and in *STILL ALIVE*, featured at Aichi Triennale, Tokoname, Japan from July 30 – October 10, 2022.

Serpentine Pavilion

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 talents, from last year's Sumayya Vally, Counterspace (South Africa), the youngest architect to be commissioned, and Frida Escobedo (Mexico), to Diébédo Francis Kéré (Burkina Faso) and Bjarke Ingels (Denmark), whose 2016 Pavilion was the most visited architectural and design exhibition in the world. The Serpentine Pavilion 2022 follows previous commissions by Olafur Eliasson with Kjetil Thorsen, 2006, and Ai Weiwei with Herzog & de Meuron, 2012, among other cultural figures.

Black Chapel is designed to minimise its carbon footprint and environmental impact, in line with Serpentine's sustainability policy. The predominantly timber structure is light-weight and fully demountable, with a focus on sustainably sourced materials and the reusability of the structure as a whole after its time installed at Serpentine. While the Pavilion begins its life in Kensington Gardens, it will be re-sited to a permanent location in the future.

In 2021, the Pavilion programme evolved beyond its physical location for the first time and expanded with a series of Fragments placed across London. It also saw the launch of *Support Structures for Support Structures*, a fellowship programme initiated by Sumayya Vally, Counterspace, and Serpentine's Civic Team, that supports up to ten artists and collectives working at the intersection of art, spatial politics and community practice.

Serpentine would also like to acknowledge the work and dedication of the late architect Richard Rogers to this yearly commission. Rogers was an integral part of the Serpentine Pavilion team and served as an Advisor since 2017.



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

Therme Group and Therme Art is a leading global wellbeing provider designing, developing, and operating the world's largest wellbeing facilities. Its urban development proposition incorporates environmental concepts to re-integrate nature into everyday life. Through its cultural incubator Therme Art, it advances on its mission to provide wellbeing at the heart of cultural production. Therme Art is responsible for the outreach to creative communities and curates forums that provide an interdisciplinary platform for exchange. It works with internationally renowned and emerging artists and architects, to redefine conventional art viewing experiences.

The LUMA Foundation was established in 2004 by Maja Hoffmann in Zurich, Switzerland, to support artistic creation in the fields of visual arts, photography, publishing, documentary films and multimedia. Considered as a production tool for the multiple initiatives launched by Maja Hoffmann, the LUMA Foundation produces, supports and funds artistic projects that aim to deepen the understanding of issues related to the environment, human rights, education and culture.

Design for Freedom by Grace Farms reimagines architecture by raising awareness and inspiring responses to disrupt forced labour in the building materials supply chain. Grace Farms Foundation's interdisciplinary cultural and humanitarian mission is to pursue peace through the platform of Grace Farms, a SANAA designed site for convening people across sectors. The 21st Serpentine Pavilion is the first completed international Design for Freedom by Grace Farms project.

Supporter Circle with thanks to Gagosian, Regen Projects and White Cube.

Gagosian is a gallery specializing in modern and contemporary art with nineteen locations across the United States, Europe, and Asia. In addition to its physical locations, Gagosian is at the forefront of the digital marketplace with innovative initiatives including the Artist Spotlight online platform and the Gagosian Premieres film series. The gallery's in-house publishing program has produced nearly six hundred books, including catalogues raisonnés, scholarly exhibition catalogues, and a print and online magazine.

White Cube's public programme extends across four spaces: Bermondsey in South London; Mason's Yard in St. James's, London; Hong Kong Central district and White Cube Online. The gallery's offices are also located in Paris and New York. Since its inception in 1993, White Cube has exhibited the work of many of the world's most highly acclaimed contemporary artists.



This year's Pavilion selection was made by Serpentine Artistic Director Hans Ulrich Obrist, CEO Bettina Korek, Director of Construction and Special Projects Julie Burnell, Director of Curatorial Affairs and Public Practice Yesomi Umolu, Project Curator Natalia Grabowska together with advisors Sir David Adjaye OBE and David Glover.

Black Chapel events will be free unless otherwise stated. *Park Nights* tickets £10/£8 (concessions). Booking is essential. Tickets available at the Serpentine. Please visit www.serpentinegalleries.org for more information.

The Serpentine Summer Season continues with exhibitions of **Dominique Gonzalez-Foerster** *Alienarium 5* at Serpentine South (14 April – 4 September) and *Back to Earth* at Serpentine North (22 June – 18 September).

The Serpentine Pavilion 2022 will be open every day from 10am to 6pm, excluding 30 June when it will close, re-opening at 1pm on 1 July.

More on the 2022 Pavilion and previous editions on [Bloomberg Connects](#), the free mobile app featuring guides to over 70 museums, galleries, sculpture parks, gardens, and cultural spaces.



Theaster Gates' Statement



Since the time I was invited to consider a commission for Serpentine, *Black Chapel* has evolved several times. Initially, when I considered the volume of the chapel, I was preoccupied with the early architectural forms that would manifest themselves in the manufactured world. The kilns of Stoke-on-Trent, the beehive kilns of the Western United States, monumental spaces like San Pietro and the Roman tempiettos. Over time, the ideas around the chapel started to expand to include more spiritually dynamic and culturally specific spaces like the Musgum mud huts of Cameroon and the

Kasubi tombs of Kampala, Uganda.

What has remained consistent is a desire to pay homage to craft and manufacturing traditions, found especially on the African continent, in England and in the United States. These architectural forms, and the varying ways that they hold space, for people and for sacred moments, matter to me. I'm invested in how these forms produce energy and amplify sound, creating space for the sonic and the silent.

For *Black Chapel*, I have created a suite of seven new tar paintings for the interior. With the recent passing of my father, the Pavilion resembles a memorial, not only to the legacy he shared with me, but also to the ways in which his vocation has become my vocation. *Black Chapel* seems to hold ways of working. Through space, the vessel produces ways of being together and ways of understanding each other by being adjacent to one another. *Black Chapel* is a vessel and a container for those who choose to gather.

Black Chapel offers a reflection on several important moments within my practice. Most notably is its namesake, a work stemming from a commission I received from the late curator Okwui Enwezor, to activate the central atrium of Haus der Kunst in Munich, built by and for the Nazi Regime. *Black Chapel* (2019) was my attempt to breathe Black spiritual life into this "sanctuary for



war.” My Pavilion *Black Chapel* continues my professional investment in the creation and preservation of structures for spiritual possibilities.

Black Chapel is important because it reflects the invisible parts of my artistic practice. It acknowledges the role that sacred music and ritual have had on my practice and the collective quality of these emotive forces and communal initiatives. In this sense, *Black Chapel* is a platform through which great artistic moments in music and conviviality might happen. *Black Chapel* also suggests that in these times there could be a space where one could rest, reflect deeply, and spend time in quietude. It is my hope that *Black Chapel* will achieve the honorific, interrogate the sacred and encourage the social.

Theaster Gates

June 2022



Engineer's Statement

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Serpentine Pavilion 2022

“As technical advisor, AECOM’s role is to bridge the gap between client, architect and artist, developing the design whilst maintaining the balance between a prescriptive technical brief and evolving architectural intent.

“The fixed budget and extremely short programme of the project, with design, planning approval, manufacture and construction achieved in less than 22 weeks, has always driven spontaneity, innovation and creativity. Balancing the ability of the architect and artist to freely express their vision with practical cost, buildability, time and functional constraints, as well as the restrictions of working within the Royal Parks, is a key challenge that the team embraces each year.

“The Pavilion has always been a vehicle for research and experimentation. This year the structural design takes domestic timber technology, using lightweight MiTek posi-joists and a plywood stressed skin, to new heights in a fully exposed cylindrical structure. The spoke-wheel roof that creates the feature oculus uses a timber-steel hybrid structure, with fabricated steelwork used only where we required its additional strength and stiffness. The result is an extremely lightweight superstructure with minimal foundations that are weighed down using site-won ballast.

“At over 10 metres tall the Pavilion is the largest to date, and delivering its sheer scale was a key aspect of achieving Theaster Gates’ vision. Collaborating with the architect and the contractor, Stage One, our structural engineers used parametric modelling to optimise the volume of the internal space against the material use, embodied carbon, constructability and overall budget.

“The structure is highly repetitive, allowing the team to focus on a small number of critical details and minimising material use, the majority of the stressed skin being just 9mm thick. The modular build, prefabricated in Stage One’s facility in York, adopts standard sizes for the timber panels in order to minimise waste. Any residual waste timber is chipped and used in Stage One’s efficient biomass system that heats their buildings, meaning no waste needs to be transported away from the fabrication site.

“The Pavilion has been assessed from an embodied carbon perspective throughout the design period, and the environmental impact has been reduced through the use of sustainably sourced and reusable



materials. The team has also worked with Grace Farms Foundation, who have audited the materials sourced for the Pavilion to ensure they are ethically sourced from sustainable supply chains.

“The entire superstructure, including the timber-framed walls, roof and suspended floor, along with its small precast, low-cement pad foundations, is fully demountable using simple bolts and screws, and the structure’s rubber waterproofing membrane can be easily separated from the timber frame and reused or recycled. This approach results in a very low upfront carbon footprint for the build and allows the Pavilion to be completely rebuilt in a new location after its first life in Kensington Gardens.

“Like previous Pavilions that have successfully relocated in the UK and overseas, this commitment to the future repurposing of the Pavilion 2022 ensures the structure will be reused despite the temporary nature of the initial installation.

“Located in Kensington Gardens, the project is not permitted to install any permanent foundations or intrusion in the ground in the form of piles or anchors and the lawn must be returned to its virgin state after the Pavilion has been removed. However, permanent electrical and water infrastructure has been installed along with below-ground rainwater attenuation and connection to adjacent soakaways. These features are reused each year, and the ground works designed to balance the cut and fill volumes.”



Serpentine Pavilion 2022

Fact Sheet

Overall site area

- 541 sqm

Gross internal area

- 201 sqm

Footprint

- 201 sqm

Dimensions of Pavilion

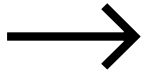
- The Pavilion footprint is circular on plan with a diameter of 16m, located on the lawns in front of the east façade of Serpentine South.
- The maximum height of the Pavilion is 10m from ground level to the eaves and 10.7m to the apex.
- Floor slab diameter ~ 20.6m
- Heights (from finished floor level):
 - 10.7m max overall height (from ground level to roof apex)
 - 10.0m max height at perimeter (from ground level to roof eaves)
- Café:
 - Usable Footprint ~ 29.2 sqm

Structure and materials

- The Pavilion is predominantly made up of structural timber clad in a plywood 'stressed skin' and/or timber boards stained and treated for external use
- The other main materials being used are precast concrete for the pad foundations which are designed to be removable and reusable
- Steel for the high stress elements such as the tension and compression rings of the spoke wheel roof
- The structure is exposed internally by and large but protected from the elements with a waterproof membrane to both its horizontal and vertical external faces
- The Pavilion features three large openings, one in the roof and two in the external walls, as well as an internal dividing wall also predominantly made up of timber construction.
- There are two paths linking the Pavilion to the existing footpaths



- The Pavilion has two exits, one on the west facing side of the Pavilion and one on the east. All exits are graded at a maximum of 1:21 so that mobility-impaired occupants are able to exit the Pavilion unaided. The maximum two-way travel distance to an exit is 17.5 metres.



Serpentine Pavilion 2022 Project Team and Advisors

Architectural Concept

Theaster Gates

Architectural Support

Adjaye Associates

Project Directors

Hans Ulrich Obrist, Artistic Director

Bettina Korek, CEO

Project Leader

Julie Burnell, Director of Construction and Special Projects

Curators

Yesomi Umolu, Director of Curatorial Affairs and Public Practice

Natalia Grabowska, Project Curator

Chris Bayley, Assistant Curator

Live Programme

Bianca A. Manu, Guest Curator, Live Programme

Uma Karavadra, Curatorial Assistant, Live Programme

ENGINEERING AND TECHNICAL DESIGN

Technical Consultant

David Glover

Technical Advisors: AECOM

Jon Leach

Madalina Taylor

James Wright

Cormac Clerkin -Parr

Katja Leszczynska

Sam Saunders

Adam Juster



Isaac Refalo
Artur Nowakowski
David Cheshire
Robert Murphy
Natalie Harris
Anastasia Stella

Construction: Stage One Creative Services Ltd

Tim Leigh
Ted Featonby
Tiff Blakey

Town Planning Consultants: DP9

Barnaby Collins
Zoe Smythe

Gallowglass Health & Safety:

Steve Kearney

The Technical Department:

Jeremy Singleton

Project Advisors

Michael Bloomberg, Chairman, Serpentine Board of Trustees
Sir David Adjaye OBE, Architect and Trustee, Serpentine Board of Trustees
Andrew Scattergood, CEO, The Royal Parks
Tom Jarvis, Director, The Royal Parks
Andrew Williams, Park Manager, The Royal Parks
Ovidiu Mosor , Senior Structural Engineer, Westminster City Council District Surveyor's Office
(Building Control)
Westminster City Council Planning Office
London Fire and Emergency Planning Authority
London Region, English Heritage
The Friends of Hyde Park and Kensington Gardens



Serpentine Pavilions

2000 – 2021

Key Facts

Each summer the Serpentine invites an internationally renowned or emerging architect to create their first completed 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 Chief Executive Bettina Korek, Julie Burnell, Director of Construction and Special Projects, Yesomi Umolu, Director of Curatorial Affairs and Public Practice, and Project's Curator Natalia Grabowska together with advisors Sir David Adjaye OBE and David Glover, 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. Since 2017 a group of architects have been invited to submit designs for selection, which marked a new approach to the commission.

The architectural brief is to design a maximum 350-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 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 20 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).
- Serpentine Pavilion architects to date: Sumayya Vally, Counterspace, 2021; Junya Ishigami, 2019; 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, Serpentine presented



four Summer Houses alongside the Serpentine Pavilion, designed by architects: Kunlé Adegemi, Barkow Leibinger, Yona Friedman and Asif Khan



Serpentine Pavilions 2000 – 2021



Serpentine Pavilion 2021
Designed by Sumayya Vally, Counterspace

Smart, elegant, inhabitable, politically inflected, it is enjoyable and intimate, a charged space which never overwhelms with its message. The inspiration of the ephemeral seems perfectly attuned to the impermanence of a Pavilion in the park.
The Financial Times



Serpentine Pavilion 2019
Designed by Junya Ishigami

This is one of the most engaging and original Serpentine Pavilions in the institution's two-decade history, perhaps even the best. A wonderful, ridiculous roof and an illustration of how this apparently light, seemingly stroll-in-the-park format just keeps giving.
The Financial Times



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

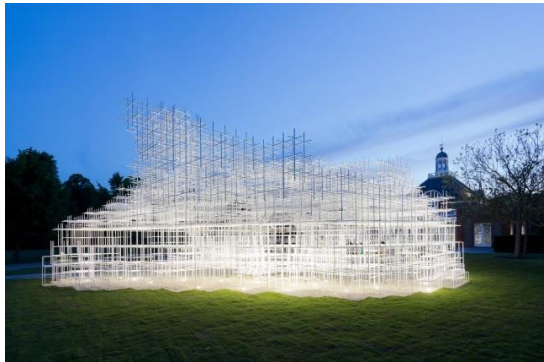
The playful plastic structure heading for the Serpentine will bring a welcome dose of mischief, and a secret stained-glass corridor, to London...it looks as if an exotic caterpillar might have nibbled on a magic mushroom before spinning its chrysalis.

The Guardian



Serpentine Pavilion 2014
Designed by Smiljan Radić

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



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.



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
Designed by Rem Koolhaas with Cecil Balmond – Arup

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

The Guardian



Serpentine Pavilion 2005

Designed by Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond – Arup

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

Financial Times



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.

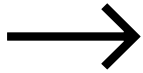
Evening Standard



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



SERPENTINE PAVILION 2022: 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 2022 supported by

Headline Partner

Goldman Sachs

The Goldman Sachs Group, Inc. is a leading global financial institution that delivers a broad range of financial services across investment banking, securities, investment management and consumer banking to a large and diversified client base that includes corporations, financial institutions, governments and individuals.

Founded in 1869, the firm is headquartered in New York and maintains offices in all major financial centers around the world.

SUPPORTING PARTNERS

THERMEGROUP

Therme Group is a leading global wellbeing provider designing, developing, and operating the world's largest wellbeing facilities. Its urban development proposition incorporates environmental concepts to re-integrate nature into everyday life. Through its cultural incubator Therme Art, it advances on its mission to provide wellbeing at the heart of cultural production. Therme Art is responsible for the outreach to creative communities and curates forums that provide an interdisciplinary platform for exchange. It works with internationally renowned and emerging artists and architects, to redefine conventional art viewing experiences.



L U M A F O U N D A T I O N

The Luma Foundation was established in 2004 by Maja Hoffmann in Zurich, Switzerland, to support artistic creation in the fields of visual arts, photography, publishing, documentary films, and multimedia. Considered as a production tool for the multiple initiatives launched by Maja Hoffmann, the Luma Foundation produces, supports, and funds artistic projects that aim to deepen the understanding of issues related to the environment, human rights, education, and culture.

The foundation's headquarters and exhibition spaces in Zurich are part of the refurbished and expanded Löwenbräukunst art complex. Luma Westbau opened in 2013, presenting international projects, exhibitions and events commissioned and produced by the Luma Foundation. More info: www.westbau.com

In 2013, Hoffmann launched Luma Arles an interdisciplinary creative campus on a former industrial site located in Arles, France. Both a place of production and experimentation for artists and the public, Luma Arles hosts annual exhibitions of major artists, works by leading figures in contemporary creation, specific commissions, and in situ projects. Luma Arles includes a resource center designed by architect Frank Gehry; various industrial buildings rehabilitated by Selldorf Architects; and a public park designed by landscape architect Bas Smets. The site's main building designed by Gehry opened in June 2021. More info: www.luma-arles.org

TECHNICAL ADVISOR



AECOM provides technical consultancy for some of the world's most exciting developments and social infrastructure projects, including the Serpentine Pavilion for the tenth year running. On projects spanning transportation, buildings, water, new energy and the environment, our public- and private-sector clients trust us to solve their most complex challenges. Our teams are driven by a common purpose to deliver a better world through our unrivalled technical expertise and innovation, a culture of equity, diversity and inclusion, and a commitment to environmental,



social and governance priorities. See how we are delivering sustainable legacies for generations to come at aecom.com and [@AECOM](https://twitter.com/AECOM)

RESPONSIBLE MATERIALS ADVISOR

design for FREEDOM^{by}grace farms

Design for Freedom by Grace Farms reimagines architecture by raising awareness and inspiring responses to disrupt forced labour in the building materials supply chain. Grace Farms Foundation's interdisciplinary cultural and humanitarian mission is to pursue peace through the platform of Grace Farms, a SANAA designed site for convening people across sectors. The 21st Serpentine Pavilion is the first completed international Design for Freedom by Grace Farms project.

Supporter Circle

Gagosian

Gagosian is a gallery specializing in modern and contemporary art with nineteen locations across the United States, Europe, and Asia. In addition to its physical locations, Gagosian is at the forefront of the digital marketplace with innovative initiatives including the Artist Spotlight online platform and the Gagosian Premieres film series. The gallery's in-house publishing program has produced nearly six hundred books, including catalogues raisonnés, scholarly exhibition catalogues, and a print and online magazine.

Regen Projects

Founded in 1989 in Los Angeles, Regen Projects is a contemporary art gallery committed to nurturing the careers of its artists and mounting important exhibitions of their work. Regen Projects' international, diverse, and cross-generational roster of artists work in a variety of media to significantly shape the course of art history and culture today.

White Cube

White Cube's public programme extends across four spaces: Bermondsey in South London; Mason's Yard in St. James's, London; Hong Kong Central district and White Cube Online. The gallery's offices are also located in Paris and New York. Since its inception in 1993, White Cube has exhibited the work of many of the world's most highly acclaimed contemporary artists.



Gold Sponsor



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

Silver Sponsor



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 over 10 years and was closely involved with the opening of the Serpentine Sackler Gallery in 2013.

GGH&S works in close partnership with Serpentine, liaising between the Royal Parks, Serpentine 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.



The Technical Department are pleased to be a Bronze Level Sponsor and the electrical services provider, for the Serpentine Pavilion 2022 *Black Chapel* by Theaster Gates.

We are excited to be working with Theaster Gates, Adjaye Associates, and Stage One.

As a specialist electrical contractor, we provide tailor-made power solutions through our bespoke distribution systems which are built specifically to our client's requirements.



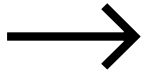
Zumtobel, are delighted to be sponsoring this year's Serpentine Pavilion, an annual architecture commission that provides a global platform for experimental projects by some of the world's greatest architects. Zumtobel are a leading, innovative international supplier of high quality, energy efficient, lighting solutions and controls, that enable people to experience the interplay of light and architecture. Zumtobel supports the use of good sustainable design to provide better spaces to work and live, whilst celebrating the achievements of a wide diversity of architectural talent.

ADVISOR

Sir David Adjaye OBE

Sir David Adjaye OBE is a Ghanaian-British architect who has received international acclaim for his impact on the field. In 2000 he founded Adjaye Associates, which today operates globally with studios in Accra, London, and New York and on projects spanning the globe. Adjaye's largest project to date, the Smithsonian National Museum of African American History & Culture, opened on the National Mall in Washington DC in 2016 and was named "Cultural Event of the Year" by The New York Times.

In 2017, Adjaye was knighted by Queen Elizabeth II and was included in TIME'S 100 Most Influential People List. He was winner of the 2021 RIBA Royal Gold Medal. Approved personally by Her Majesty the Queen, the Royal Gold Medal is considered one of the highest honours in British architecture for significant contribution to the field internationally. Adjaye is also the recipient of the World Economic Forum's 27th Annual Crystal Award, which recognizes his "leadership in



serving communities, cities and the environment,” and was recently honored as an inaugural recipient of the TIME100 Impact Awards.

TECHNICAL CONSULTANT

David Glover

David Glover brings a unique continuity and design expertise to this year's Serpentine Pavilion. Having worked on fourteen Pavilions and the 2016 Summer Houses, Glover has a singular understanding of how the Serpentine and The Royal Park briefs combine with the need to design and construct a fully demountable Pavilion within six months of being commissioned. Theaster Gates and the Serpentine Team have used a palette of everyday materials and brought them together in an innovative and creative way to deliver a low carbon modular building that successfully challenges the boundaries between architecture and art.

Serpentine supported by



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For Immediate Release

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AECOM engineers its ninth Pavilion at Serpentine

LONDON (June 07, 2022) — AECOM, the world’s trusted infrastructure consulting firm, has delivered its ninth Pavilion project for Serpentine in London, and is celebrating ten years as the Gallery’s technical advisor across all its exhibitions and estate developments.

This year’s Pavilion has been designed by Chicago-based artist Theaster Gates, with the architectural support of Adjaye Associates and AECOM providing the full range of engineering, technical advisory and project management services.

Working closely with the design team, Serpentine, the project’s contractor Stage One and technical advisor David Glover, AECOM has realised Theaster’s vision for *Black Chapel*, which draws inspiration from the architectural typologies of chapels and the great kilns of Stoke-on-Trent, England. The structure’s circularity and volume echo the form of a sacred space or chapel that protects and gathers.

At over 10 metres tall, the Pavilion is the largest to date and has an emphasis on low carbon and reusable materials. Parametric modelling was used to optimise the volume of the internal space against the material use and budget. The timber cylindrical superstructure sits beneath a spoke wheel roof, creating a central oculus and single source of light that floods into the space below.

The structural design takes fully exposed timber technology that is more commonly used in domestic floor construction, to new heights, using lightweight MiTek posi-joists and a plywood stressed skin that has resulted in an extremely lightweight superstructure with minimal foundations. The structure is highly repetitive, allowing the team to focus on a small number of critical details and minimise material use.

Madalina Taylor, Senior Engineer, AECOM, said: “The Pavilion appears very simple from the outside, but looks can be deceptive. Using light-weight timber technology at this scale has required careful analysis, research, mock-ups and physical testing to ensure it performs both at Serpentine and in its



future life. With a focus on making the Pavilion entirely demountable, we've created a very low carbon structure that will host a diverse and exciting programme of summer events."

The modular build, prefabricated at Stage One's facility in York, adopts standard sizes for the timber panels in order to minimise waste. Any residual waste timber has been chipped and used in Stage One's biomass system that heats its buildings, meaning no waste has been transported away from the fabrication site.

The entire superstructure, including the timber-framed walls, roof and suspended floor, along with its small, low-cement foundations, is fully demountable using simple bolts and screws, and the structure's rubber waterproofing membrane can be easily separated from the timber frame and reused or recycled. This approach results in a very low upfront carbon footprint for the build and allows the Pavilion to be completely rebuilt in a new location after its first life in Kensington Gardens.

This year the team has worked with Grace Farms Foundation, who have audited the materials sourced for the Pavilion to ensure they are ethically sourced from sustainable supply chains.

The Pavilion is set to host a dynamic programme of events throughout the summer, including the return of the Gallery's Park Nights programme, music and dance performances and educational community workshops.

The Serpentine Pavilion architectural commission showcases new temporary buildings by international architects. Zaha Hadid was the first architect selected to present her design in 2000. This year marks Serpentine's 21st Pavilion, which is open to the public from June to October.

About AECOM

AECOM (NYSE: ACM) is the world's trusted infrastructure consulting firm, delivering professional services throughout the project lifecycle – from planning, design and engineering to program and construction management. On projects spanning transportation, buildings, water, new energy, and the environment, our public- and private-sector clients trust us to solve their most complex challenges. Our teams are driven by a common purpose to deliver a better world through our unrivalled technical expertise and innovation, a culture of equity, diversity and inclusion, and a commitment to environmental, social and governance priorities. AECOM is a Fortune 500 firm and its Professional Services business had revenue of \$13.3 billion in fiscal year 2021. See how we are delivering sustainable legacies for generations to come at [aecom.com](https://www.aecom.com) and [@AECOM](https://www.aecom.com).



Design for Freedom by Grace Farms is Responsible Materials Advisor for 21st Serpentine Pavilion Designed by Theaster Gates

The 21st Serpentine Pavilion, designed by Theaster Gates with architectural support from Adjaye Associates, is the first completed international Design for Freedom Pilot Project. Grace Farms Foundation is the Responsible Materials Advisor for the Pavilion.

Sharon Prince, CEO and Founder of Grace Farms Foundation said: "It is an honour that Design for Freedom by Grace Farms is collaborating with Serpentine to assess ethical sourcing of the building materials for the 21st Serpentine Pavilion. This first completed international Design for Freedom project is accelerating the growing movement to eliminate forced labour from the building materials supply chain. Grace Farms looks forward to enhancing this partnership through shared programming this year in the U.S. at Grace Farms and at Serpentine."

Design for Freedom by Grace Farms reimagines architecture by raising awareness and inspiring responses to disrupt forced labour in the building materials supply chain. The movement was initiated by Grace Farms Foundation, which has galvanized more than 80 industry leaders and experts to form the Design for Freedom Working Group. Since its launch, Design for Freedom by Grace Farms has published a comprehensive report and toolkit to illuminate forced labour in the building materials supply chain and incorporate an anti-slavery ethos in the design and construction process.

As of June 2022, there are five Design for Freedom Pilot Projects spanning the United States, United Kingdom, and India, including: a new arts and cultural centre by Serendipity Arts in New Delhi, India; *Shadow of a Face*, a monument to Harriet Tubman by Nina Cooke John in Newark, New Jersey; the New Canaan Library, in New Canaan, Connecticut; and *Temporal Shift*, a site-responsive sculpture by Alyson Shotz at Grace Farms.

For more information visit designforfreedom.org

- End -

Grace Farms Foundation

Grace Farms Foundation's interdisciplinary humanitarian mission is to pursue peace through nature, arts, justice, community, faith, and Design for Freedom, the new movement to remove forced labor from the built environment. The Foundation carries out its work through GraceFarms, a SANAA-designed site for convening people across sectors. For more information visit gracefarms.org

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