



YINKA ILORI

SLICES OF PEACE

This publication documents the commissioning of public art designed to provide a focal point for a new residential neighbourhood in Kings Hill.

Over thirty years ago, Liberty Property Trust UK and Kent County Council formed a collaborative public/private sector venture to develop Kings Hill as an exemplar mixed-use community. Today it is an established garden village which combines a business park of around 1 million square foot gross, 3,836 homes built, under construction or to be developed, three schools, 24 shops, community, sports and leisure uses. Within 800 acres of highly landscaped, low-density parkland, and aims to promote quality of life by providing a unique environment in which people can live, work, play and study. As part of their placemaking ethos, the development partners have commissioned a range of public art which is located throughout Kings Hill.

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Turner
Contemporary

YINKA ILORI

FUTURE\CITY



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Photographer: George Mapston, 'Orchard Park', 2021

Foreword

Public art has always been a vital part of placemaking in Kings Hill. Over the last three decades numerous sculptures have been commissioned for prominent sites to encourage pride and attachment to the area. As the village nears completion, *Slices of Peace* is the final significant public art commission to be installed in Kings Hill, providing a lasting legacy for the community.

When commissioning the work, Kings Hill development partners Liberty Property Trust and Kent County Council (KCC) engaged art consultants, Futurecity, in forming a cultural partnership with Turner Contemporary, a leading gallery based in Margate, and the University for the Creative Arts (UCA), one of the top creative specialist universities in the UK. Together they selected British-Nigerian artist and designer Yinka Ilori MBE to take on the commission. It also provided an opportunity to involve the existing community in his artist residency, shaping and influencing the final artwork.

Caroline Binns

Director, Marketing & Leasing

Liberty Property Trust



Photographer: Matthew Walker, 'Yinka Ilori's Slices of Peace', 2024





Image courtesy of Firecracker Works, 'Yinka Ilori's Slices of Peace', 2024

PLACEMAKING & PUBLIC ART

Public art is a powerful tool that can help to activate and engage people in the places they live, uniting them in a moment of time and space to celebrate the community to which they belong. Developing a public art project requires bold creativity and empathy to understand the context within which a work will be placed. Good public art is an act of placemaking that captures the spirit of the community, which identifies a set of specific traits and qualities distilled into a

physical form. It creates a portrait that preserves a narrative specific to that place.

Yinka Ilori's *Slices of Peace* does just that. It taps into the rich history of apples in Kent, searching for inspiration from the countless varieties, the orchards that they grew in, and even the apple-related road names of Kings Hill - the Discovery apples of Discovery Drive, the Atlas apples of Atlas

Close, or the Russet apples of Russet Way. From this exploration comes a new, one-of-a-kind apple, which now proudly rests in Orchard Park, appearing to have fallen from the sky to commemorate this piece of history. The sculpture is also accompanied by the immersive soundscape from sound artist and musician Peter Adjaye. *Freedom Sounds – Lift Every Voice* was created from the unique sounds, activities and environmental conditions that were recorded on and around the site.

As the pages of this publication demonstrate, the life of public art begins long before the final piece arrives on site or falls from the heavens. It starts on that first visit, as the artist walks around and breathes in the place, transforming it into a concept that is shared with a team of people, a group of stakeholders, a local committee, a village and its residents. The concept becomes a goal, a destination for us to arrive at via an exciting journey of design, fabrication, workshops, engagement and all-round creativity, much of which has happened in Kings Hill despite the curveball thrown by the global pandemic.

Yinka Ilori's residency has been embedding *Slices of Peace* within the community long before its final arrival through a variety of workshops, events, walks and talks, and activities. Kate McClean led us on a Smell Walk through Kings Hill to identify the different scents and fragrances that could be found amongst the architecture and foliage; Randolph Matthews introduced us to the West African technique of Call and Response to make beautiful music during Peter Adjaye's Choral Workshop;

and Melanie Bowles of Stitch School shared her stitching skills to help us make the pattern pieces for the accompanying *Seeds of Hope* textile work. These moments live on in our collective memory, but they're also embodied in the final sculpture itself. *Slices of Peace* represents Kings Hill and its people, its histories, and its stories. As a piece of public art, it is a moment of joy in the landscape for us all to share, a landmark to experience and a place for us to come together

Daniel Tollady

AtelierUCA Project Manager

Lecturer for the Canterbury School of Architecture and Design, UCA.

WE NEED TO STOP
TALK ABOUT JOY, CELEBRATE
IN JOY. WE NEED TO STOP
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IN JOY.

SHARE JOY, GIVE JOY,
BRATE JOY, BE PRESENT
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Yinka Ilori, 2022



Photographer: George Mapston, 'Yinka Ilori and Sarah Martin of Turner Contemporary', 2021

YINKA ILORI MBE - SLICES OF PEACE

Yinka Ilori MBE is a British-Nigerian artist and designer for whom the term 'multi-disciplinary' might have been invented. With a training in furniture and object design, he is known for creating public projects that combine the bold colours and love of pattern - characteristic of West African textiles - with the clean lines and abstract motifs of Modernism. Ilori began his career as a solo designer over a decade ago, eventually establishing

his London studio, with its team of architects and designers, in 2011. In that time, his wide-ranging creative output has included an ongoing series of individual, upcycled chairs; a group of billboards and murals bearing uplifting statements such as Love Always Wins; skate parks, playscapes and other public-realm projects; a launderette; book covers; wallpaper and an expanding homeware range. Aside from their vibrant colours and distinctive visual

language, what unites all of these projects is their playfulness, positivity and sense of joy, appropriate for an artist who believes that public art really can be a catalyst for change in communities.

In 2020, Ilori was awarded the Kings Hill Public Art Residency and Commission to create a new artwork for the recently designed park in Kings Hill, West Kent: a garden village community of over 15,000 employees and residents. The detailed brief, developed with cultural placemaking agency Futurecity, was to respond to the existing visual language, geometries and materials of the site, to encourage community participation, and to capitalise on the various vantage points and perspectives offered by the park. This was against the backdrop of the pandemic and periods of lockdown, which highlighted more than ever the importance of green spaces for life-enhancing social interactions, moments of connection, and play.

Following an initial visit to Kings Hill in the winter of 2020, Ilori's imaginative response to the brief was generous from the outset. He began to develop a proposal for a multi-sensory artwork that incorporated the stories and voices of local people and drew on the rich history of apple cultivation in Kent. The result is *Slices of Peace*, an installation of brightly coloured, decorative apple sculptures with an accompanying soundscape composed by Peter Adjaye.

A fascination with storytelling underpins all of Yinka Ilori's work, stemming in part from his British-

Nigerian heritage and the parables his parents shared with him as a child. The genesis of what was to become *Slices of Peace* was his research into the history of apple growing in Kent, which can be traced as far back as the 16th century, when the first fruits were grown commercially in the county.

Ilori took inspiration from a variety of local sources including the Culpepper Tapestries, with their intricately woven depictions of fruits including crab apples, through to the street names of Kings Hill which use such Kent apple varieties as Pippin, Discovery, Braeburn, Elstar and Liberty. The life cycle of apples – from seed to flower to fruit – forms the basis of the playful patterns that Ilori has designed for the sculptures, whilst their traditional association with such states as wellbeing, happiness and love, is reflected in the optimistic title he has chosen for this work.

In the spring of 2021, Ilori began a three-month residency in Kings Hill, regularly visiting the area and hosting a series of events for local residents and business park employees themed around the senses, with support from students at University for the Creative Arts. These culminated in a choral workshop led by acclaimed composer and musician Peter Adjaye, based around West African 'Call and Response' techniques. Adjaye has created a soundtrack – *Freedom Sounds – Lift Every Voice* - which visitors to the park can experience via a QR code. *Slices of Peace* is the last public art commission for Kings Hill, providing a focal point within the park as well as a space for people to gather, talk, celebrate,



Image courtesy of Pinterest, 'Playland - Cannes Film Festival', 2019

reflect, perform, and play. It has been designed by Yinka Ilori in a spirit of collaboration with the community for whom it is created. Like all public art, its legacy resides in all the different uses, feelings and responses that will emerge over time.

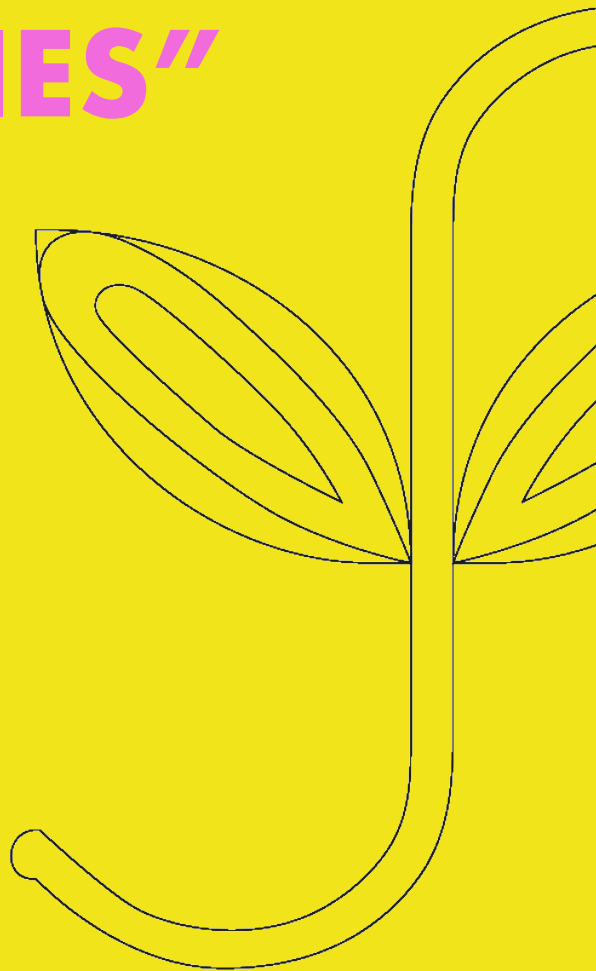
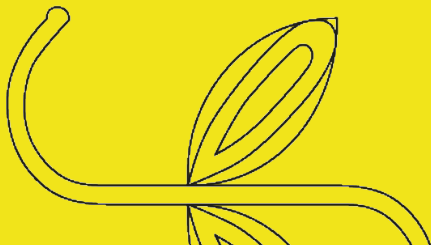
As Curator for the commission, Turner Contemporary would like to thank Yinka Ilori for his creativity and commitment to the project, and all our partners: University for the Creative Arts, Liberty Property Trust and Kent County Council.

Sarah Martin

Head of Exhibitions, Turner Contemporary

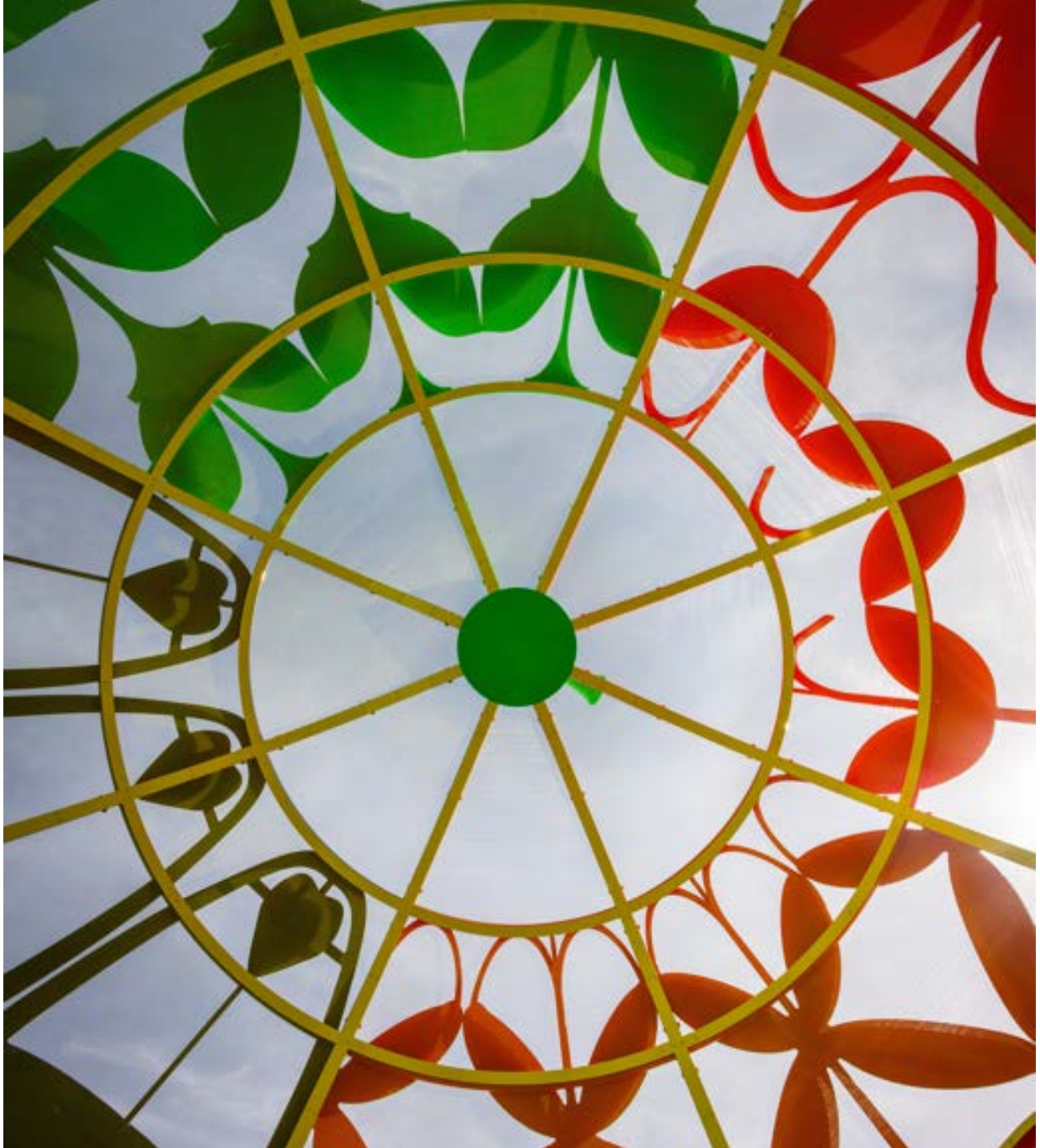
**“I’M OBSESSED
WITH TELLING
STORIES WITHIN
COMMUNITIES”**

Yinka Ilori, 2022





Photographer: Matthew Walker, 'Yinka Ilori's Slices of Peace', 2024



Photographer: Matthew Walker, 'Yinka Ilori's Slices of Peace', 2024



Photographer: Daniel Tollady, 'An Interview with Yinka Ilori MBE', 2022

AN INTERVIEW WITH YINKA ILORI MBE

TP- Terry Perk; interviewer
 YI- Yinka Ilori; interviewee
 LD- Lauren-Lois Duah; student
 AU- Ali Usurelu; student

TP: We're here in the studio today and there's work all around us – I got here about half an hour ago, and there's lots of conversations going on, discussion of projects. It's all very energised and exciting. Could you talk a little bit about how your studio works and give me a sense of how you manage multiple projects at the same time?

YI: Yes, so we're a small design studio, based here

in North Acton, and I've been in this studio for six months. It's been designed collaboratively, by me and Sam Jacob, who is an incredible architect, and we designed it during lockdown, which was quite a challenge but we managed to deliver it. We're a team of 7 or 8 people, architects, graphic designers, project strategists and project managers.

What we do is take on multiple live projects that range from architectural projects to graphic design, to fashion projects, to a growing range of partnerships. It's a very eclectic design studio where we take on design projects that inspire me, or challenge what I think, or challenge the studio.

Also, projects that allow us to tell stories in places that don't necessarily have an opportunity to tell their own stories, but allow us to give those spaces voices, where they're able to sort of celebrate where they're from and celebrate their communities. So, I'm obsessed with telling stories within communities that need some help giving life to them.

TP: Your creative training was initially in Design, but as you just described, you work across a whole range of design and art forms. Could you just talk a little bit about how your early training, and your practice as an artist and designer have developed?

YI: I studied Furniture Design (Product Design), at Metropolitan University. As you can see, on the right of me is my chair collection which I've been designing for over a decade now. I'm British-Nigerian, and I've been going around London, collecting furniture

and trying to weave in narratives of my heritage and telling stories about people, my experiences, about love and hope – words that are empowering – and trying to put them into chairs and quite simple objects that we use every day. That led to me becoming a little bored of chairs, and I wanted to give the audience and the user a bit more of an intimate experience into my world, how I dream and how I re-map spaces. And that's how I started creating work in public spaces.

So, my first commission was during London Design Festival. It was a living room space that was inspired by a Nigerian parable, and that's how I got the first taste of creating an installation and the reaction was incredible. I became obsessed with making work in spaces that allow you to come into my world, and breathe and see how I dream, essentially.

TP: And do you find that the design process, in terms of designing utilitarian objects like tablecloths or wallpaper, is hugely different from developing a public community artwork? I'm thinking of your recent Flamboyance of Flamingos playground at Dagenham, but also the project for Kings Hill.

YI: I think yes and no. I think when we look at creative objects within a home, whether it's a tablecloth or a tea towel, what I'm trying to do, firstly, is to make my design accessible. Not everyone wants to go to galleries or go to museums. Or maybe they may not feel that they can actually go there. And maybe they don't feel like they want to go there. But they might be a fan of my work, or might like



Photographer: Lauren-Lois Duah, 'Yinka Ilori's studio', 2022

to collect a basketball - we do editions of 300 – or we might do a tea towel. Having elements of joy at home that you can use. It's not that precious, you can wipe your hands, you can wash in the washing machine, but it's still a piece of art. I like doing that. Also, when I'm working in public spaces it's not about me, it's about the people who live in those spaces. And I think for me it's about working with people who live in those houses, those flats, those estates – and I can really bring out their stories, to give them something that they feel proud of. Make it so it becomes a destination. So, we host workshops and

talks, and we encourage kids to get involved in art, architecture, design, fashion, whatever it is. So it is a different process, because people are trusting you with their personal stories, their personal emotions. You have to build that relationship with people and their communities so you can deliver an installation in a public space.

TP: And you've talked about the work being very accessible. I think more than any other artist-designer I know working at the moment, the work has this kind of energy and positivity that can't help

but shine through. It's very joyous. I mean, we've got a mug over there that says 'better days are coming' and on the wall 'love always wins'. There's a genuine radiance and optimism that comes through in talking to you every time that I've spoken to you, but also in the work. It's very celebratory.

YI: Yeah it is. That's come from growing up in a Nigerian household where we are always positive, no matter what we're going through. We're always hopeful and always empowering each other. That comes from my mum and dad, who are very religious people, and no matter what they go through, no matter what we're going through, they're always like 'no, it's okay - it's going to be alright'. So, I think having your parents always tell you it's going to be okay, giving you love and joy constantly, even at 35, is why my studio is like this; because we need to share joy, give joy – you know, talk about joy, celebrate joy, be present in joy. And that's what I want to try and do, is give you the joy that I feel I have in my work and my studio.

TP: Let's talk a bit now about the specific project in Kings Hill. You spoke about the difference between designing things that are accessible within the home, in terms of utilitarian objects, and then the difference with developing something within a much more public, open context, in terms of public art and sculpture. What do you see as the additional challenges or opportunities that come from working at that scale in the public realm?

YI: I think one of the challenges for me is that

you're going into a new space, you're going to an audience, you're going to a group who probably ... maybe aren't really into art or architecture, or public realm projects, or sculpture. So, I think for me it was trying to understand the people who live in those spaces – what do they care about? What do they want to see? How are they wanting to interact with public art? What stories do they want to tell? What stories do they know? How can we weave them into my installation?

So, I think one of the challenges for me was trying to win people's trust. That's hard, I think trusting isn't the easiest thing to do. I think trying to gain trust and say 'hey I want to try to create something for you guys to be part of, celebrate, and feel like you have a sense of belonging in this *Slices of Peace* sculpture, was a tough challenge. I think I've won the people of Kings Hill over. I hope so! We hosted a series of workshops and talks, which were super inspiring for me. I think a lot of people who joined the workshops felt like they got something out of it. And I think everyone's really excited about the installation coming to Kings Hill, I think partly because they've been part of the whole process from start to finish, and for me that was the only kind of challenge, trying to tell people that, 'hey, this is going to be something that's going to be for you, to enjoy and create memories in.'

TP: That's interesting, if you think about the history of sculpture in the public realm. Prior to the 20th century it was predominantly municipal design, and then as you move through the 20th century it has two main modes: one is decorative and the other is

– certainly from the 1960s onwards – a more critical look at the spaces within which public art is being made. That shifted towards the end of the 1980s into a stronger reconsideration of who public art is for and your work seems to be strongly part of that new tradition. I get a strong sense of the value you see your work has in a community... what do you see the purpose of public art as?

YI: I think the purpose of art is so important now. If you look at lockdown, where we were only able to go for a run – which was great, but it was limited for half an hour – and we couldn't travel, couldn't see family. I'm looking at people who lived in council estates and had nowhere to play. Kids were deprived of playing for nearly two years. And as a kid when you're three, four, five, six, that's how you develop; by playing, by interacting with other children, and that was capped. So, you've lost two years of development.

So, I realised the power of the public realm and art in public spaces during the pandemic, when I created murals, signs and different sculptures during that two years. Because people were lonely, they were feeling quite low, they were confused, they were anxious, and I had all those feelings myself. So, to have people messaging you to say, 'you know what, your mural gave me joy, I felt positive' – Those small messages are the biggest things for me in my career, because I know that just by doing that it's changing someone's life. And I think, public art can do that. It can change someone's life; it can be a catalyst for change in communities. It's how we tell stories. It's how we celebrate, it's how we come together. And

I think that should be a focal point for public art - coming together, talking, collaborating, feeling a sense of community, experiencing something that is for everyone. And as I always say: art, architecture, fashion: it is for everyone. No one's got a power or say on what architecture is or what design is, because we all have an opinion and how we interact with it is up to us.

TP: Could you talk a little bit about your initial inspiration for your proposal at Kings Hill, *Slices of Peace*? And perhaps talk a little bit about the choice of the title for the work?

YI: One of the things I discovered about Kings Hill is that it's where they produce apples: They have, Braeburn apples, Pink Lady apples, loads of apples! That was quite fascinating for me to see that's where it's all been produced, it's in Kings Hill. There's also street signs there, named after apples, which was also interesting. And you can see they're really proud of the apples that have been produced in Kings Hill.

So, what I wanted to do was look at all these interesting kinds of apples and work out a way to bring that to life in the installation. So, for me, one of the things I try and push for is this idea of love, joy and peace within people and communities. So essentially what I was looking to try and do was have all these different apple segments coming together to form one huge apple. And I was looking at the Braeburn apples, the Gala's and Pink Ladies, and essentially taking a piece of every kind of colourway, every kind of segment, to form one new apple and



Photographer: Lauren-Lois Duah, 'Yinka Ilori's studio', 2022



Photographer: Daniel Tollady, 'Yinka Ilori's studio', 2022

create this moment of peace. So, you can come to this sculpture where you can sit down, you can meditate, you could have a conversation, you get this incredible breath of fresh air. It's this place where you might just want to sit down and reflect on your own or with people you love.

TP: Could you talk a little bit more about the proposal, and describe the work for us?

YI: The proposal for the work is essentially an apple – a very big apple. The plan is that it will hold around eight to twelve people, maybe more. It is surrounded by these incredible, intricate art works that are inspired by the segments of apples, and each segment is made up of a different illustrations, with a number of different colourways. Then on the surroundings of the apple there are small floodlights. At night-time what you will see when you're walking towards the apple is a kind of glow with a series of colourways and artworks which are engraved, laser cut around the apple. It's a place to come together, meditate, have a conversation, and that's essentially going to be the piece. As part of the installation we are including a soundscape by Peter Adjaye. We did a workshop with Peter, where we collected sounds from the area around Kings Hill: the birds, the trees, the rain - and that's going to be part of the bespoke soundscape for our final piece.

TP: The development of the project has involved a number of people both within your studio, as well as with companies working with your studio. As part of the commission you have also been supported by a

student atelier from the University for the Creative Arts. Could you talk a little bit about the relationship with the student atelier, in terms of how you involved them through the project?

YI: Yes, so we worked with the student atelier from the start – (speaking to the two students in the room) wait, wait, you should come into this conversation!

TP: So, Lauren, you came to the studio?

LD: I was here with Michaela and we were building the site model ... and it was a really great process to just be here as part of the design team.

TP: And Ali, you've been involved as well.

AU: Yes, absolutely, working on the publication and curating the exhibition as well. It's been great, fantastic.

YI: What's nice about working with them is that they will think differently from me and they had ideas about how we can try and engage with communities, and how we can present the work. It's been quite cool to see their thought process and how they felt it was best to present stuff for the gallery, which was a help to us in the studio. Also, there was so much work that we put into this project, I think having their support was also so important and so helpful. But also, I'm sure for them being in the design studio gave them an insight into how we run projects, how we start something, how we finish something, how we cost things... You know, I think it's all good working

in the university, but I think this is the real world here: It's where you get the brief, how you approach deadlines and nothing is done perfectly, you might start to make it and it might not work, you just start again. And you know, you don't just bin it; you look at your mistakes and you say 'ok, how do we develop from that?' We love collaborating, love being open to new ideas and design processes – So, a huge part of the process was working with the atelier.

TP: The immediate audience for the work is obviously the residents of Kings Hill. What would you hope they take away from the work?

YI: What I hope they take away from this work is joy. I think the first thing you might want to do on viewing it is smile. When you come into my studio or you see any of my projects, the first thing you do is that you can't control your smile. Your mouth opens and your teeth come out and you start smiling. And that's the power of the work I have and its joy - the colour, the storytelling - and you can't control what happens to your face, your reaction. And that's what I want to see when people experience *Slices of Peace*, is that joy.

TP: So as you get close to finalising and realising the work, what's exciting you most about the project?

YI: What I'm most excited about is actually just seeing it being installed. Being there on the day, or weeks before, seeing all the segments being cut out. I really enjoy seeing things being fabricated and seeing that process being developed. We went down last

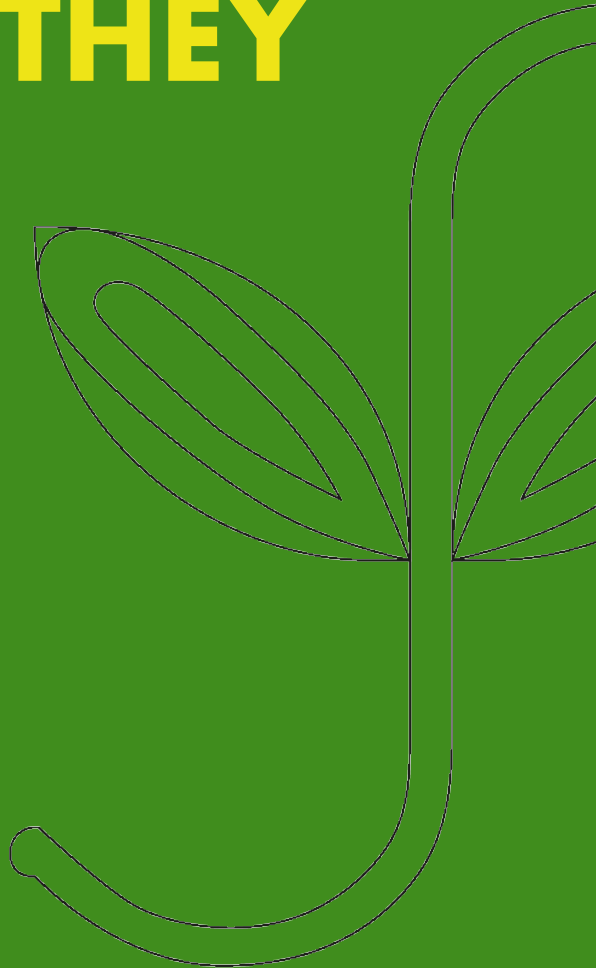
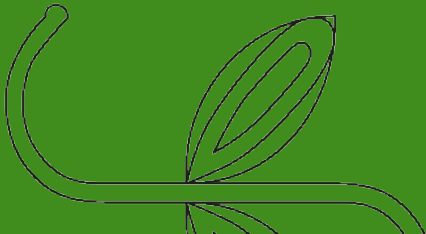
week for a workshop and saw the apple section of one of the panels, and that for me was super exciting – just seeing the scale of things. Because one of the things that we do a lot here is that we work on projects graphically and we always see it on paper or on our screens, right? So, seeing it in reality beats the joy of seeing it on paper – when you see it in the flesh you're like, wow. And it's been just over a year in the making, but we're lucky because we're not architects here. Architects will spend four, seven, eight, maybe even twenty years, and sometimes it still never gets realised, but we get the benefit of having our work realised more quickly. So, just seeing it realised, I think that's what I'm really looking forward to.



Photographer: Lauren-Lois Duah, 'Yinka Ilori's studio', 2022

**“WHAT STORIES
DO THEY WANT TO
TELL? WHAT
STORIES DO THEY
KNOW?”**

Yinka Ilori, 2022





Photographer: George Mapston, 'Choral workshop', 2022

ARTIST RESIDENCY & WORKSHOPS

As part of the overall project development, a series of workshops were held with different creatives and used as an opportunity to meet with local people and to explore new skills and ideas. Through creative acts of play, the workshops provided Yinka et al with the opportunity to learn from the residents of Kings Hill, to hear about its histories, to share personal stories and to talk about the place that they live.

The following pages are an introduction to some of the people that Yinka met and worked with, collaborating to produce beautiful works of art to be seen and heard; The people that he walked with as he explored Kings Hill through the smells and scents that were to be found there. These activities provided a wealth of experiences and knowledge that contributed to the development of *Slices of Peace*.

Smell Walks

With Kate McClean



Photographer: Aishat Bello, 'Smell mapping', 2021





Photographer: Aishat Bello, 'Smell mapping', 2021



Photographer: Aishat Bello, 'Smell mapping', 2021



Photographer: Aishat Bello, 'Smell mapping', 2021



Photographer: Aishat Bello, 'Smell mapping', 2021

SMELL WALKS

Based in Kent, Kate McClean is an artist whose practice uses smells and cartography to explore different locations and inspire new ways of engaging with familiar surroundings. For this workshop, participants were led on a walk through Kings Hill to re-experience its places – not through its visual or physical markers and landmarks but through our olfactory senses. Strolling around the village, participants mapped the different scents and fragrances, finding words to describe their journey amidst odours and aromas.

Stitching in the Park

With Stitch School



Photographer: Aishat Bello, 'Stitch workshop', 2021





Photographer: George Mapston, 'Stitch workshop', 2021



Photographer: George Mapston, 'Stitch workshop', 2021



Photographer: George Mapston, 'Stitch workshop', 2021



Photographer: George Mapston, 'Stitch workshop', 2021

STITCHING IN THE PARK

Co-founded by Melanie Bowles and Aimee Betts in 2017, the Stitch School share the beauty of embroidery through the production of embroidery kits, workshops, and community events. For Stitching in the Park, participants were invited to needlework collaboratively to collectively create a large piece of material featuring an apple motif developed specifically for the Kings Hill project by Yinka Ilori. A patchwork kit was distributed to residents to take home and complete – these were returned and used to create the large community patchwork textile, *Seeds of Hope*.

Sensory Choral Workshop

With Peter Adjaye



Photographer: Jana Ogorodnik, 'Choral workshop', 2022





Photographer: George Mapston, 'Choral workshop', 2022



Photographer: George Mapston, 'Choral workshop', 2022



Photographer: George Mapston, 'Choral workshop', 2022



Photographer: George Mapston, 'Peter Adjaye', 2022

SENSORY CHORAL WORKSHOP

Musicologist, musician, and composer, Peter Adjaye is a contemporary sound artist who specialises in cross-disciplinary collaboration. Supported by jazz vocalist Randolph Matthews, The Choral Workshops were delivered collaboratively in the Kings Hill Golf Club using the West African musical technique of 'Call and Response'. This performative technique was used to bring participants together in a common language, using sounds and melodies to create a new choral soundscape for the *Slices of Peace* installation, titled "*Freedom Sounds - Lift Every Voice*".

**I BELIEVE IN PROVIDING
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Yinka Ilori, 2022



Photographer: George Mapston, 'Project Meeting', 2021

ATELIER UCA

Every year there is a great number of students that enter arts education with the hope of learning something new about themselves and the world at large. They're looking to explore new ideas, learn new skills and develop their ability to navigate and engage with the places they live in and the communities they engage with. Arts education has the potential to provide students with these things. It can support learners and their critical thinking, encourage them

to embrace new challenges and arrive at creative solutions, helping them develop their passion and find their individual creative paths.

The role of universities focused on the arts and creativity is to provide the tools, the time, and the space that students need to develop their craft and singular views of the world. Its task is to introduce new ways of thinking, provide new information

and offer experiences that will help students to generate informed opinions and respond critically to the environments and situations around them. But just like the students, the university is also in a constant state of studying and learning. It develops new research and breaks new ground, working with different partners and organisations and responding to the challenges that arise globally. All of this work ensures that the learning that takes place remains contemporary, purposeful, and impactful. The university, as a place of cultivating and sharing learning, has the capacity to introduce students to some of the different organisations, practitioners, and stakeholders that they might one day work with, including for example, Kent County Council, Turner Contemporary and Liberty Property Trust, who are all involved with Yinka Ilori's *Slices of Peace*.

Established as a collective of students and alumni from the University for the Creative Arts, AtelierUCA have been working alongside Yinka Ilori and Turner Contemporary as *Slices of Peace* has developed. With a range of interests including fashion, fine art, architecture and graphic design (to name just a few), the members of AtelierUCA share a passion for contemporary art and design, and all have an eagerness to learn from the experience of working on a public art project. The collective endeavour of the atelier has been to support the overall development and delivery of Yinka Ilori's commission – a rare opportunity to work on a live project with 'real' people and organisations.

This has allowed them to be involved with a variety of tasks, including the curation of the accompanying exhibition, assisting with the delivery of the community workshops, working with Yinka to produce a site model in his studio, as well as the design of the accompanying publication. *Slices of Peace* has provided the members of AtelierUCA with an opportunity to explore new ideas and acquire skills that will support their individual studies, future practices, and eventual careers, providing them with a rich experience that will have a lasting impact on their professional development. AtelierUCA are exemplary of the university and their hard work and effort is truly commended.

Daniel Tollady

AtelierUCA Project Manager

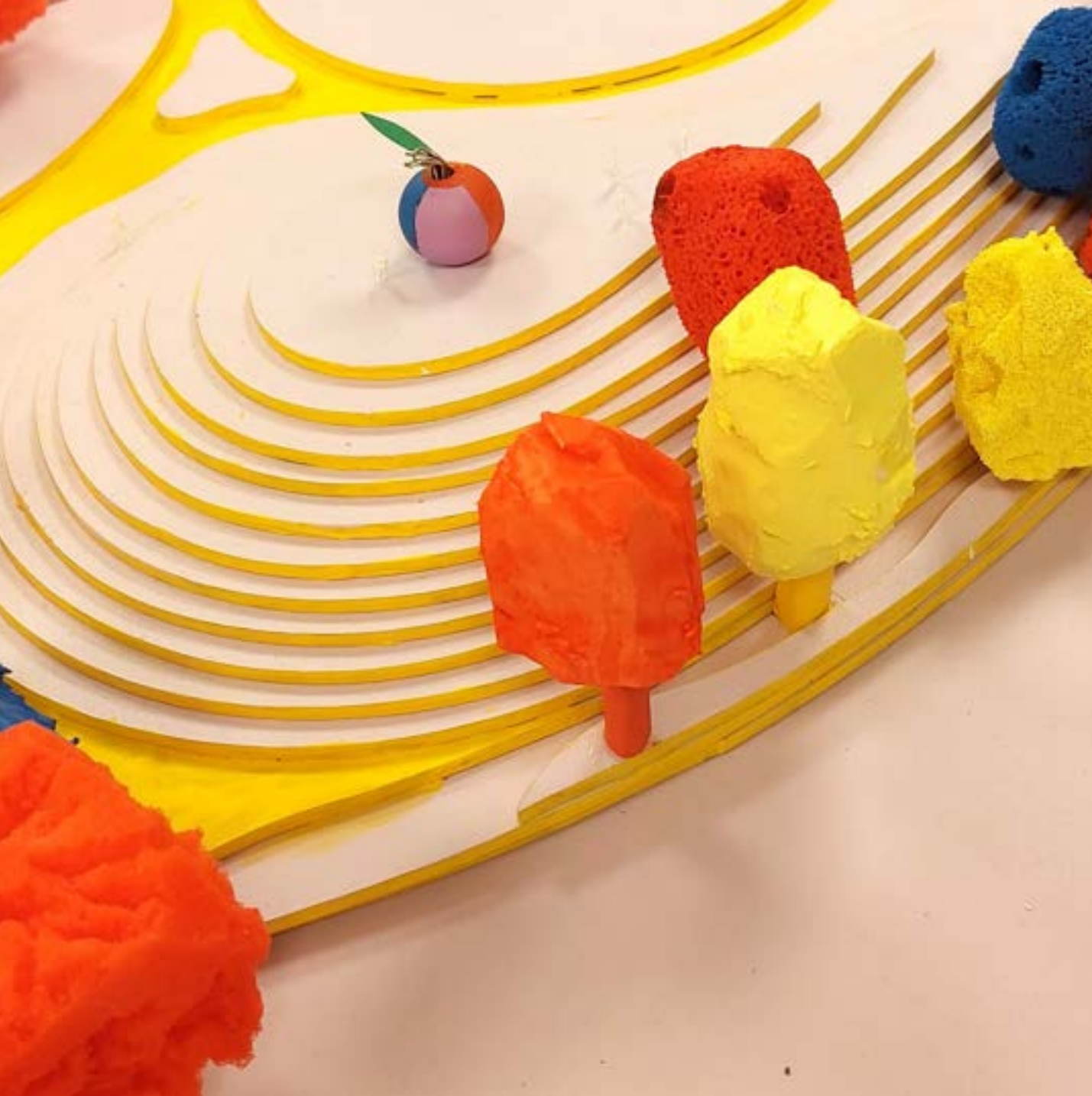
Lecturer for the Canterbury School of Architecture and Design, UCA.

Studio Days

with Yinka Ilori



Photographer: Jana Ogorodnik, 'Choral workshop', 2022





Photographer: Mihaela Yankova, 'Studio Days', 2022



Photographer: Mihaela Yankova, 'Studio Days', 2022



Photographer: Ali Usurelu, 'Finalising the Site Model at UCA', 2023



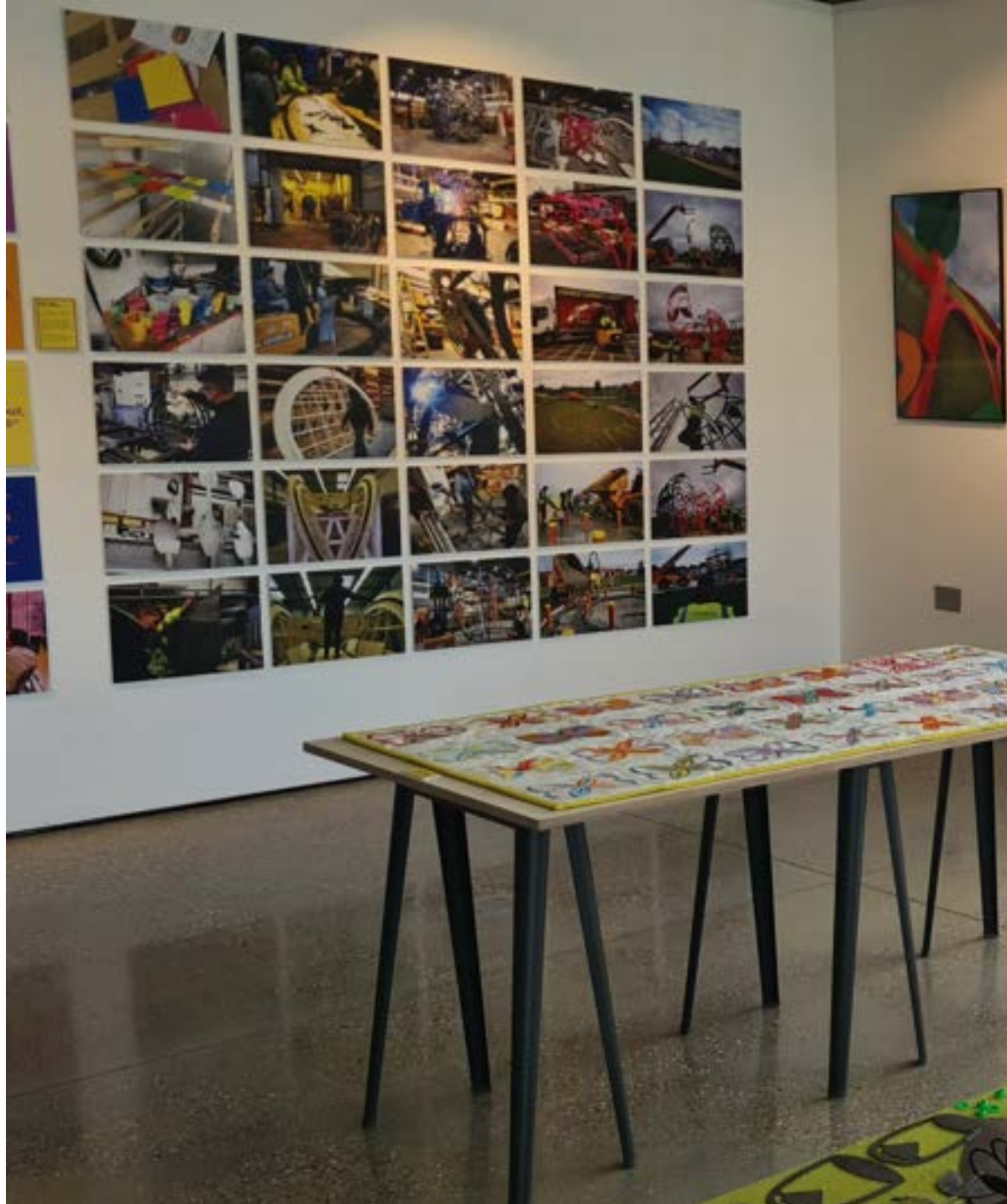
Photographer: Mihaela Yankova, 'Studio Days', 2022

THE SITE MODEL

During the development of *Slices of Peace*, Lauren-Lois and Mihaela of AtelierUCA, were invited to Yinka's studio to help him produce a site model of the project. As well as representing the location of Kings Hill, they wanted to ensure that the site model represented the joy and colourful nature of Yinka's work. Working collaboratively with his team, they explored and tested different materials and construction processes before producing the final piece of work. The model shows the original location of the installation, which was later changed to enhance accessibility.

Slices of Peace Exhibition

At the Control Tower Gallery, Kings Hill



Photographer: Daniel Tollady, 'The Exhibition', 2024





Photographer: Daniel Tollady, 'Site Model,Cards,Apples' 2024



Photographer: Daniel Tollady, 'Fabrication Fragments' 2024



Photographer: Daniel Tollady, 'Exhibition Opening' 2024



Photographer: Daniel Tollady, 'Seeds of Hope Textile' 2024

THE EXHIBITION

The exhibition provided an overview of Yinka Ilori's residency and commission, offering an insight into the development of *Slices of Peace*. It featured a variety of different artefacts, including: A timeline of photographs from the different stages of the project; A set of prints made from Yinka Ilori's unique patterns; The *Seeds of Hope* community textile produced during the stitching workshop; The site model constructed by AtelierUCA; A variety of offcuts, paint samples, tests and experiments from the fabrication process; And, of course, bowls and bowls of apples!



Photographer: George Mapston, 'Yinka Ilori MBE and members of AtelierUCA', 2021

MEMBERS OF ATELIER UCA

Daniel Tollady, AtelierUCA Project Manager

Mihaela Yankova

Simone Swaine

Vicki Salmi

Rael Koiv

Tania Hills

Lauren-Lois Duah

Ingrid Ruan Zhu

Xena Mounteney

Jana Ogorodnik

Kelly Ho

Ali Usurelu

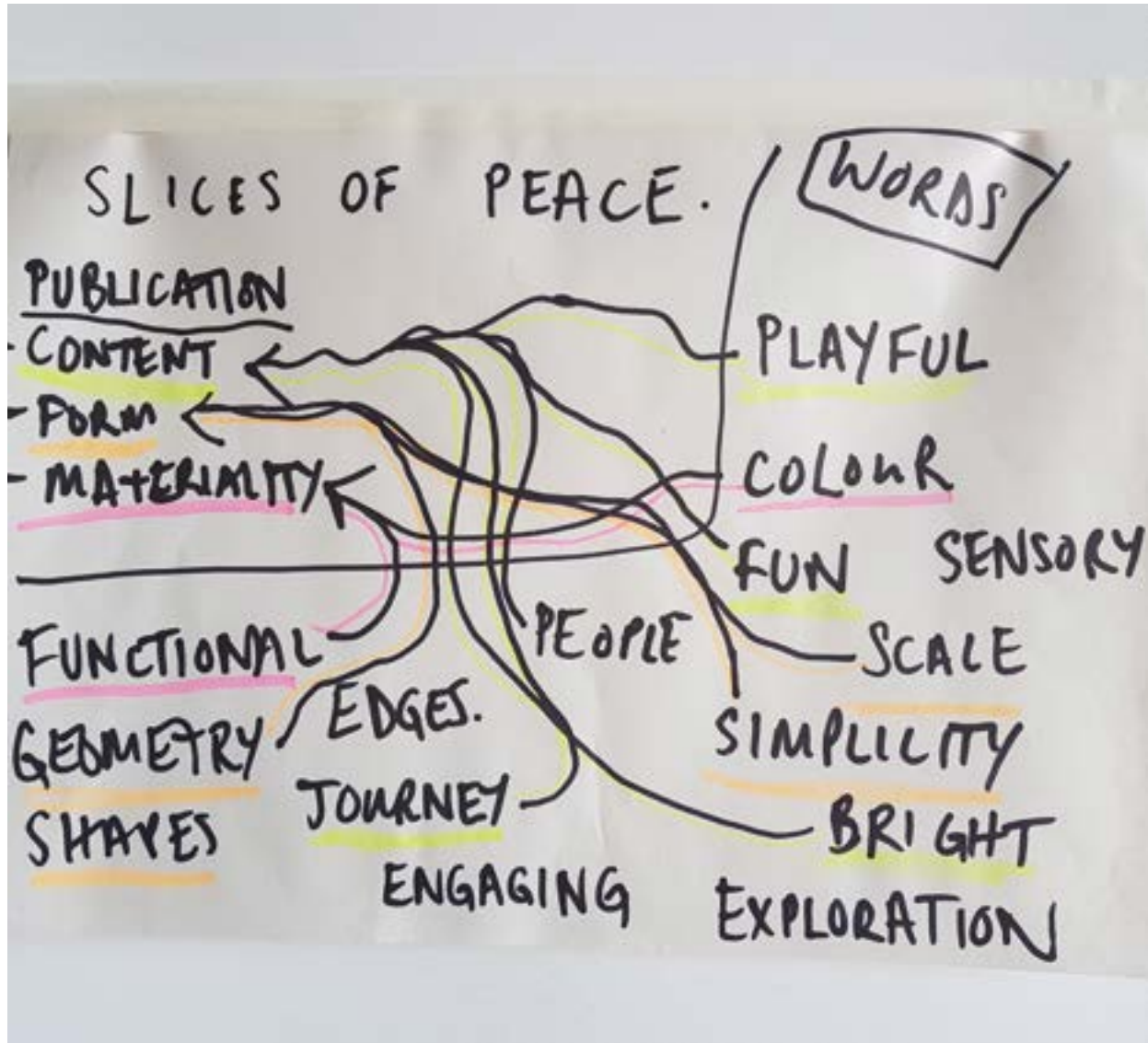
Aishat Bello

James Brickell

Elle Kydd

Jasmine Pope

George Mapston



Photographer: Georgina Scott, 'Brainstorming', 2021

**I BELIEVE IN PROVIDING
POSITIVITY AND INSPIRATION.
IN PROVIDING MESSAGES
AND INSPIRATION. I BELIEVE
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Yinka Ilori, 2022



Image courtesy of Firecracker Works, 'Project Fabrication', 2024

FABRICATING *SLICES OF PEACE*

We are huge fans of Yinka Ilori.

His playful designs, bold use of colour and experimentation of form and function create the kind of projects that we love to fabricate. For Yinka to put Firecracker Works forward as his preferred supplier to turn his bold concept into glorious reality, was a huge honour that we accepted enthusiastically. These are Passion Projects. We love to challenge ourselves creatively in terms of methodology, and will often say “yes” when others may say “it can’t be done”. We allow our gut instinct to instruct us to embrace a challenge, trusting in the collective curiosity and creativity of our team to utilise all the skills and tools at their disposal to make it so.

Every department within our operation has been ignited with passion and ingenuity for this masterpiece. From the bustling offices of Production, Creative, and Technical teams to the humming chambers of 3D Print, Laser Cutting, Vinyl Cutting, and CNC, and the vibrant domains of Paintshop and Metalshop, our collaboration blazes bright.

Witnessing Yinka’s signature 2D patterns transformed into grandiose 3mm mild steel laser-cut fretwork, watching steel lengths gracefully

manipulated into organic curves, and witnessing the fusion of materials into tangible, explorative fruits has sparked boundless joy at each phase. Yinka’s mission to ‘promote positivity’ through *Slices of Peace* has infused our work culture with resilience and assurance. Embracing his vision of ‘community celebration’, we’ve tackled any perplexities in fabrication by uniting, marinating in shared expertise, and exchanging ideas. This camaraderie has kindled countless ‘Aha’ and ‘high-five moments’.

Who would have imagined that crafting a monumental, iconic fruit of Kent would nourish our own creativity so abundantly?

Ross Windsor & Benjamin Beare
Firecracker Works

Moments of Fabrication

with Firecracker Works

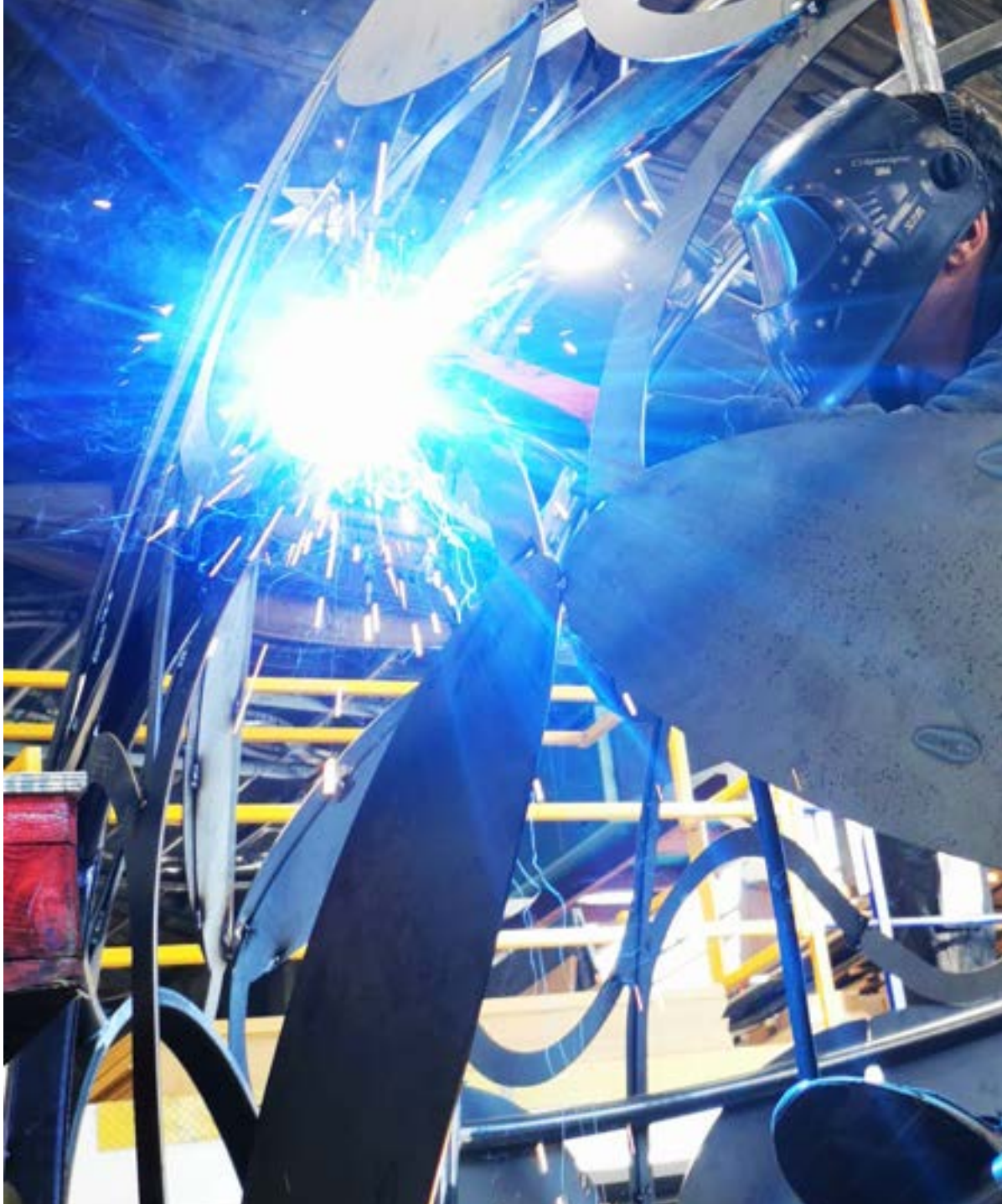


Image courtesy of Firecracker Works, 'Project Fabrication', 2024







SLICES OF PEACE

Images courtesy of Firecracker Works, 'Project Fabrication', 2024

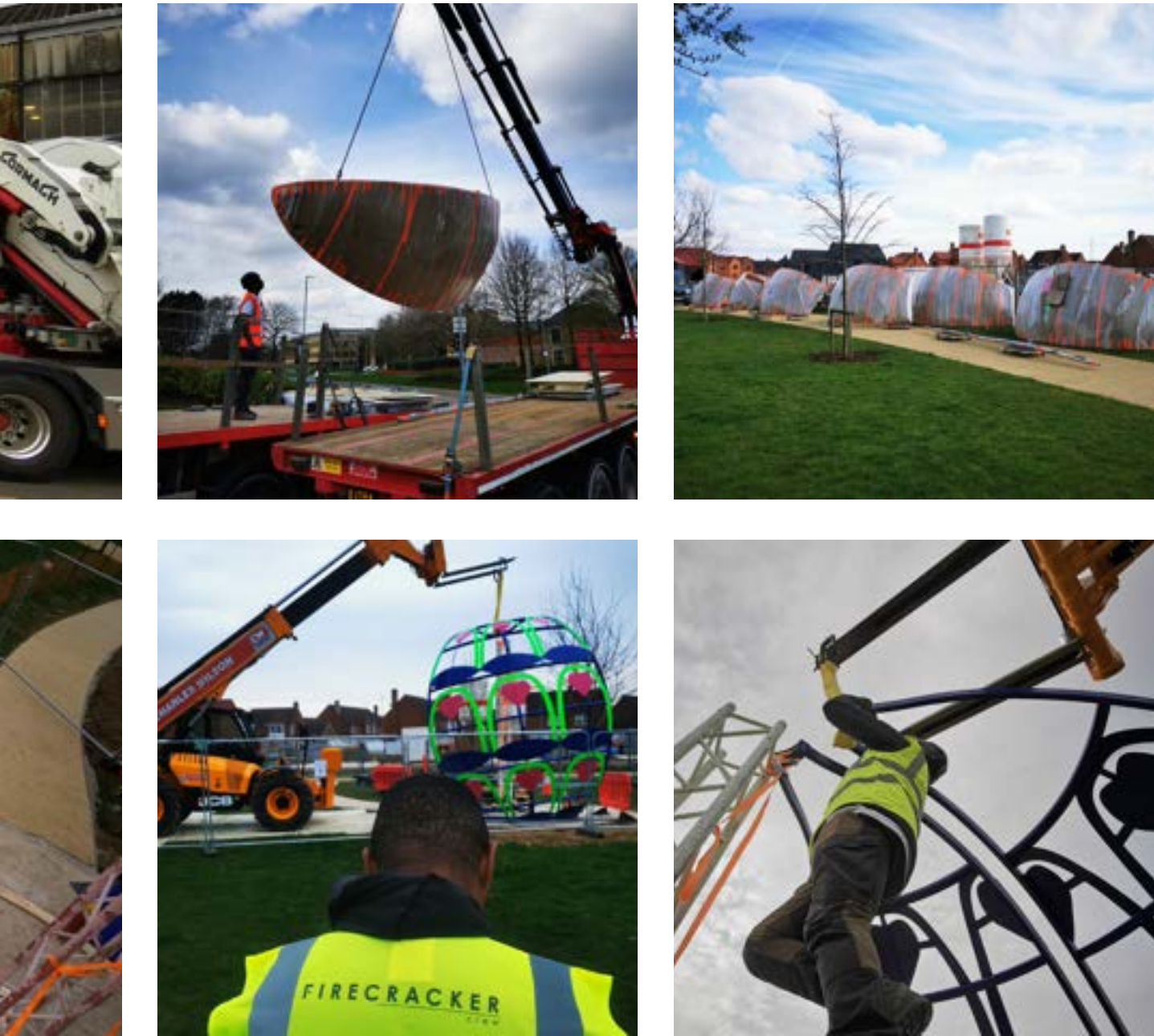
Installing *Slices of Peace* in Orchard Park, Kings Hill



Image courtesy of Firecracker Works, 'Project Fabrication', 2024







Images courtesy of Firecracker Works, 'Project Fabrication', 2024



Image courtesy of Firecracker Works, 'Slices of Peace in Orchard Park', 2024





Photographer: Matthew Walker, 'Yinka Ilori and Andrew Blevins at The Ribbon Cutting Event', 2024



Image courtesy of Firecracker Works, 'Peter Adjaye and Yinka Ilori at the Sculpture', 2024

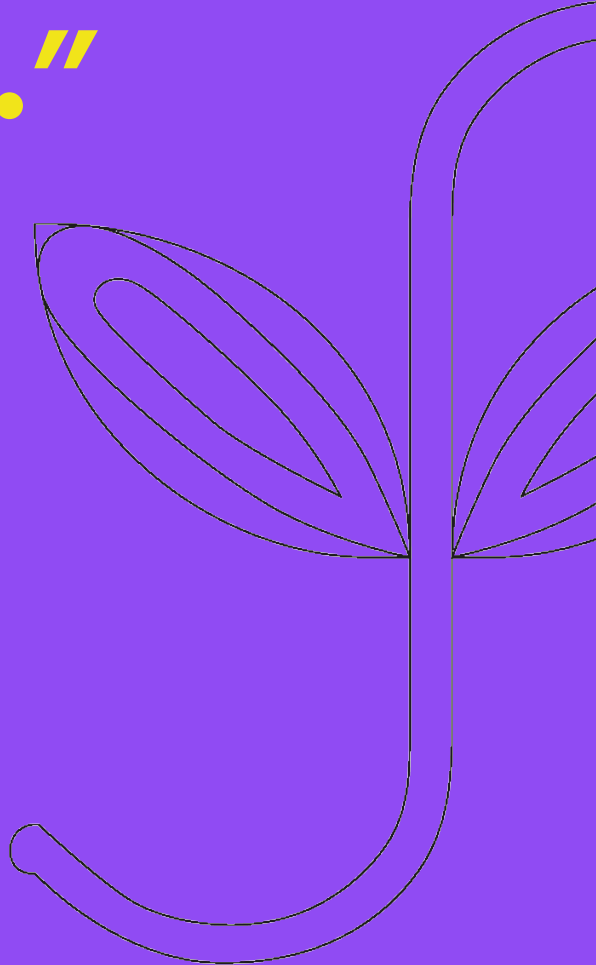
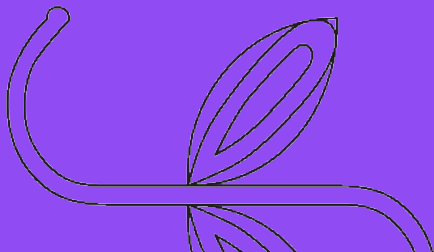
ACKNOWLEDGEMENTS & CREDITS

We would like to acknowledge the following for their tireless support and engagement with the *Slices of Peace* commission:

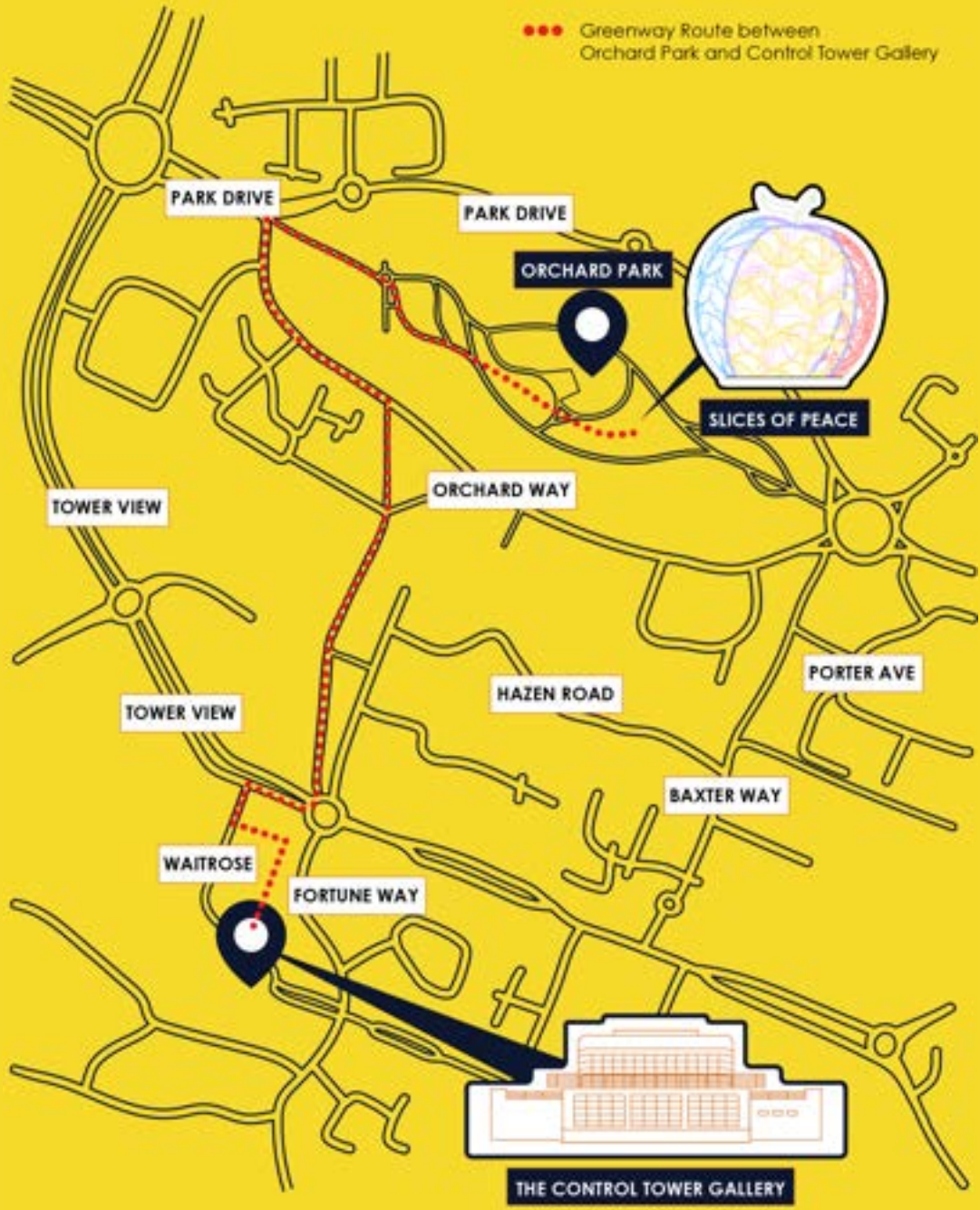
Liberty Property Trust, Kent County Council, Turner Contemporary, Victoria Pomery OBE (formerly of Turner Contemporary), University for the Creative Arts (UCA), AtelierUCA, Georgie Scott (formerly of UCA), FutureCity, Sherry Dobbin and Chloe Stagaman (both formerly of Futurecity), Yinka Ilori Studios, Music for Architecture, Firecracker Works, Kings Hill Management, MKA Planning, Cripps Pemberton Greenish, Spectrum Signs, Maxim-PR and the Kings Hill community.

**“IT CAN CHANGE
SOMEONE’S LIFE; IT
CAN BE A CATALYST
FOR CHANGE.”**

Yinka Ilori, 2022



●●● Greenway Route between Orchard Park and Control Tower Gallery



ORCHARD PARK

SLICES OF PEACE

TOWER VIEW

ORCHARD WAY

HAZEN ROAD

PORTER AVE

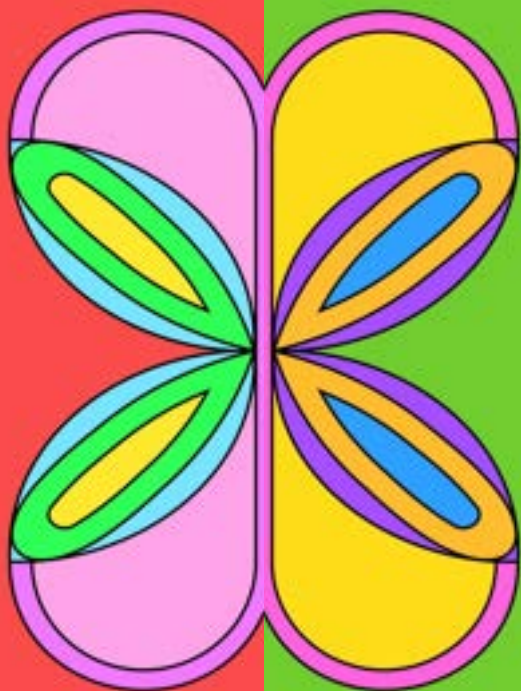
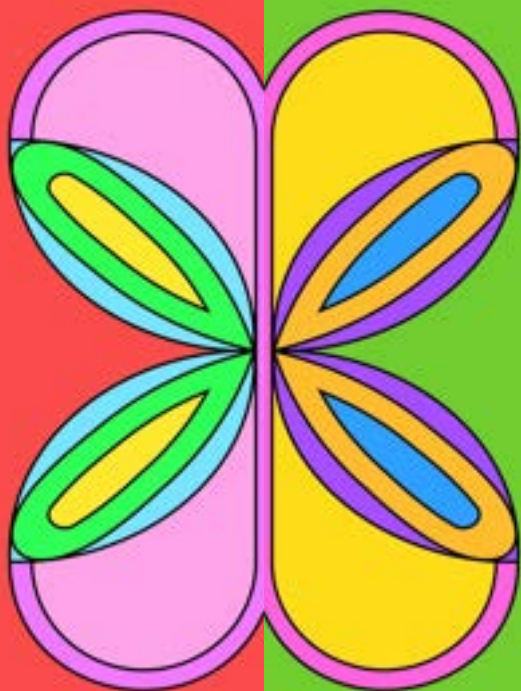
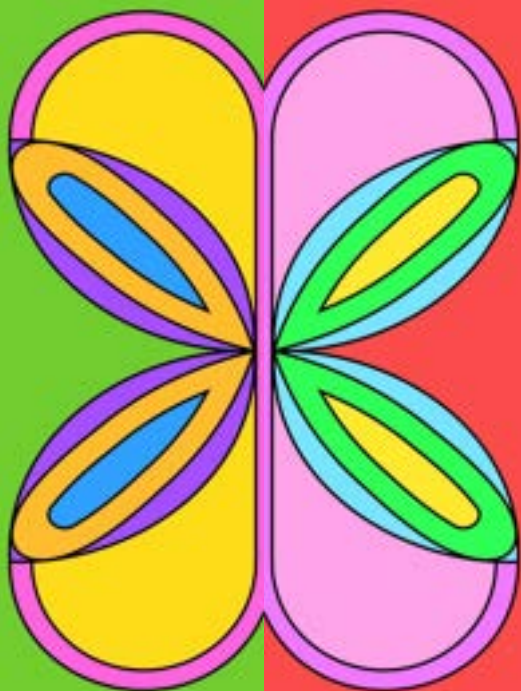
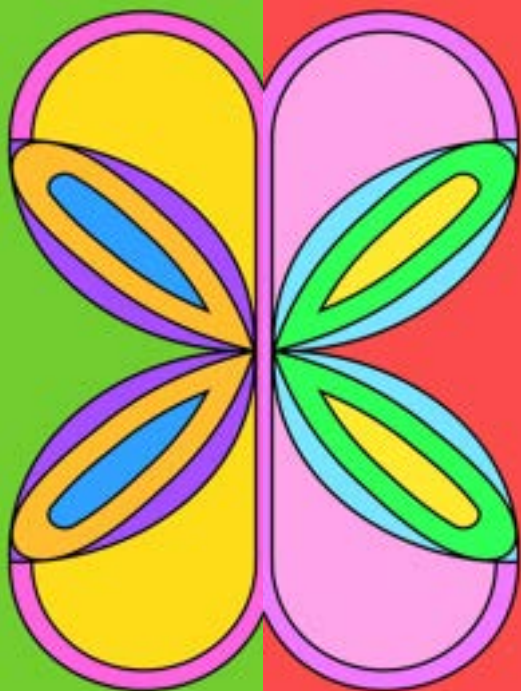
BAXTER WAY

TOWER VIEW

WAITROSE

FORTUNE WAY

THE CONTROL TOWER GALLERY



Designed and produced by AtelierUCA.
Printed by Mixam

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