

ISSUE 7

Shoreditch Star is produced by Shoreditch Trust

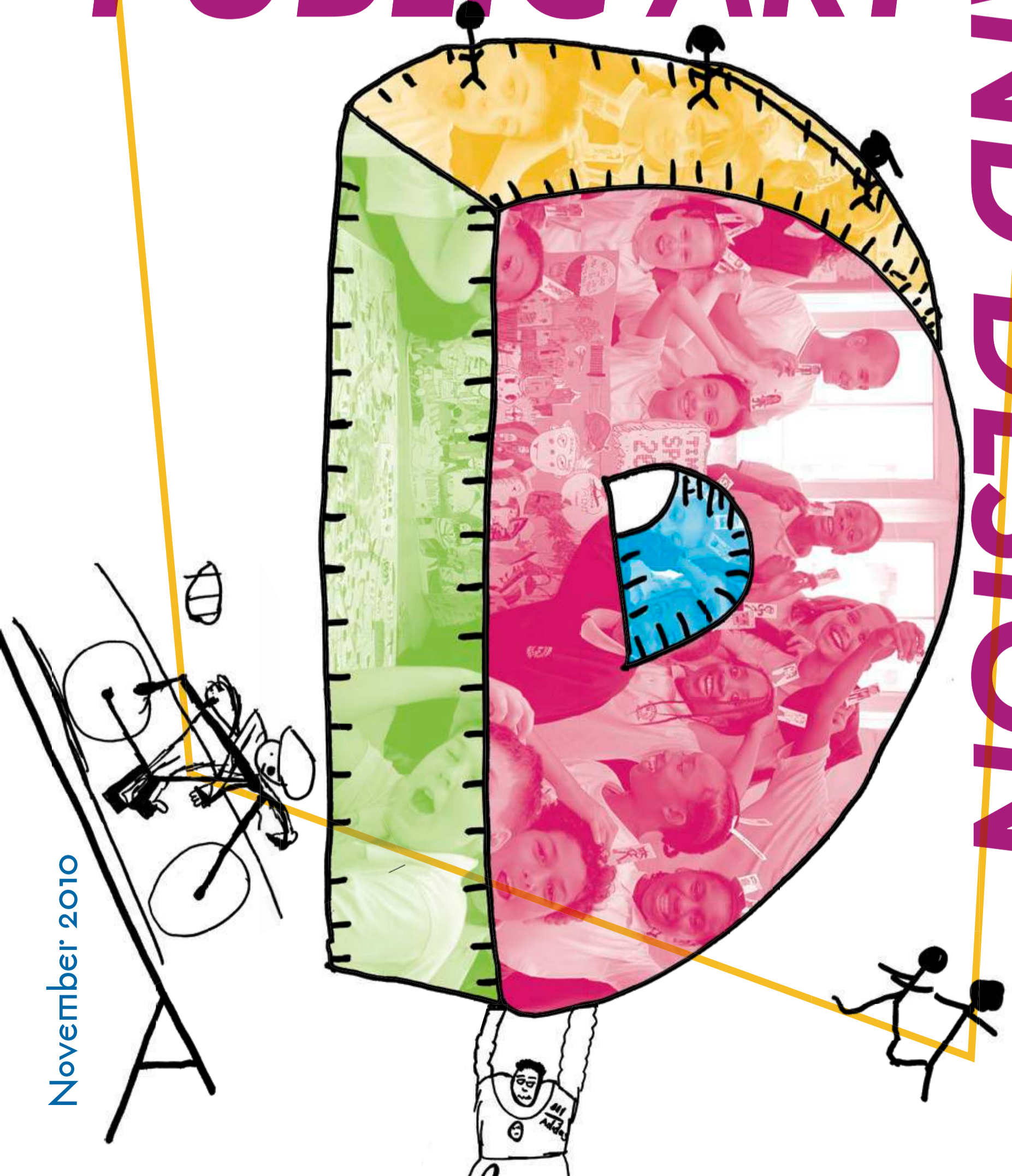
*A themed publication created
by primary school children*

SHOREDITCH STAR

**Olympic Park
Special Edition**

PUBLIC ART

AND DESIGN



November 2010



Hello!

The team of college lecturers who delivered the workshops on this project came from Camberwell College of Arts, which is part of Camberwell, Chelsea and Wimbledon Colleges and the University of the Arts London. The University of the Arts London offers courses which enable people to learn about all of the Art, Design and Communication subjects and our students go on to be artists, designers and performers who work all over the world.

Michael Hurley (Designer) encouraged his group to think about the ways in which we use design and public art to commemorate and celebrate 'Lea Valley Glorious Past, Fantastic Future'. The results are quite simply spectacular and I have no doubt that every child that took part will remember the experience for a very long time. There were many budding engineers, designers and inventors among the group.

Nikki Ida (Applied Artist) explored the ways in which 'Urban Landscape Design' can be influenced by so many factors. The children designed and presented their designs in three dimensions and you can even see them wandering around in their fantastic designs.

Kate Terry (Artist) chose to get the children to learn about the role of 'Memory and Monument' in Public Art. The children also learnt that working together in teams, like most professional artists and designers, was the best way to build on their collective memories, as you can see with their enormous artistic Olympic map.

Geoff Coupland (Illustrator) worked on a 'Timespan 2012' of the Olympic Park site, encouraging the children to think about all the people and things that had once been in the area (or nearby). We all know that learning is fun, and Geoff turned the whole project, with the help of the teachers, into a big game for graphic artists!

Richard Shed (Designer) inspired by the Basketball arena explored how buildings can be constructed from 'Collapsible Materials' to make them temporary. Pop-up interior designers, engineers and architects thought about the most important parts of design – the people who are going to use their designs and sustaining the environment.

Niall & Nigel & Ollie (Graphic Designers – not from Camberwell but who studied at the University of the Arts London) from Pony Ltd got the children to design an 'Alphabet City'. Pony also did an amazing job in designing this magazine.

The children had a fantastic opportunity provided by the Olympic Delivery Authority, Shoreditch Trust, the University of the Arts London, the five schools involved, their brilliant school teachers and teaching assistants to find out about Public Art and Design and maybe think about what they might like to do in the future. A big thank you to everyone involved.

And lastly, thanks to all the brilliant children for their creativity and commitment to the work which you are about to see.

David Webster
Associate Dean of FE and Progression
Camberwell Chelsea Wimbledon
University of the Arts London



We have been integrating the imagination and creativity of a wide variety of artists into the construction of the Olympic Park, alongside the ingenuity of the architects, designers and engineers. This publication was inspired by the artwork currently being created by Clare Woods and DJ Simpson. It has highlighted the equal imagination and creativity which also exists within the schools in the five Host Boroughs of Hackney, Newham, Tower Hamlets, Waltham Forest and Greenwich who took part in our arts-led workshops.

Each of the workshop themes were taken from the vision and values of the Arts and Cultural Strategy and core ambitions of the Olympic Delivery Authority. The themes reflect how we would like to commemorate the history of the area as well as how we will celebrate the London 2012 Olympic and Paralympic Games and have reminders of them in the future. Also echoed in the workshop themes was the aspiration of the Olympic Delivery Authority to achieve the highest quality in art, design and sustainability as well as demonstrating how public art can help to engage communities in feeling a part of the spaces where they live.

We were delighted to be able to work with the young people in these schools and, through this project, to bring them out of their classrooms and into the Olympic Park to get their views on the changes taking place in their area. As you will see, from reading the comments within this special edition of the Shoreditch Star, they have an extremely perceptive and sophisticated understanding of what can or should be meant by 'public art' and the impact it can have on communities and visitors in the UK and internationally. It should be read by everyone with an interest in, and/or influence on this area.

We very much hope that this interactive and appealing publication will continue to develop the interest of young people in understanding the value of art as a part of our environment, our communities and our lives. Because, in the words of one contributor to this publication 'if you didn't have art it will be very dull everywhere you go'. Hear, hear and thank you to all of you for this special edition of Shoreditch Star.

SARAH WEIR
Head of Arts and Cultural Strategy,
Olympic Delivery Authority

Get Set!
Through the Get Set website, you can access lots of interactive games, films, images and project ideas that will help you to explore the Olympic Values of friendship, excellence and respect, and the Paralympic Values of courage, determination, inspiration and equality. There are also regular competitions with exciting prizes and chances to access exclusive experiences and opportunities linked to the Games.
To find out more, visit
www.london2012.com/getset

Hello!

The legacy of the London 2012 Olympic and Paralympic Games will be the transformation of 2.5sq km of land in east London. The venues, green spaces, wildlife, festivals, gardens, events and public art all feature in one of the largest urban parks created in Europe for more than 150 years.

The London 2012 Olympic Park has set high standards in accessibility, diversity, sustainability, and design for future host cities and also for regeneration of local, UK-wide and international places.

We are delighted that the schools in the five Host Boroughs took part in these workshops which highlighted the quality and innovation of art and design in the Park. We are also pleased to have been able to work with Shoreditch Trust, University of the Arts and Contemporary Art Society to allow this important connection with local communities to happen.

The walls of these simple utility structures in the south of the Park provide the canvas for the outstanding artworks of Clare Woods and DJ Simpson. Their artworks will remind participants of what they learnt in the workshops, inspire others, and leave a lasting legacy for all those living in and around Park, and those who visit it.

John Hopkins
Project Sponsor, Parklands and Public Realm,
Olympic Delivery Authority



TEAM SHOREDITCH STAR ISSUE 7 Olympic Park Special Edition PUBLIC ART AND DESIGN

Participating Schools:

William Davies Primary School
Newham

Sybourn Primary School
Waltham Forest

Morningside Primary School
Hackney

De Lucy Primary School
Greenwich

Seven Mills Primary School
Tower Hamlets

Shoreditch Trust worked in partnership with the University of the Arts London's Widening Participation Department to deliver the workshops on Public Art and Design. Lecturers from Camberwell College of Arts wrote and delivered projects in each school.

For University of the Arts London:

Mark Crawley,
Director of Widening
Participation and Progression

David Webster,
Associate Dean of FE Camberwell,
Chelsea and Wimbledon

Kate Terry
(Artist)

Michael Hurley
(Designer)

Geoff Coupland
(Illustrator)

Nikki Ida
(Designer)

Richard Shed
(Designer)

For Shoreditch Trust:

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Star Programme Director

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Projects Manager

Alex Finlayson
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Projects Manager

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Pony Ltd.
Design

Beacon Press
Printing

Duncan Kendall
Ross Matthews
Photography

The excellent children in the schools!
Illustration

Thanks to the ODA for funding
this special edition.

Special thanks to all those involved in the publication but in particular:

All the children from the five schools who took part and University of the Arts London

Claire Gevaux, Arts and Cultural Programme Coordinator, Olympic Delivery Authority
Sarah Weir, Head of Arts and Cultural Strategy, Olympic Delivery Authority
John Hopkins, Project Sponsor, Olympic Delivery Authority

Jacqui Roberts, Shoreditch Trust
Hilary Clayton, Shoreditch Trust
Alex Finlayson, Shoreditch Trust

Fabienne Nicholas, Contemporary Art Society
Helen Nisbet, Contemporary Art Society

Artist INTERVIEWS



SEVEN MILLS PRIMARY SCHOOL INTERVIEW CLARE WOODS

What do you like about being an artist?

The freedom to be creative and the freedom to do the thing you want to do the most in the world.

What inspires you?

Landscape, history, stories.

How did you become an artist?

Through education, experience and opportunities to realise my potential.

How do you research a project?

Look at the history of the area where the project takes place, look at old photographs, look at old maps, talk to people, look at the landscape and then put all of this information into the context of my work.

How did you research this project and what was the most interesting thing you discovered in your research?

I discovered lots of interesting facts about the geography of the site and the history of the site. Also, what had been invented and grown and manufactured on the site over its very long history.

How did you develop your idea for the commission in the Olympic Park?

I used my historical research alongside photographs of the site taken from the waterways that span the whole of the Olympic Park, photographs I had of the site from about 15 years ago. I applied this information to my practice to produce an image.

What materials have you used for your commission?

It will be an image on tiles that cover the whole surface of the wall. The tiles will be used as a canvas and the image will be applied to the tiles.

What is your favourite piece of public art and where is it?

Barbara Hepworth's 'Single Form 1964', outside of the United Nations Building in New York, USA.

Do you think it is important for people to have public art in public spaces?

I think it is important for everyone to have access to good quality art whether this is in a public arena or in a gallery.

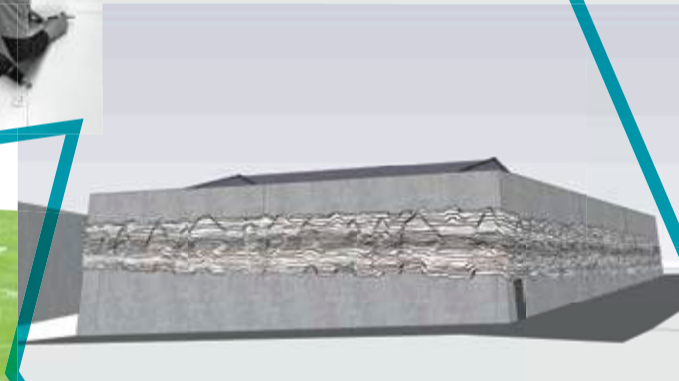
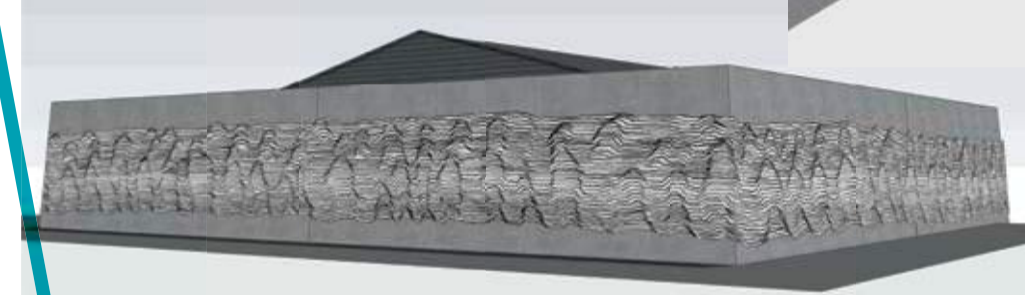
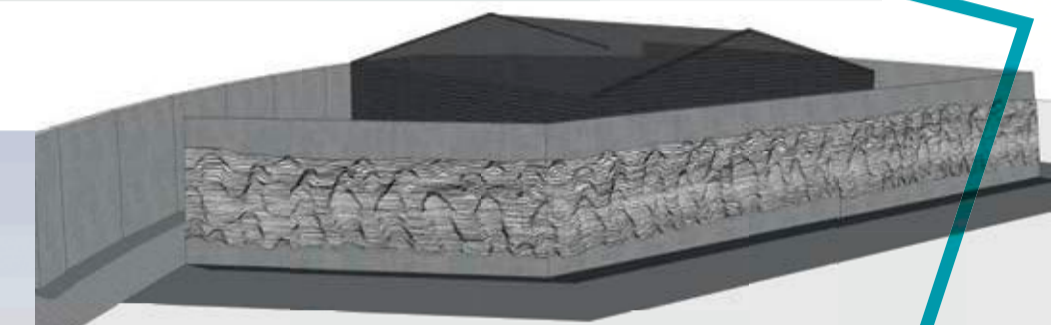
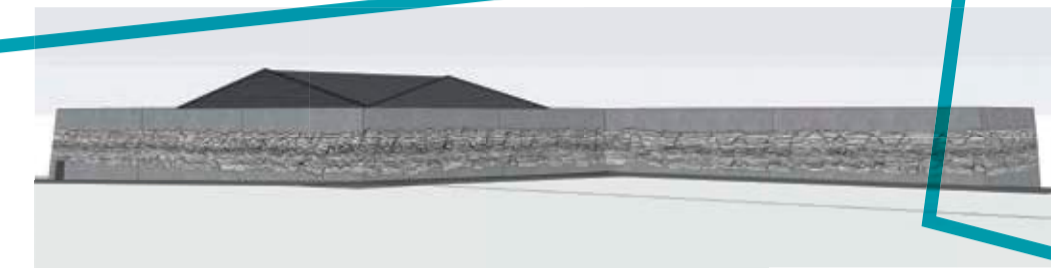


The Contemporary Art Society is working with the Olympic Delivery Authority (ODA) on two major public art commissions for the Olympic Park in east London. Two artists — DJ Simpson and Clare Woods — are developing artworks for the walls of two key infrastructure buildings in the Olympic Park. The artwork will be applied to the external concrete walls of these buildings.

Clare Woods is a painter and will create a massive tiled wall featuring imagery of the industrial and natural landscape of the surrounding area.

DJ Simpson is creating a line drawing that will be manufactured in aluminium panels.

Both artworks were inspired by the history of the Lea Valley area in east London.



DE LUCY PRIMARY SCHOOL INTERVIEW DJ SIMPSON

What do you like about being an artist?

Freedom to do things closer to my pace and way of thinking.

What inspires you?

An eclectic mix — a love of materials and different processes. Looking at how things are made. Music. Other artists' work.

How did you become an artist?

I went to art college — at school I wasn't very confident about things like drawing but liked making things by hand like pottery. I always enjoyed watching when a plumber would come to my parents' house and solder pipes together or a painter would carefully paint our window frames or front door.

How do you research a project?

Looking in books, looking at things as I walk down the street and searching on the internet. Thinking about things I made in the past — especially when I was at art college and tried lots of different ways of making things.

How did you develop your idea for the commission in the Olympic Park?

I made lots of drawings in a very free way — none of which worked. Then at the last moment before I had to submit my idea I thought of an old way of drawing I had used which seemed to fit the space and walls I had been given. I tried it out as a drawing and it seemed to work for me. Luckily the people who chose me thought so as well.

What is your favourite piece of public art and where is it?

I like Richard Serra's sculpture 'Fulcrum' at the Broadgate Centre exit to Liverpool street station. Also 'What will the Harvest be?', a community garden project at Abbey gardens in Stratford done with the artists' team Somewhere.

Do you think it is important for people to have public art in public spaces?

Yes. I think when it works best it adds something different to the quality of space it is made for. That makes the space more memorable for people as they walk by.



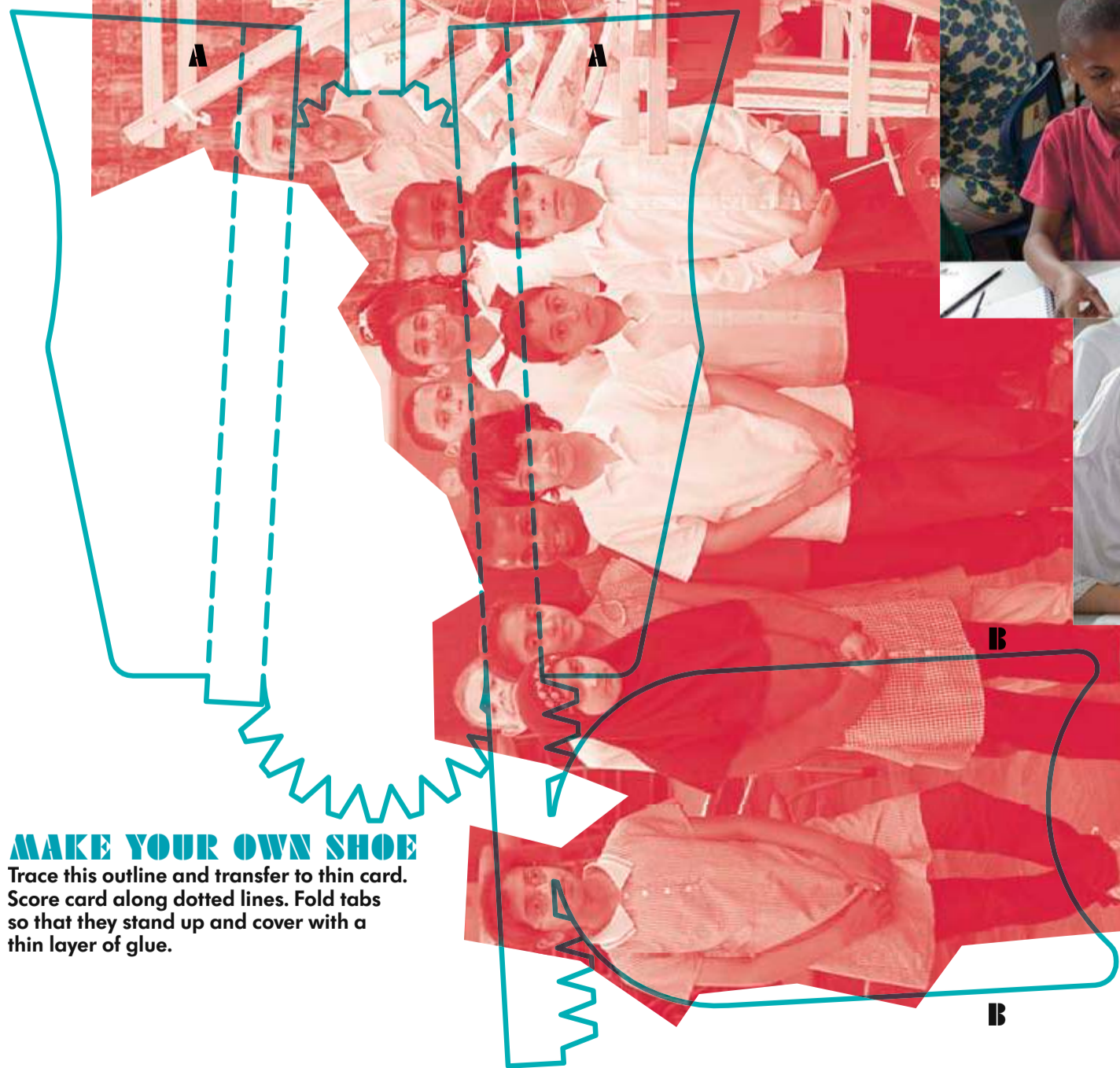
LEA VALLEY GLORIOUS PAST FANTASTIC FUTURE

Our project was to commemorate and celebrate what was in Stratford and the Lea Valley and what will be there in the future. The River Lea was the main focus for our design ideas as it runs through the Olympic Park and is the major reason that the Lea Valley became such an important industrial area.

As inspiration we looked at some of the discoveries and industrial achievements that took place in the area over the past 800 years. This included the role of the river as a source of power to drive the industries that sprang up along its banks.

We also looked at the ways other cities had chosen to celebrate areas such as London's Crystal Palace, The Eiffel Tower in Paris, Russia's Tatlin Tower and many others. Because the Lea Valley was about industry, as well as just providing a viewing tower we wanted the design to be active.

The Lea was the source of power so the notion that the structure should include a water wheel seemed appropriate.



MAKE YOUR OWN SHOE
 Trace this outline and transfer to thin card. Score card along dotted lines. Fold tabs so that they stand up and cover with a thin layer of glue.

Bend backs of shoe round so that points A & A meet, then glue and fold heel strip over join.

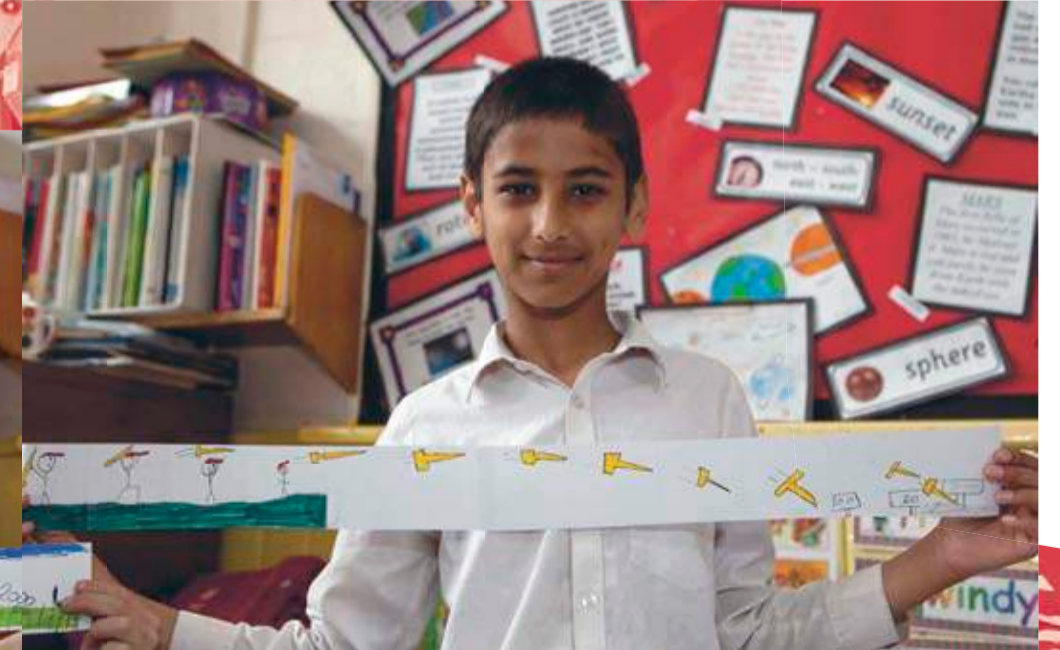
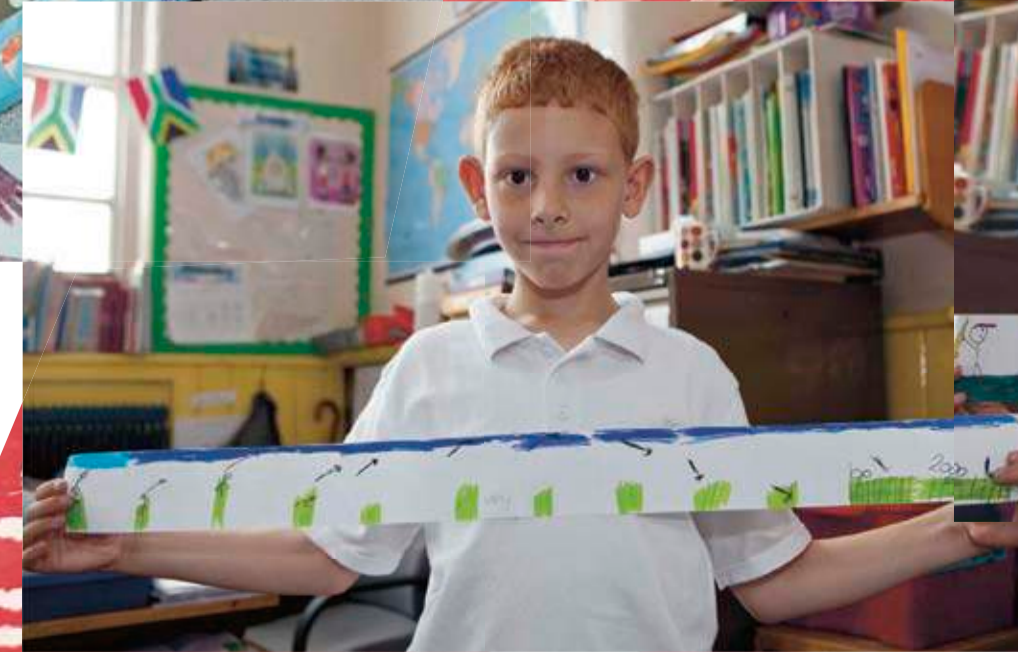
After bending front edge of shoe and sticking to front tabs, glue side edges of shoe-tongue (B&B) and stick under sides of shoes.



We drew images of what the structure could look like and things that we thought the water mill could power.

We looked at structure and made wooden rectangles and triangles and noticed that the rectangles wouldn't keep their shape whilst the triangles were strong.

We created sports shoes and coloured them in. These provided the 'buckets' for the water mill. Working in teams fulfilling differing tasks, slowly the structure took shape. We designed viewing platforms, lifts and short films for the zoetropes driven by the mill. One team designed a hopper to carry the salt that would act as the 'water of the river' in our model.

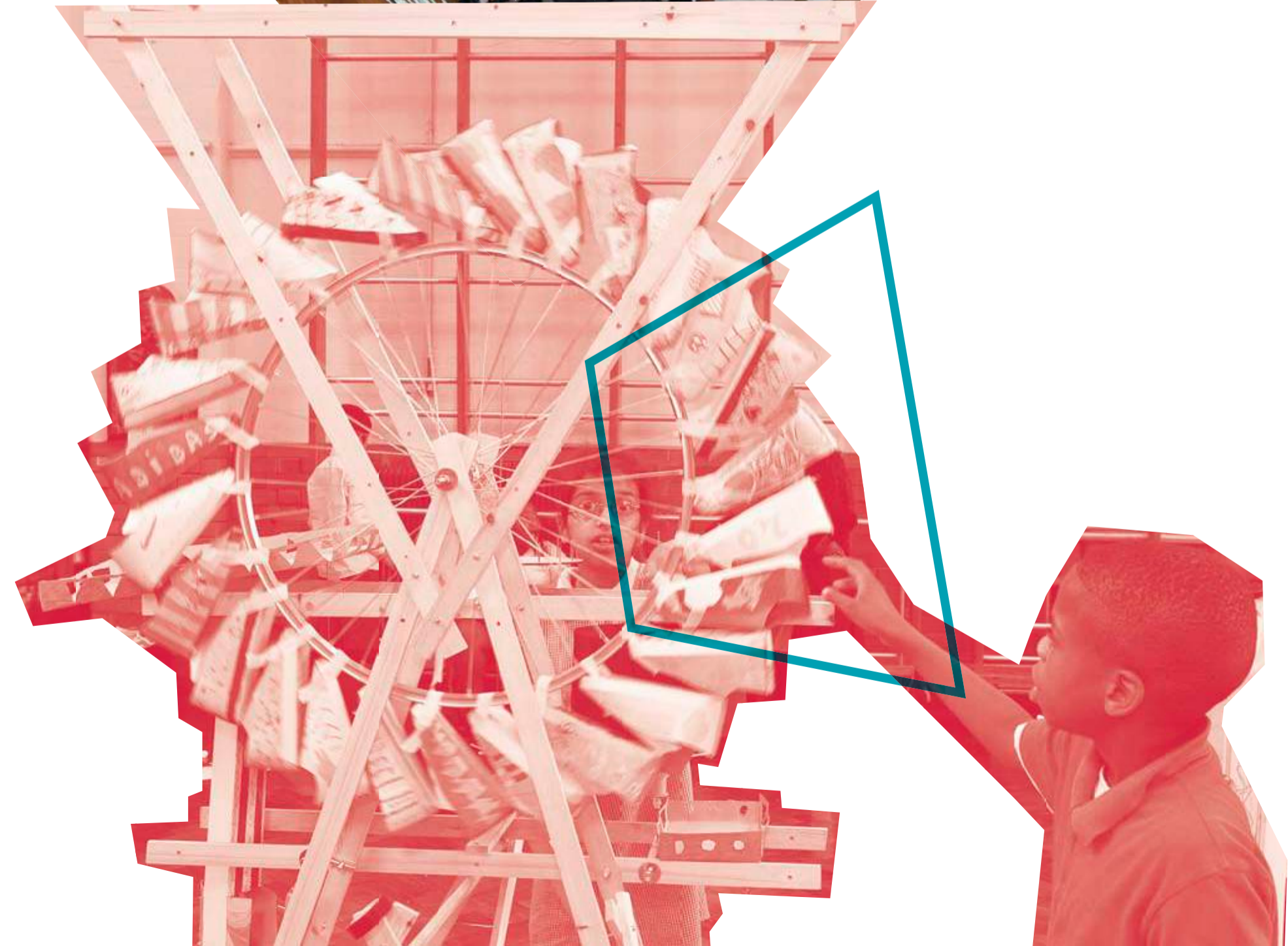




Late on the last day the wheel was tested out. We all assembled for the big moment ... as the salt was released from the hopper the wheel remained still, eventually it started to move very gradually and a great cheer went up as it suddenly sped into action.

Michael Hurley

Find out more about the history of the Olympic Park
getset.london2012.com
 Search:
 History of the Olympic Park



How do you explore the urban landscape through art and design?

The aim of this project was to create an urban landscape design. By urban, we mean inside the city. The location of Seven Mills Primary School on the Isle of Dogs is inside the city and so we focussed on a site that was particularly close to the school and the homes of pupils, Sir John Mc Dougall Gardens.

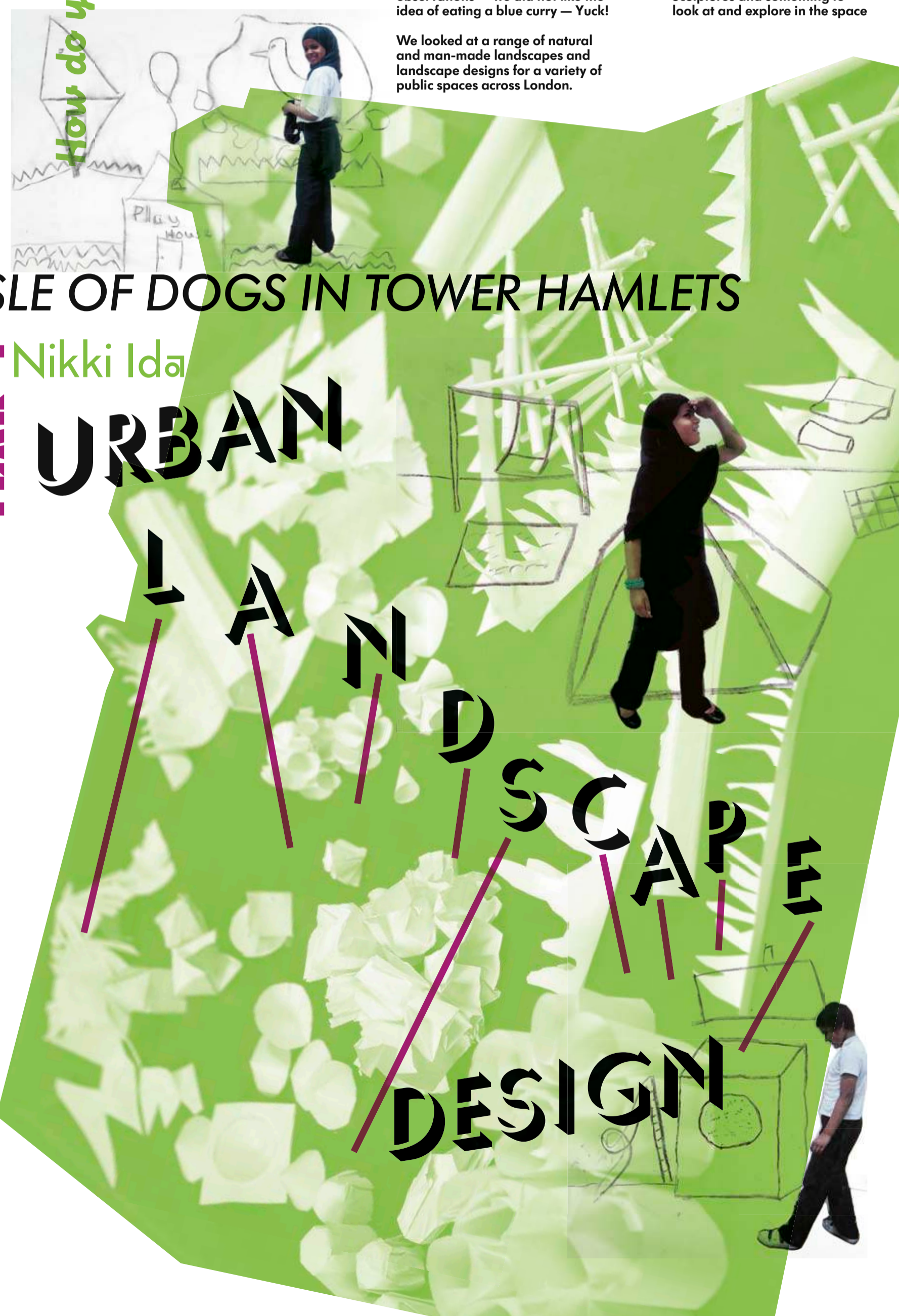
Similar to the legacy that the Olympic Park will leave — a public space to be enjoyed by everyone — we thought we could design our very own public space near Seven Mills primary school.

We spent a lot of time exploring 3D forms in paper. We also did a short study on colour and the meanings and associations they communicate, with some important observations — we did not like the idea of eating a blue curry — Yuck!

We looked at a range of natural and man-made landscapes and landscape designs for a variety of public spaces across London.

We considered the following elements that the design could/should include:

- A path, to give some direction as to how to walk through and explore the space
- An experience
- A colour scheme
- A seating area
- A place to rest
- A play area
- Sculptures and something to look at and explore in the space



SEVEN MILLS PRIMARY SCHOOL
 YEAR 4
 ISLE OF DOGS IN TOWER HAMLETS
 Nikki Ida
 URBAN
 LANDSCAPE
 DESIGN

Once our ideas were ready, we set to work on building our peephole boxes and the designs to go inside.

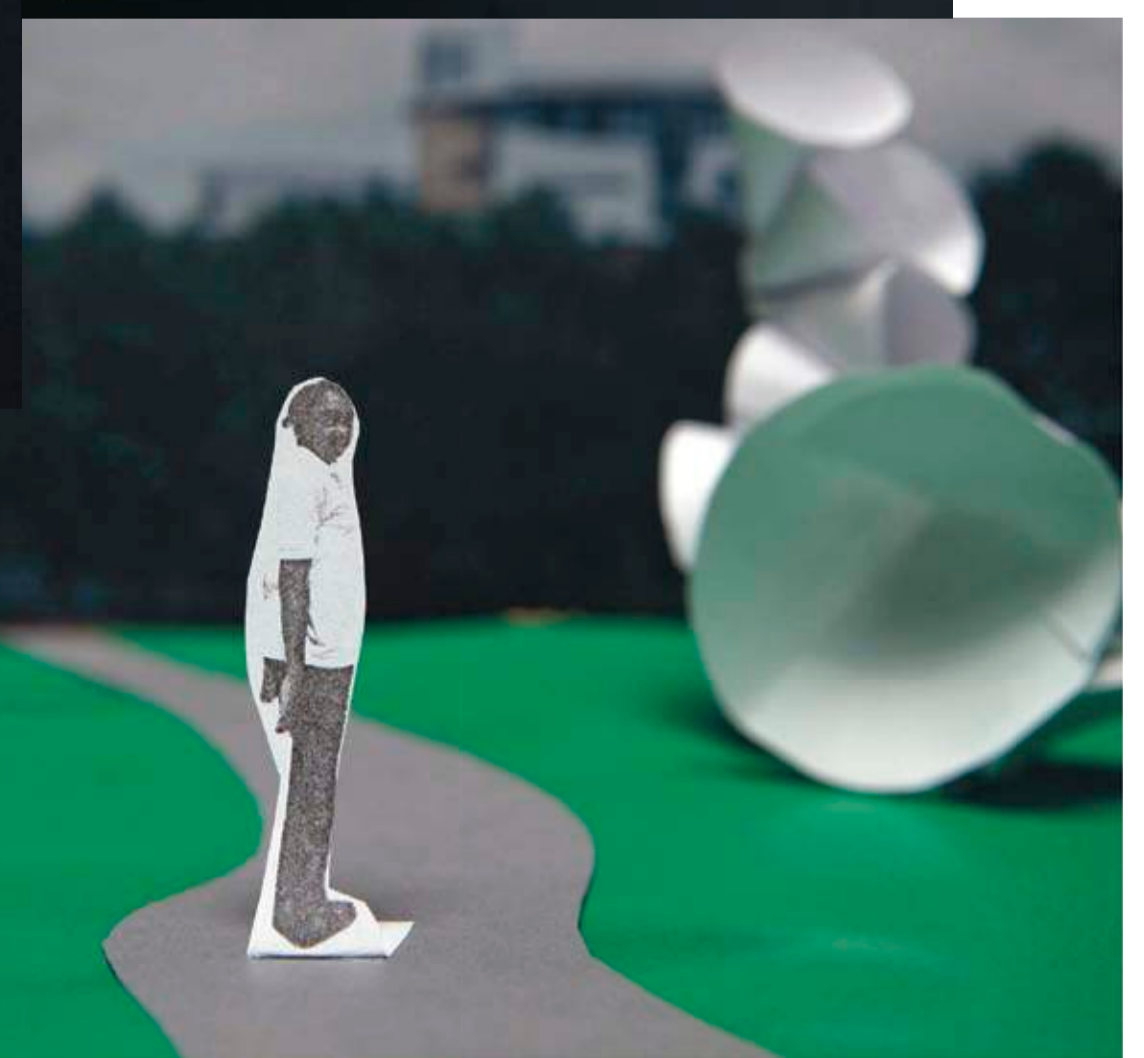
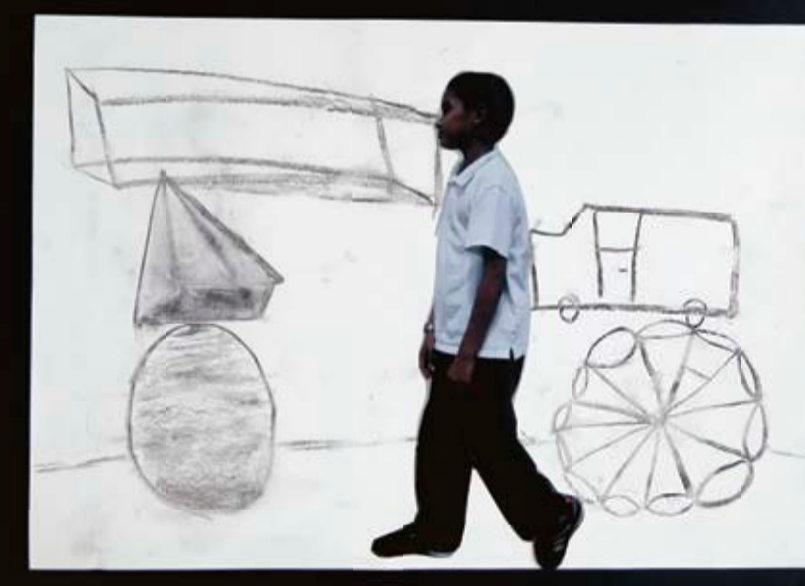
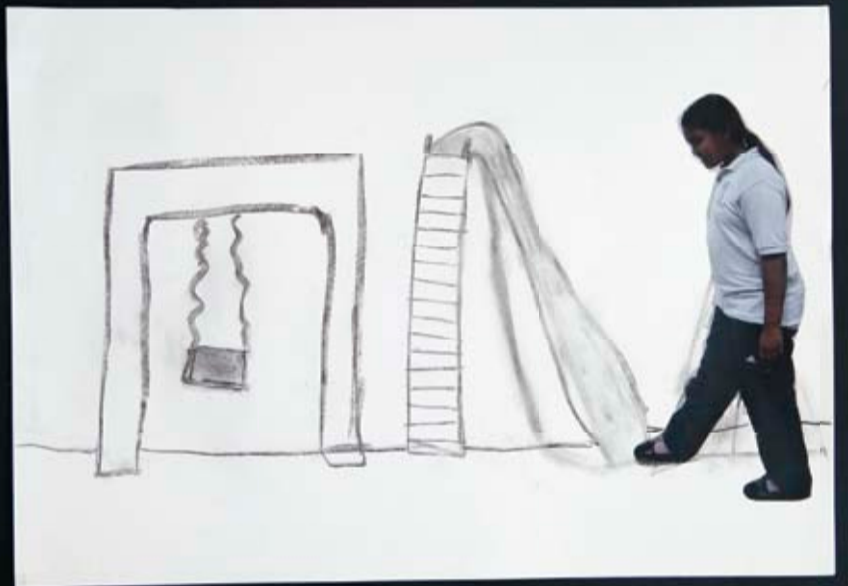
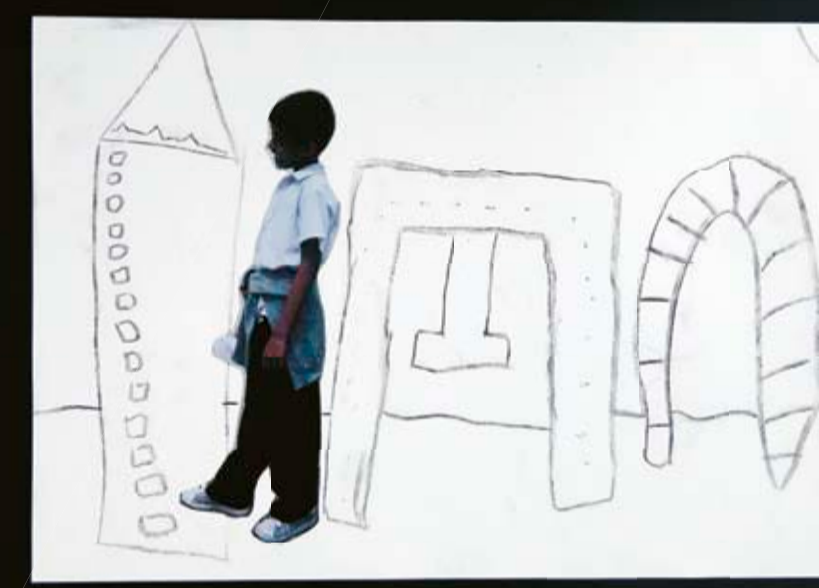
Using a reduced photo of ourselves inside our boxes, we considered scale in the design. Scale helps people to understand the actual size of designs.





The peephole box allowed us to get a more realistic view of our ideas, with 3D shapes placed inside a panoramic backdrop of images. By restricting the view with a small peep-hole, you actually get a better idea of being inside the space and what it would be like to be surrounded by your designs.

Nikki Jda



CREATE YOUR OWN SKETCHBOOK!

All of the pupils who worked on this issue of Shoreditch Star enjoyed keeping their own sketchbooks. Here, we show you how to make your own sketchbook.

Sketch
A sketch is a simple, rough drawing or design, done quickly and without much detail. Artists and designers do rough sketches to plan out their ideas for what they are going to make or design. Sometimes they are called roughs. Often a lot of energy and thought goes into an artist or designer's rough sketches as this is often where they begin to develop their ideas. When you make a sketch you can use pens, brushes, pencils, sticks or anything that will make a mark on the page.

Sketchbooks
Most artists and designers use sketchbooks. It is more than just a place to sketch – it is a workbook to collect images, write down thoughts, and experiment with mark making, a place where you try out all your ideas. Some sketchbooks are so thick with drawings, materials and notes that it is hard to close them. In Picasso's sketchbook he even put his shopping lists. Many artists and designers never go out without their sketchbook so that they can draw or write down whatever they see or hear.

of putting a playhouse so
play and a bench for people
there are bushes and flowers
park some people to sit
mountain for people to climb
near the pond you can see
the pond.

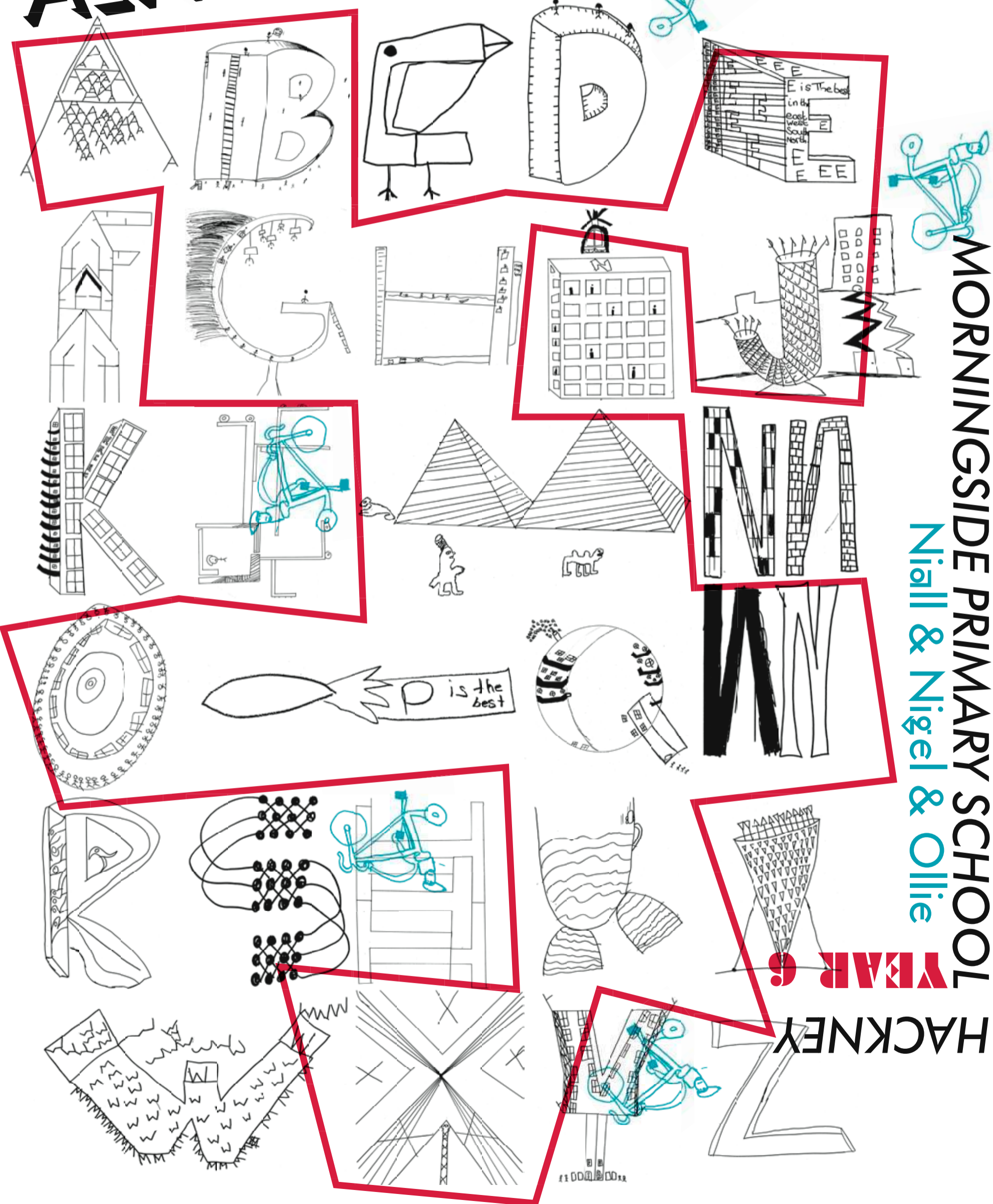


We traced the history of typography and writing from caveman to computer, and then we imagined what it would be like if we were able to "read" London: as if every building was a giant letter, so that the streets became sentences and London city like a pop-up book of words that you live in and cycle around. Every building a celebration of the letter it forms. The more you cycle through the streets, the more of the story you get!

So ... H literally stands for huge hotel and the best place to be is on top of the B. There's a grand manor called G and a queue at the Q-house. E is the best in the NSEW. Even the L-club has an exclusive list — and your name is on it. You can fly in the P-plane past the mausoleums of M. Play chicken with C and veer around V ... Oh, the places you can go, and that, obviously, includes OOOOOOOOO



ALPHABET CITY



MORNINGSIDE PRIMARY SCHOOL
Niall & Nigel & Ollie
YEAR 6

HACKNEY

What is memory?

How can you explore the idea of memory through art?

For this project, we explored many different ideas and techniques relating to 'memories' and the way in which public art and design in the Olympic Park might be used to commemorate ideas, events and people.

We began the project with a visit to the View Tube to see the Olympic Park and listened to a talk from the Arts and Cultural Strategy team from the Olympic Delivery Authority. We learnt about the importance of art within the Olympic Park. We learnt that public art could be made of anything and be about anything, but it was always artwork that was outside for all to enjoy, and that public art is for everyone.

Back at school, we were set a challenge to see how much we remembered from the talks, which led to a wider discussion about memory. Our group concluded it was easier to remember a lot of information if each person remembered a small bit and worked together to remember the whole picture. We also talked about how memories can become fragmented, when you can only remember a small part of an experience.

NEWHAM
Kate Terry
YEAR 4

MEMORIES AND MONUMENTS

We then played a series of memory drawing games and ended with a large-scale memory map made by everyone.

We explored the idea of fragmenting one large image into many smaller sections. Using observational skills, we each drew one of the sections of the image in charcoal. All 30 sections of the image were then put together to create a complete picture.



Exploring the idea of 'physical memories' or traces, we made some very delicate 'memory casts' or 3D 'impressions' of everyday objects using tissue paper, glue and water. We considered things that triggered memories for us, such as images, objects, sounds, tastes and smells. Taking this idea further, we made a photo wall of 'things we never want to forget' and collected, catalogued and labelled 'smells' that triggered happy memories for us.



Shoreditch Star has designed a series of memory drawing activities for you to do on your own which are an excellent way to develop your observation and drawing techniques.

You will need:
Paper or a sketchbook.
Pencils.



1 Look at the person next to you, study all their features, remembering as much as you can and turn your back to each other and draw from memory.

2 Draw yourself from memory.

Working in pairs!
Choose a partner to work with.

3 One of you should choose an object from your memory. Write it down in your sketchbook. Describe it to your partner without saying the name of the object. Then your partner should draw the object from your description. Now swap and repeat the exercise.

4 Interview each other and ask each other to describe your bedrooms. Draw the other person's bedroom using their description only.

5 Put a small everyday object in an opaque bag (eg. brown paper bag), give it to someone else. No peeking! Ask them to draw what the object feels like.

6 Draw the Olympic stadium from memory.

7 Find a map of your local area (where you live, where you go to school). With tracing paper, draw your route to school from memory. Scale up the line drawing. Make the line drawing with another material, eg. wire, fabric.

On the last day, we created large coloured paper collages using the images of abstract shapes and lines. Each pupil's collage formed a very important part of an enormous map of the Olympic Park that was fitted together like a jigsaw puzzle.

The large map formed an impressive centrepiece for the exhibition of all the work made during the project in the school hall, which showcased our brilliant work!

Kate Terry



MORNINGSIDE PRIMARY SCHOOL
 HACKNEY
 YEAR 6
 Geoff Coupland

3000 BC

The area used for the Olympic Park was once wetlands with valleys, rivers and streams. Early Londoners fished and hunted around this area, using stone axes, arrowheads and knives.



The main focus of our project was to research the history of the Olympic Park. We learnt about how the place we live in has a community history and ecology, and that we are all part of a continuing process.

400s

Several places in the Lea Valley, like Hackney and Leyton ('settlement on the Lea'), were named during the Saxon times.



849

King Alfred used the waterways to battle against the invading Vikings coming up the Thames on their way to London.

1185

Temple Mills was named after a water mill built by the Knights Templar.



This project encouraged us to engage with that history so that we feel part of that continuity. All sorts of people and animals have taken part and will continue to take part in the history and ecology of the Lea Valley and specifically the Olympic Park.

We used Graphic Arts to create a board game about these aspects of the Olympic Park. The fact that it was a board game meant that there was a fun activity at the end of the project when we got to play the board game **TIMESPAN 2010!** The aim of the game itself is to progress up through the ages until the winner reaches 2012.

TIMESPAN 2012

Time

SPAN





1844

Industry thrived in the area and some important breakthroughs were made, such as the invention of plastic in 1860.

1858

The 'big stink' of 1858 led to Parliament supporting the construction of the northern outfall sewer, where the Greenway footpath and cycleway is situated.

1941

Huge guns were constructed to defend London from German airplanes dropping bombs during the Second World War (1939-45).

1948

The running track used in the last Olympic Games hosted by London lies beneath the ground at Eton Manor.

The founder.
1760-1814.

Bassett's
Mint
creams

We had a fascinating visit to the View Tube where we saw the Olympic Park. We met a member from the Environment and Sustainability team from the Olympic Delivery Authority and learned about the flora and fauna of the area, which includes some quite remarkable creatures that give the area its distinct ecology.

The types of illustration we used had specific names and special uses. Initial drawings we did of the Olympic Park, the engineers, diggers, the buildings in progress, were classed as reportage illustration. We were using our drawing skills to gather information that was then taken back to the classroom and incorporated into our gameboard.

We also investigated cartooning, character design, historical illustration, natural history and botanical illustration, useful modes of expression and representation of the world around us.

We used a giant dice and each took turns to move up the game board. Wow. It was so exciting ...

It was as much the making of the game as playing it that was empowering. We learnt a great deal of hard facts about history and we learnt about the creative process of Graphic Arts. We had some brilliant artists in the group!

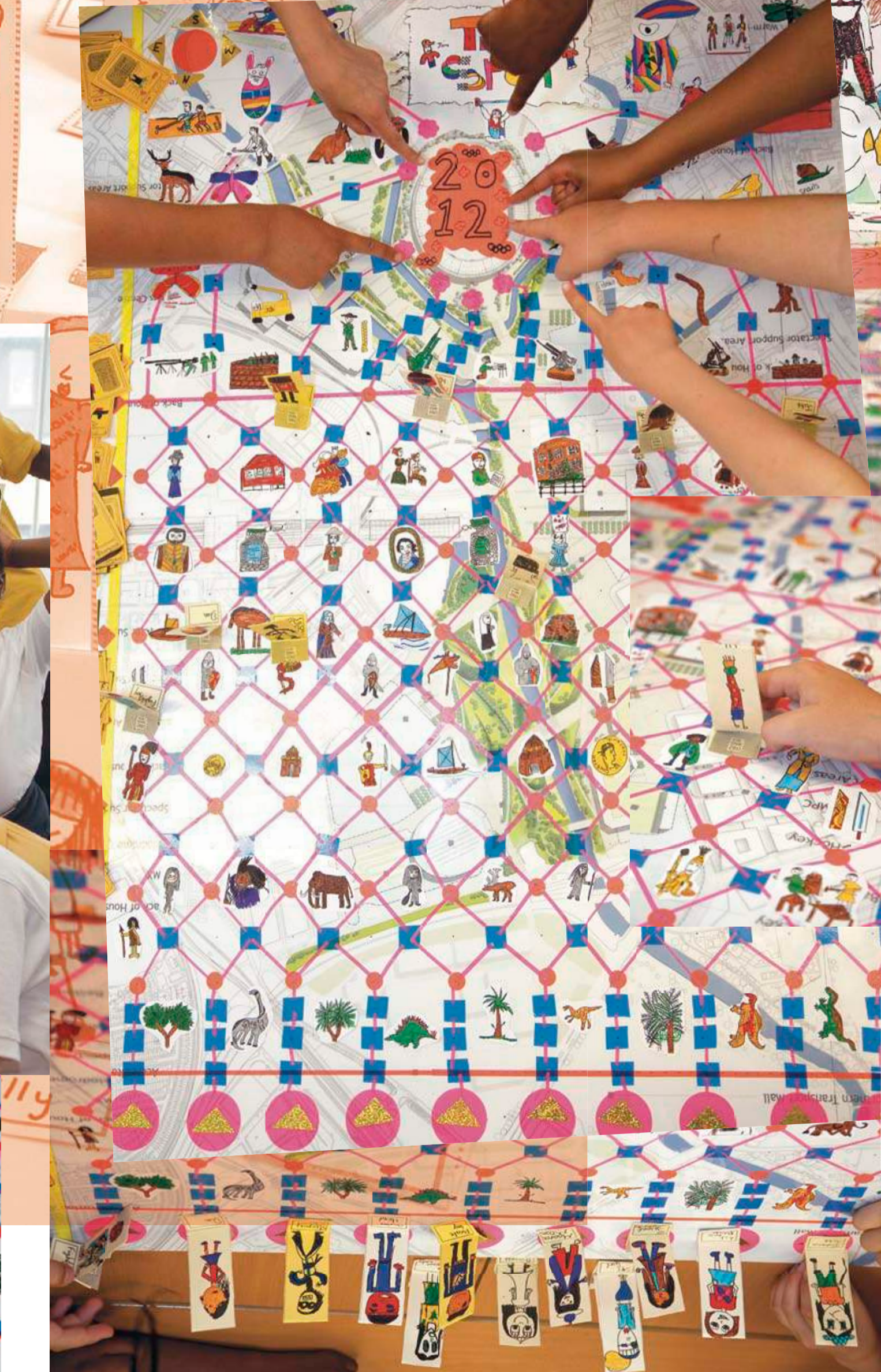
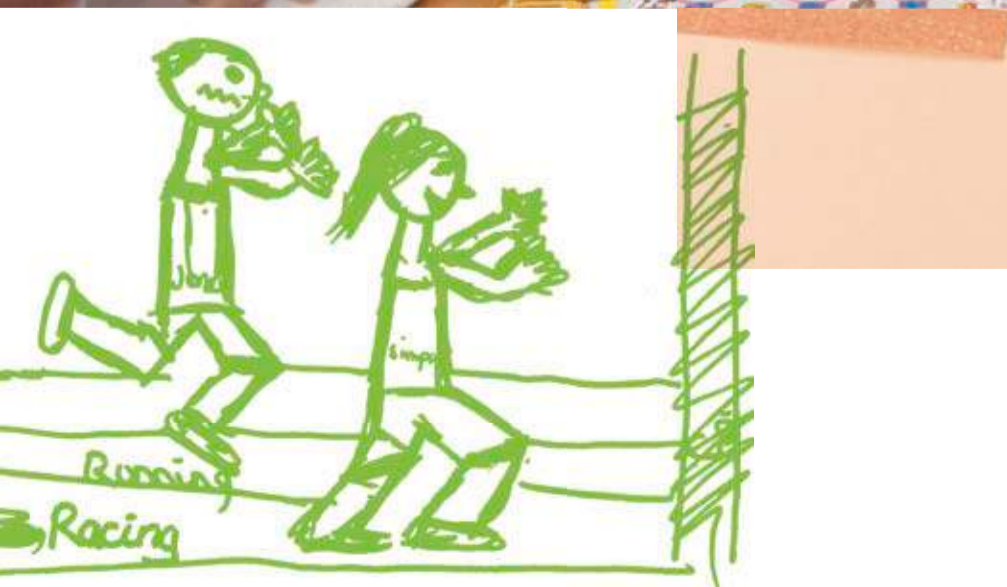
Geoff Coupland

Find out more about the history of the Olympic Park
getset.london2012.com
Search: History of the Olympic Park

Find out more about the history of a diverse and exciting London
getset.london2012.com
Search: London 2012 - a world city



TIME SPAN 2012



RULES

Players take turns to roll dice and move southwards across the map and forward through time towards 2012 and the Olympic Stadium.

First player to reach 2012 wins!

Roll 6 to start.

Between game spaces there are lines indicating which direction you may jump, there is a middle section where you may choose to go sideways. At the beginning and end sections you may only go forward.

You may only go backwards if landed on by another player or instructed by a game card.

If another player lands on you, go back 3 spaces.

If you land on an orange space, you have entered a new time zone, pick a game card from the pack for that year and see what dangers or rewards await you.

When you reach the final zone past the pink line, you must roll the exact number you need to get to 2012 and finish the game.

PLACE SHAPING

Our class looked at design and art in our public spaces, spaces for people to visit, play or relax.

We had a debate with drawings that discussed the advantages and disadvantages of living in the city or countryside, which led us back to thinking about the designs of our public spaces. It was mainly an exercise to think about what the city provides for us and to use pictures rather than words to put forward an argument.

Designers or artists need to use their own drawings and imagery to convince a client to choose their idea. The communication of ideas is important, and so in this workshop we focussed on using different 2D methods to get our ideas across.

We looked at lots of different artists who have produced work for public spaces. Pupils were asked to come up with lots of ideas for a public space and present to the class - it was very important that we had a good reason for selecting the idea, and hoped to communicate a message. Once we had our idea, we set to work on transferring it to our thaumatrope template.

The thaumatrope seemed like a fun way to communicate how art can make a change to a space. The device includes two sides that come together when spun, so two different pictures come together to make one image. It animates the image and works particularly well for communicating movement. We had an empty plinth on one side, and our sculpture on our second image. Only when the thaumatrope is spun does it make any sense!



Thaumatrope Template

Maquette

Maquette is a French word for a small scale model or rough draft of a three dimensional thing, like a sculpture or a building or in this case, street furniture. It is used to test shapes and ideas and see what something might look like without all of the effort of producing a life size product. All the children for this project have built wonderful maquettes.

MAKING A THAUMOTROPE

Here is an activity you can do with your teacher in the classroom.

This is an exercise that shows how to make a thaumatrope. A thaumatrope is a toy that was popular during Victorian times.

You will each need

- Template photocopied onto card (follow the yellow outline)
- String
- Scissors
- Hole punch or sharp pencil
- Glue
- Pencil crayons or felt pens

Give each pupil a template they could cut out, the subject could be a landscape design.

Cut out the patterns from the template.

Using a hole punch or sharp pencil, punch holes through the small circles marked on the patterns. Glue the two sides of the patterns together, matching the holes.

Attach a short length of string through each hole.

Hold the strings between your fingers and twist them to wind up the thaumatrope. Let it unwind quickly and watch the two pictures become one picture!

Kiandra

I picked this chair because you can do many designs on it. Also people use chairs to sit on so its good to choose it.

For a completely different task we looked at lots of designs for street furniture, as we set ourselves the mission of redesigning the street furniture of the local high street. During a class discussion some of the things that we decided could be changed included: seating, bins, pavement and walkways, lampposts and bollards.

Sarah
Its a light post and there is an 'S' which stands for: Mate Street
The post is gonna be made out of wood and lens are made of colourful metal.
the light is gonna be multi colour.



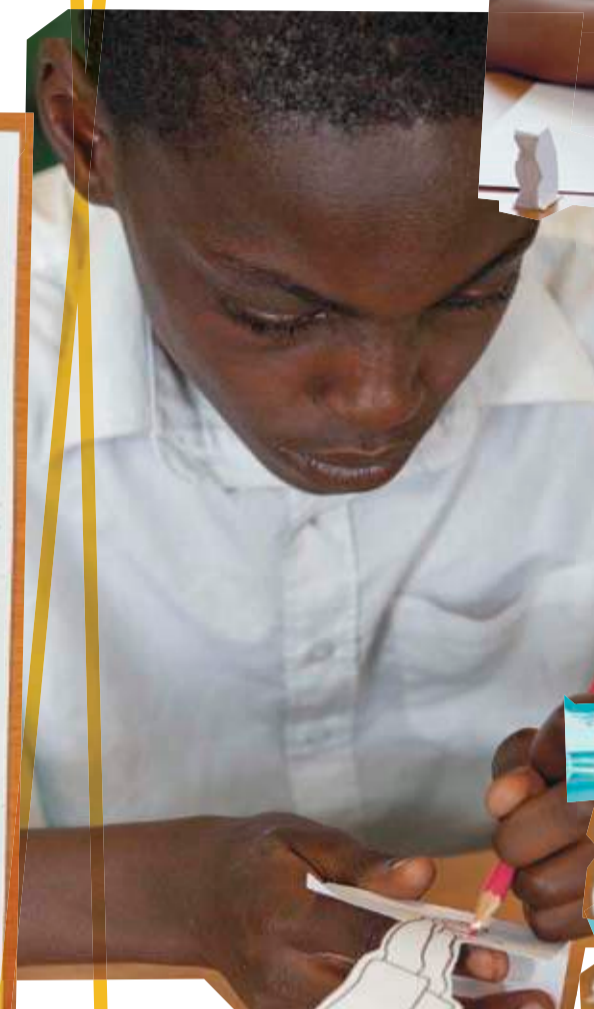
I wrote
I made this picture because I like big brown apes so and vampires
So I made an ape with vampire and green glasses and any other coloured glasses



Tyleiqar Thursday 24th June 2010
My design is a sun chair that will be used for sunbathing.
My design will be made out of a files.



Orlando
This is a Rubix Cube bench. You can interact with it by moving it around. What inspired me was puzzles. Puzzles are entertaining for individuals so I wanted to entertain the public. The colours will be illuminated more with light.



Our final part of this activity was to make a stand-up scene showing our ideas in the setting of a high street. For this exercise we had 'scale helpers', which were cut-outs of a person, to help consider the size of our designs. This was important so that we didn't have designs for benches that were bigger than lampposts and bins bigger than people. We added a description of our design on a drawing of a notice board that was displayed within the cut-out scene.

Nikki Jda



I chose these colours because it looks nice and colourful and I like the lamppost because it is interesting.
by Nikki

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COLLAPSIBLE MATERIALS

We identified everyone from Paralympic and Olympic athletes, cleaners, journalists and supporters, all of whom have individual needs and requirements from the space. We used our sketchbooks to develop research, draw and write ideas down.

Having acknowledged the diverse range of people using the site we discussed all the types of buildings the Olympic Park would require - from stadiums, arenas and hotels to shops, restaurants, toilets and media centres.

We took inspiration from other collapsible structures and from everyday objects which can collapse, contract, expand, fold, and change shape.

Inspired by the Basketball Arena on the Olympic Park our project focused on temporary buildings and how they can be moved to new locations or how they might change their function from one use to another.

We designed and built collapsible buildings which could be used during and after the London 2012 Olympic and Paralympic Games.

Working in small design teams, we had to design and build a collapsible stadium, a building or public space for an Olympic Park.

Firstly we spent time discussing who will be using the site, as people are the most important element!





Through a range of exercises we explored different materials. We chose one idea to develop further, designed and built our architectural visions for London 2012 in the form of scale models.

Amongst the diverse range of proposals were pop-up toilets, concertina stadium stands, retractable roofing, multi-level pitches and all sorts of shelters and supports. With the help of some scale figures the results were laid out onto a tabletop and our Olympic Park became a reality.

Richard Shed



Find out more about sustainability and the environment in the Olympic Park
getset.london2012.com
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A Green Olympic Park



Princess
Cass

LEKHA: IF I BECOME
A DESIGNER I COULD
DESIGN A TABLE.

FAHAD: FOR ME, THE BEST PART OF THIS PROJECT WAS COMING UP WITH IDEAS BECAUSE WHEN I DESIGN SOMETHING MY IDEAS ARE BETTER.

KHADIJA: FROM THIS PROJECT I LEARNED THAT EVEN THOUGH SOMETHING MIGHT SEEM IMPOSSIBLE IT REALLY ISN'T. MY FAVOURITE BUILDING IN THE OLYMPIC PARK IS THE OLYMPIC STADIUM BECAUSE I HAVE NEVER SEEN ANYTHING LIKE IT.

MAMMUN:
Making things is not easy, when you do art, you get tired.

SUMAYA: I think public art and design is important because it catches your eyes and it is really beautiful.

LIWEN: WHEN I GROW UP MY DREAM IS TO BE AN ARTIST.

HAMZA:
I THINK DESIGN IS IMPORTANT BECAUSE YOU CANNOT LIVE IN A HOUSE, FLAT OR A MANSION IF A DESIGNER DIDN'T DESIGN IT.

ARIF: Public art is important because it has an effect on people to change their feelings when people walk past and see it.

MAYA: I think it is important to have art in public places because the world wouldn't be colourful. Art is everywhere and if you didn't have art it will be very dull everywhere you go. I really liked the aquatic centre because I like swimming and the building looks like a Pringle.

ZAINAB:
I think public art is important because it gives us ideas.

YASSMINE: It is very important that we have public art in our city because people can visit and enjoy, it also brings people to come forward and have a look.

ADRES: I learnt that shapes support towers and buildings for example triangles support the Olympics. I think public art is important because if we didn't have art and design the Olympics would be boring.

ADWAN: I am an artist but you made me better at art and you taught me a lot of things to make at home.

PARITA: I think public art and design in our city is important because if we didn't have it in our city, the city would be blank and our lives would be dull.

SAMIYAH: I think it is important to have public art because it is very nice to have art out and about, it is very nice to look at as well. I learnt that when you use a sketchbook you don't have to make it, all you have to do is try.

ALPHA: I learned that art inspires people. My favourite building is the Olympic Stadium because I can see it clearly.

PRECIOUS: I HAVE LEARNED THAT ART COULD BE ANYTHING.
FAHIMA: PUBLIC ART IS IMPORTANT BECAUSE THEN WE CAN SEE ALL THE GOOD ART WE DO IN LONDON. IF WE DON'T THEN WE WON'T BE ABLE TO SHOW OUR TALENT TO ANYONE.
NEEL: I THINK IT IS IMPORTANT THAT WE HAVE PUBLIC ART IN OUR CITY BECAUSE IF PEOPLE ARE WALKING PAST THEY MIGHT THINK THAT "OHL, THIS PLACE IS BORING" BUT IF YOU ADD PUBLIC ART PEOPLE MIGHT TAKE PICTURES.

P is the best

