



ART IN THE PARK

A FIELD GUIDE

A FIELD GUIDE TO ART IN THE PARK

Queen Elizabeth Olympic Park was the first Olympic Park to integrate artworks into the landscape right from the start. We worked with established and emerging artists, international and local, to create an ambitious, diverse art programme that reflects the Park's identity as a place for people from around the world and around the corner.

Some of these artworks are large and striking, while others are smaller and harder to find. All of them were created specifically for this Park by contemporary artists who worked closely with the architects, designers and construction teams to develop and install their works.

Their inspirations are varied: the undulating landscape, buried histories, community memories, song titles, flowing water, energy, ideas of shelter and discovery. Yet all of them are rooted here, each of them sparking new conversations with their immediate environment and this richly textured part of east London.

USING THIS GUIDE

This book is a field guide to some of the permanent and temporary art works in the Park. There's a map at the back and each artwork has a number to help you locate them. Going to find the artworks is just as important as all the reading and looking you can do here.

These artworks have been made to be experienced in the landscape – up close and from afar. Touch them, sit inside them, run across them, walk beneath them. Gaze up, make games, take photographs, put yourself in their shadow.



HISTORY TREES

Ackroyd and Harvey

British artists Ackroyd and Harvey created a series of living artworks to mark the main entrances of the Park. Ten specimen trees, chosen to reflect the biodiversity of the Park, each support a large bespoke metal ring within their crown. The rings, engineered from bronze or stainless steel, are six metres in diameter and individually engraved with text capturing an archive of history from each location.

The ring on the Metasequoia nearest the London Aquatics Centre is inscribed with local residents' recollections of the area. To mark the opening of the London 2012 Olympic and Paralympic Games the shadow cast from the ring aligns each year with a bronze ellipse laid into the ground.

For the full inscriptions of each of the rings visit ackroydandharvey.com.



History Trees was supported by Mapping Your Manor, a project by artist Lucy Harrison, who worked with local people to record shared stories and memories. These personal accounts informed the words on the rings – a way to remember the stories of the Park and its surroundings.

To download recordings from the project visit mappingyourmanor.com.

Supported by Arts Council England



Sawn Cattle Bone / Manufacture Of Buttons / Buried Olympic Running Track / Two Paleolithic Hand Axes / World War Two Memorials / Roman Burial Vault / Coins Caesar To Constantine / East London Waterworks / Temple Mills Stream / Yellow-Faced Bee / Songthrush And Starlings / Japanese Knotweed

Extract from one of the engraved rings

“The trees mark time, the rings
trace landscapes and lives that
have gone before.”
Ackroyd and Harvey



LIVING WALLS

Various artists

Living Walls is an ambitious art programme, stretching over two kilometres in nine different locations and featuring 40 new artworks created specifically for the Park. Crafted with the active participation of residents, schools and organisations in the local community, these works bring an epic scale to the recognisable forms of street and mural art. Commissioned artists include Ben Eine, David Shillinglaw, Mark McClure, Jo Peel, Jeremy Deller, Ruth Ewan and David Batchelor among others. Living Walls was curated and produced by Moniker Projects and Create.

The scale of this project meant that the artists planned each metre of their works meticulously in advance, while also remaining flexible in the ever-changing landscape of the Park. Their works respond to the immediate parameters of these outdoor surfaces, as well as expressing the different visions each artist had for their commission.



“Ordinary hoardings have been transformed into diverse artworks, bringing character and energy to the Park, and connecting it to the local area.”

Frankie Shea, Director, Moniker Projects

“Living Walls brought some of the many visual languages of the streets of east London into the Park. We were pleased to involve over 100 artists and hundreds more local residents in the process.”

Hadrian Garrard, Director, Create



Living Walls

TAPESTRY

David Shillinglaw

Where the Bayeux tapestry meets modern London, Shillinglaw's wall captures this changing area of east London, as told through the voices and visions of the local community.

Artist David Shillinglaw expresses a vivid, playful, multicultural interpretation of east London, drawing on more than 150 stories gathered in the run-up to and legacy of the London 2012 Games by journalist, producer and presenter Anna Delaney. Over the course of four months, Delaney interviewed local people in social spaces such as tea dances, community hubs and schools, which informed 'Tapestry'.



Iconic symbols draw on Ancient Egyptian hieroglyphs and children's board games, while intricate details and quotations suggest social context, evidence of Shillinglaw's urge to document and capture the world around him.

YOUR AD HERE

Various Artists

Your Ad Here is a celebration of the local independent businesses that are such an integral part of east London's community and economy. Thirty-five artists partnered up with 35 local businesses from car-washes to corner shops, bakers to hairdressers. Launched in April 2014 to mark the reopening of the whole Park, the adverts celebrate the individual characters who make up the rich and diverse local economy around this changing part of London.

The businesses and their artists:

- Aryubi Express** Genica Ear
- Barnes & Webb** Olivia Whitworth
- Bikeworks** Year 9 pupils, Kingsford Community School
- Blackhorse Workshop** Rosie Eveleigh
- Charlie's Barbers** Josh McKenna
- Choosing Keeping** David Batchelor
- Community Links** Benjamin Murphy
- E. Brooks & Sons Fruiterers** Hannah Dickins
- E.W. Moore & Sons** James Brown
- Finger Licking** Lucas Price
- Hardwick Textiles** Karen Colley
- Hornbeam Café** Damien Weighill
- Hoxton Trust** Colin Priest
- La Forchetta** Lauren Godfrey
- Let's Roll** Year 9 pupils, Kingsford Community School
- London Coaching Foundation** Antony Ward
- Lot One Ten** Sebastian Harding
- Mother Studios** Marie-Louise Jones
- Mother's Hub** Ruth Ewan
- Nana Café** Nat & Lew
- Newham Bookshop** Bridget Meyne
- Rinkoff's Bakery** Uddin & Elsey
- Rockailly Cuts** Claire Guiller
- Smallholders** Bruce Ingram
- Snap** Paul Pateman
- Star Hand Car Wash** Samara Scott
- Stepney City Farm** Mason London
- Stour Space** Nick Creber
- The Butcher's Shop** Pixel Press
- The Hackney Pearl** We Are Laura
- The Railway Tavern** Jon Barker
- The Who Shop** Takayo Akiyama
- Toor Supermarket** Lucy Woodhouse
- Trevi Restaurant** Jeremy Deller
- Turning Earth Ceramics** Ian Giles
- Vinyl Pimp** Begoña Toledo
- Voodoo Ray's** Zak Keene
- We Love Trainers** Ashley McCormick
- William Morris Gallery** Jeremy Deller
- Wilton's Way** Year 9 pupils, Kingsford Community School

FINGER * LICKING CARIBBEAN TAKEAWAY



JERK PAN



40 CL
1.0M

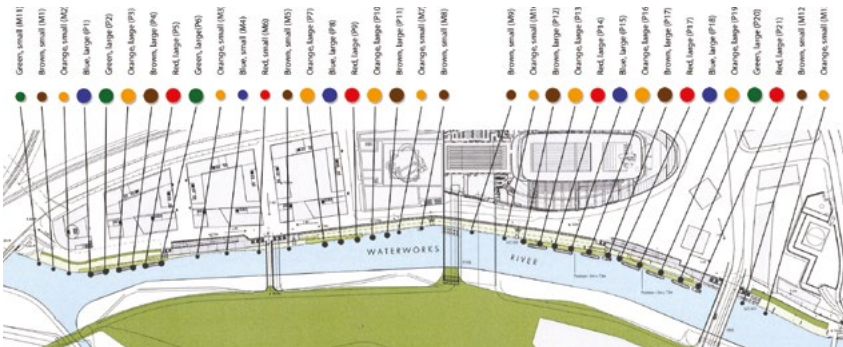


STELES

Keith Wilson

Thirty-five striking and colourful posts line the Waterworks River, bringing a distinctive identity to one of the main waterways in the Park. Both sculptural and functional, like a chain of minimalist pop monoliths, they evoke nautical waymarkers and have been made from the same durable material as navigational water buoys. The Steles are also practically useful as mooring posts, referencing the ongoing and historical activity of boats and barges in this area.

The sleeves of the Steles are sprayed with a tough polyelastomer coating, a kind of plastic, that hardens as it dries. Wilson has experimented with covering a range of everyday objects in this material, including a bright orange armchair that can be seen at the View Tube. To install the Steles, a bespoke clamp was made that dropped each sleeve into place from a floating pontoon.



Wilson's diagram of Steles reveals the careful planning of the sequence of colours

“There’s a tradition of sculpture doing a job. I tend to find a job that I haven’t been asked to do and then I do it.”

Keith Wilson

Step down to the
pontoons to see
the Steles up close



SINCE 9/11

Miya Ando

New York City artist Miya Ando was commissioned by UK-based educational charity SINCE 9/11 to create an artwork to commemorate the 9/11 attacks in New York City. Standing over eight metres tall, the artwork is formed from a piece of steel recovered from Ground Zero in New York City, gifted to the UK by the Port Authority of New York City and New Jersey in 2010.

A polished, light-reflecting surface forms the heart of the sculpture, where the metal has been refinished. By contrast, the columns remain unchanged in a pure, honest and respectful treatment of the material. By night, low levels of ambient lighting create a serene environment, illuminating the interior while the outer planes seem to form a protective shell around this warm, almost quietly breathing core.

The charity SINCE 9/11 teaches students about the events, causes and consequences of the terrorist attacks on New York City, and encourages respect and harmony between young people of all faiths, religions and races.



“I see the piece as being a very important non-denominational, spiritual, transcendent work... I bring my family tradition from the sword-smith turned Buddhist priests who raised me in Japan and my approach of reverence and compassion that I learned in the Buddhist temple I grew up in.”

Miya Ando



WILD SWIMMER

Jo Shapcott

This poem by Jo Shapcott imagines the Park from water level. “Dive in,” she writes, encouraging you to “swim” through the poem and the past, as you look out over the Park’s canals and rivers. Shapcott uses the metaphor of water to explore the fluid and changing history of this part of east London, from Alfred the Great to the Industrial Revolution. The poem finishes by emerging into the London Aquatics Centre designed by Zaha Hadid, in a contemporary celebration of architecture, energy and achievement. “Swim your heart out,” Shapcott writes, “for you are all gold.”



There are over eight kilometres of waterways in and around the Park, which have been important to civilisation for centuries. From the time of the Vikings right up to the present day, the waterways have connected inland communities with London and the bustling Thames. These histories, accumulating like silt over time, are the inspiration for Shapcott’s poem.

This image (left) by artist Neville Gabie is taken in the London Aquatics Centre where Shapcott’s poem ends. It was part of his project Twelve Seventy, developed during his residency on the Park. The swimmer is one of the Park’s former bus drivers, who was the first person to swim in this pool in 2011.

See page 32 for more about Gabie’s work as the Park’s artist-in-residence.

... Here, the River Lea became a man-made mesh
of streams and channels to drain the marsh,
a maze for lightermen, of channels through
old waste, today’s liquid green corridors.
Count off rivers as you swim: Bow Creek, the Waterworks,
the Channelsea, the City Mill, Hennikers Ditch...

From ‘Wild Swimmer’



Bow Back Rivers
beside Marshgate
Lane in 2005,
south of the
Stadium



CARPENTER'S CURVE

Clare Woods

Brick Fields and Carpenter's Curve by British artist Clare Woods are large-scale artworks that wrap around the facades of two utility buildings. Woods first created the artworks as vast paintings. These were transferred onto over 88,000 ceramic tiles using digital printing and water jet cutting techniques, making it the most complex tile mural in the world.



Clare Woods at work on her large-scale painting before it was transferred to the tiles



BRICK FIELDS

Clare Woods

Inspired by her time living in and around east London, Woods based her paintings on imagery of the waterways and an imagined future of the landscape. She chose to make the mural from ceramic tiles in reference to the area's manufacturing history as the site of the former Bow tile factory.



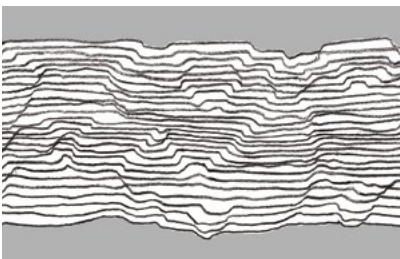
OPEN FOLDS

DJ Simpson

Open Folds is a large-scale artwork in two parts that wraps around two utility buildings. One artwork has been created from dark anodised aluminium to increase its resistance to weather, while the other has a natural anodised silver finish. Punched-out holes form patterned lines that run horizontally across the artwork, representing an abstract interpretation of a landscape.

Simpson's art practice focuses on linemaking. In creating Open Folds, he experimented with different ways of making lines before deciding to use a series of dots to create lines that still looked hand drawn.

Throughout the manufacturing process, Simpson wanted the artwork to retain this feeling of being handmade, and worked closely with the people who made it to explore different ways of punching the holes that would stay true to the qualities of the original drawings.



One of Simpson's original drawings

“The combined effect of the hole and the uneven deformation from the punched dimple gives the line a random quality. The metal starts to look more fluid and pliable, like an unpicked line of stitching in cloth.”

DJ Simpson

Simpson punched the holes closely together to create undulating lines similar to those found on maps

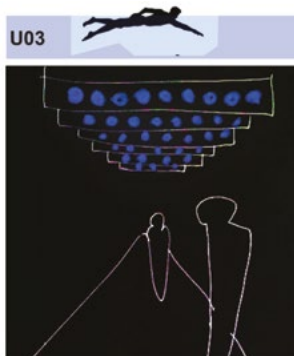




STREAMLINE

Jason Bruges Studio

Beneath the railway that leads into Stratford, following the Waterworks River, a series of motion-activated LED illuminations light up the underpass, in a fluid, rippling installation. This artwork by Jason Bruges Studio illustrates the speeds of athletes and patterns made by their movements in the water. As you walk through, the lights mimic the shadows of swimmers overhead, immersing you in an underwater atmosphere.



Swimmers from the London 2012 Games were the inspiration for Streamline



FAST, FASTER, FASTEST

Jason Bruges Studio

Running the length of one of the Stadium island bridges, Fast, Faster, Fastest is an interactive artwork that encourages people to compete against the lightning speeds of their Olympic and Paralympic heroes. A sequence of lights races across the bridge and up a towering beacon that marks your speed as you chase the winning times.



Press the button to start, then time your run against the lights that race up the beacon

THE FUN PALACE

Caroline Bird

Poet Caroline Bird wrote this poem about the life and work of Joan Littlewood who, among other things, was the life-force behind the Theatre Royal in Stratford, which is still a landmark cultural venue now known as Theatre Royal Stratford East. In the 1960s, Joan conceived the Fun Palace with architect Cedric Price to be built on the site of the Park; a ground-breaking arts and education centre that would welcome everybody. Although never built, Joan's work on the Fun Palace and her infectious personality remain an inspiration to many.

It is a love story. Joan and her theatre workshop.
They found a crumbling old slum in E15. They slept
illegally in the eaves like ghosts with unfinished business.
She created Oh What A Lovely War. She shovelled rubble
from Angel Lane. She said, 'Let the waters close over me.'
She was an outsider. She grafted. She changed the world...

From 'The Fun Palace'



October 2014 marked 100 years since Littlewood was born. A nationwide celebration of the Fun Palace headed by writer and theatre maker Stella Duffy saw hundreds of organisations and artists across the UK celebrate Littlewood's quest for engagement through a wealth of different projects. Many of the current and future arts and culture programmes on the Park will keep this ethos of the Fun Palace at their core, in the place where Littlewood had originally envisioned it.

For more information, visit funpalaces.co.uk

Joan Littlewood
campaigning to
save Theatre Royal
in Stratford from
demolition in
the 70s

“Everyone an artist,
everyone a scientist.”

Joan Littlewood



FANTASTIC FACTOLOGY

Klassnik Corporation, Riitta Ikonen, We Made That

All over the Park, tucked away on silver plaques set into benches, amazing facts and local recollections tell an alternative story of the Park and provide an opportunity to wonder and learn. Topics as diverse as astrology and zoology sit alongside more personal memories and thoughtful moments. The project was a collaboration between London-based architecture and design studio We Made That, artist Riitta Ikonen, and the Klassnik Corporation, an interdisciplinary design practice.

Over 2,000 facts were submitted by both local residents and famous people, such as the late astronomer Patrick Moore and mathematician Johnny Ball. These weird and wonderful fragments of knowledge are an unusual twist on the traditional park bench plaque.



The design team ran a series of events and participatory workshops to inspire and collect facts, asking everyone from school children to senior groups.

See also [Fantasticology](#) on page 57 by Klassnik Corporation, Riitta Ikonen and We Made That.

*The Yardley's soap factory near Carpenters Road
(now the Olympic Park) closed in the 1960s.
Thirty years later when it rained you could still
smell the soap*

Seek out more
than 50 facts
hidden around
the Park



ARCELMITTAL ORBIT

Sir Anish Kapoor, Cecil Balmond

Towering at 114.5 metres tall and constructed using recycled steel, the ArcelorMittal Orbit is the UK's tallest sculpture, designed by artist Sir Anish Kapoor and designer Cecil Balmond.

This sculpture takes the form of a continuous loop from start to finish, a creative representation of the 2012 Games and the extraordinary physical and emotional effort that people undertake when they compete. From the top, the entire Park stretches out in front of you, framed by London's distinctive skyline.

Find out more: arcelmittalorbit.com



The ArcelorMittal Orbit was commissioned by the Mayor of London for the London 2012 Games and largely funded by ArcelorMittal, the world's largest steel company.



THE SLIDE

Carsten Höller

The Slide was created by German artist Carsten Höller at the invitation of Sir Anish Kapoor, designer of the ArcelorMittal Orbit.

At 178m it is the world's longest and tallest tunnel slide, offering riders a 40 second descent with spectacular views of the structure and the skyline as you whizz through light and dark sections, looping the ArcelorMittal 12 times including a tight corkscrew section named the 'bettfeder' – bedspring in German.



A Slide is 'somewhere between delight and madness'.

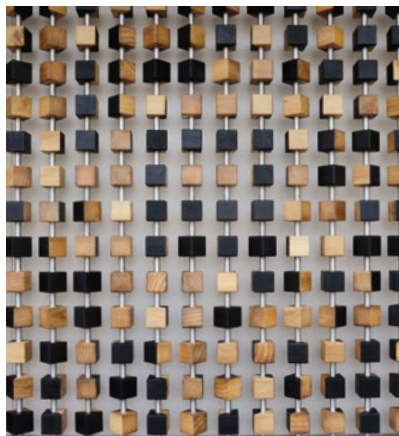
Carsten Höller

All 2,000 cubes were handmade in Leytonstone from hardwearing Accoya® wood. They were carefully sanded and scorched by hand to create the dark surfaces



PIXEL WALL Tomato

Created by Tomato, a London-based design collective, Pixel Wall stretches across the outside of the Podium café.



INTER ALIA

Grenville Davey

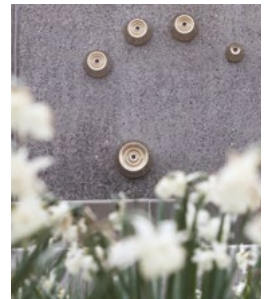
Artist Grenville Davey worked with local people and students from the Royal College of Art to develop an installation around the idea of 'making your mark'. Davey chose to represent the hands of the many different people he worked with by creating abstract 'fingerprints' that disrupt the flat surface of a wall in the 2012 Gardens, as if many hands of different sizes had pressed their fingers into the wet concrete. Cast in aluminium bronze, these 61 individual markers can be found along a wall stretching over 90 metres. 'Inter Alia' means 'between things'.

15 2012 Gardens, near Carpenters Lock



"The work reflects a human presence in the form of a series of hand prints, cast in aluminium bronze at various scales. They are reminiscent of the finger in the icing, on an industrial scale."
Grenville Davey

During the workshops, Davey encouraged participants to think about what it might mean to leave a trace of your identity on a public space. Together, the groups explored casting personal objects in concrete, messages in bottles and leaving behind hand and finger prints.



FREEZE FRAME

Neville Gabie

In addition to the permanent artworks, a number of temporary projects were developed during the construction of Queen Elizabeth Olympic Park. For 16 months during 2010 and 2011, Neville Gabie was the artist-in-residence of the Park as it was being built – the first residency of its kind in any Olympic Park to date. During this period, Gabie created seven works, one of which was Freeze Frame, to tell the stories of the diverse workforce of over 10,000 people who built the Park for the London 2012 Games, and explore how they interacted with their developing surroundings.

The idea for Freeze Frame came when Gabie saw the first visualisation (right) for the north of the Park, which immediately sparked a connection for him to the 1884 painting 'Bathers at Asnières' by Georges Seurat. Gabie planned a photograph that would recreate Seurat's painting as a 'tableau vivant', using the backdrop of the Park and people from the teams of specialist landscape gardeners, security staff, engineers and designers.

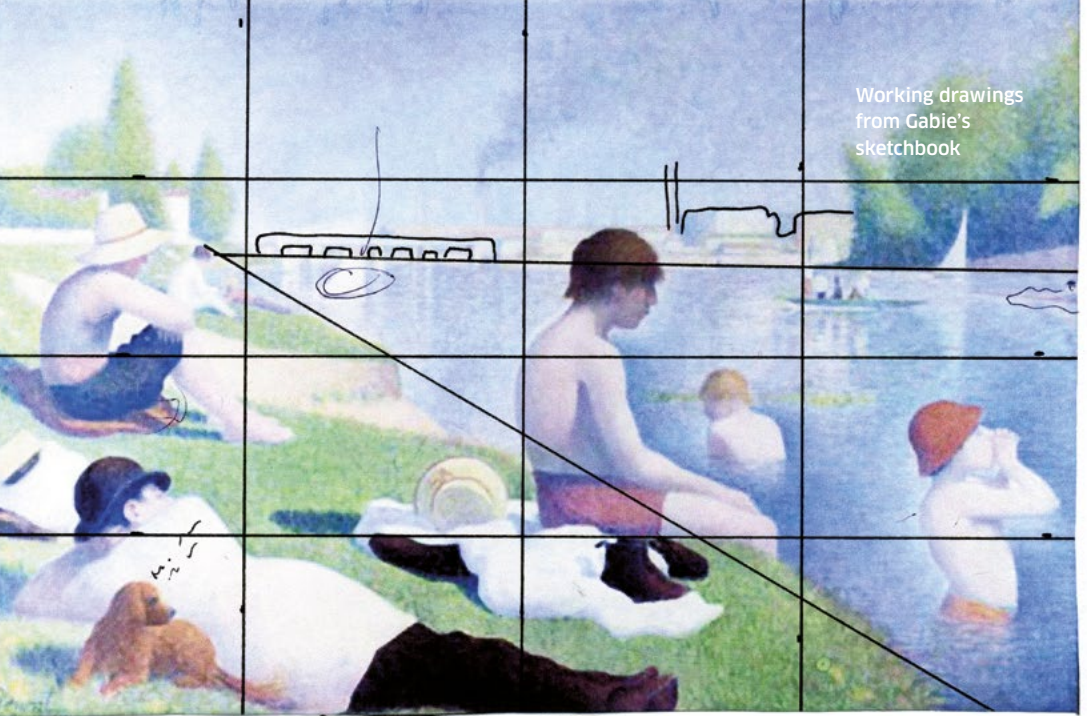


Taking the photograph on an extremely busy building site required careful choreography to get everyone in their right positions for that split-second of a camera click. The final image (see page 34) was printed as the centrefold in the Metro newspaper on 25 January 2012, with over three million copies distributed across the UK.



To find out more about the projects that came out of Gabie's residency, visit greatlengths2012.org.uk.

Supported by Arts Council England



Shawn - 545

- 4 people on a boat - 545 marine security team
- 1 person in a kayak - Olympic rower?
- 2 people in the water - Sustainability water monitoring team?
- 5 people on the near bank - 3 looking into the distance
- 3 545 security men - one from the dog patrol -
- 2 landscape gardens -

Frost Landscape
West
White Horse Centre
East

Heather B - Cars / 545.





RUN

Monica Bonvicini

RUN is a glass and stainless steel artwork made up of three huge letters by artist Monica Bonvicini, each measuring nine metres high. Inspired by the many references to running in popular songs, its meaning is deliberately ambiguous, both serious and satirical. The artwork represents a bold architectural statement on one of the highest points of the Park. In daylight, RUN is a vast mirror for you and your surroundings. By night, the letters glow with lines of internal LED lighting that seem to extend endlessly into the mirrored interior.



“Born to Run
First Run
Run, Run, Run
Run Devil Run
Dry Run.”

Monica Bonvicini

The construction of RUN was complex. Steel frames for each letter were shipped from the Czech Republic. Once on the Park, curved internal mirrors, rows of LED lighting and a reflective cladding were installed. This 10-week process called for very precise production and installation methods, many of which had never been attempted before.



Watch a timelapse video of building RUN at QueenElizabethOlympicPark.co.uk/arts-and-culture.

Supported by the Mayor of London



As dusk falls, watch as RUN transforms from a reflective surface to glowing sculpture

ONE WHIRL

Martin Richman

Local artist Martin Richman is the creator of two related artworks, both of which use Park infrastructure. One Whirl is incorporated into a bridge over the River Lea. Made from recycled glass, the shapes are inspired by the flow of water in the Park and the energy of the London 2012 Games. Dynamic spirals texture the surface of the bridge directly contrasting with the practical function of the bridge.

“The graphic vitality of the spirals suggests the coiling and release of energy which athletes bring, and echoes the flow of water through the Park.”

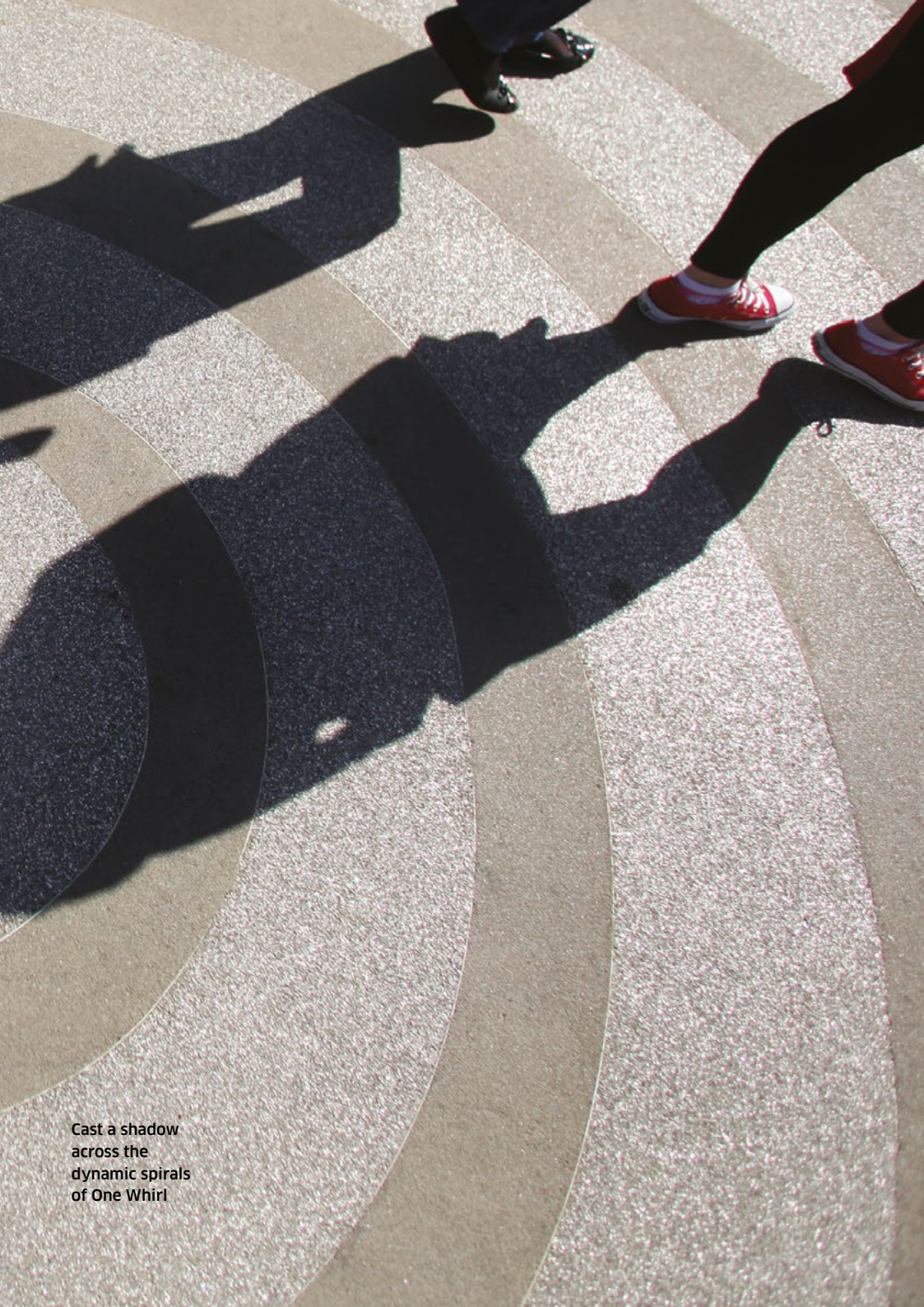
Martin Richman



For Richman, the spiral is a recurring motif across cultures, space and time. The revolving loops have a sense of both repetition and progression - an appropriate symbol for life's journey of incremental change and growth. The bold graphic shapes enhance the familiar structure of the bridge, drawing attention to this space and altering its relationship to us.

This photograph (above) taken in 2011 shows Richman's artwork on the permanent part of the bridge.

See also [Underwhirl](#) on page 50 by Martin Richman.



Cast a shadow
across the
dynamic spirals
of One Whirl

CROSS AND CAVE

Heather and Ivan Morison

Emerging like ruins from the future, Cross and Cave appear as two elemental shelters that create inviting cave-like spaces within their simple arrangement of leaning concrete slabs. Cross has two shelter spaces, formed by intersecting slabs, while Cave provides a secluded space accessible from one side. The dark colour and angular construction reflect the industrial history of this area.

Artists Heather and Ivan Morison are known for their shelters in public spaces. Their practice investigates the edges of cities, landscapes that are halfway between the urban and the wilderness. For the artists, caves are portals through which we can escape, as well as shelters from the things we can't escape.



Cross and Cave are made from concrete cast in wooden moulds. The timber was first burnt with a blowtorch to transform the wood and bring out its unique texture so that the sculptures would bear the marks of the wood grain directly onto their surfaces. Local timber from the south of England and Wales was used, because of its wider grain. As each artwork measures over five metres wide they could only be transported to the Park at night, and were lowered into place at dawn on an April morning in 2013.

The Cross and Cave commission was supported by a group of young filmmakers from east London. You can watch their five-minute documentary about the artworks at QueenElizabethOlympicPark.co.uk/arts-and-culture.

“If you sit down in Cross and Cave, with things on your mind, you think: how would you solve that problem?”

Child interviewed in Cross and Cave documentary

Step into the shelter of Cross and Cave



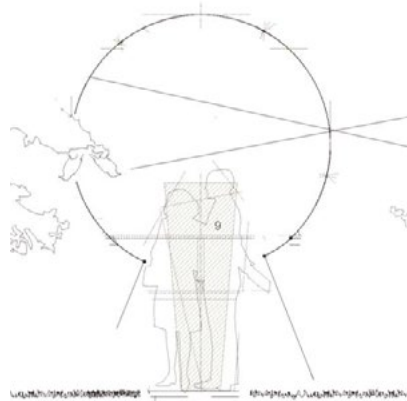
SPIEGELEI JUNIOR

Jem Finer

Conceived as both a sculptural work on the outside and a working observatory on the inside, Spiegelei Junior reflects and inverts the surrounding landscape using the simple technologies of the mirror and the lens. Inside, the camera obscura creates an immersive, 360-degree panoramic projection, illuminating the spherical interior with an upturned living image of the Park. The sphere also echoes with sounds from the outside world, transformed by the acoustics of the orbicular space.

Landscape, time, space and the cosmos are central to the practice of artist Jem Finer, whose work includes Longplayer, a 1,000-year-long musical composition, at Trinity Buoy Wharf in Tower Hamlets.

Spiegelei Junior's larger relation, Spiegelei, a spherical camera obscura two metres in diameter, has also been on show at the Yorkshire Sculpture Park.



Sketch by Jem Finer and Julia King

Spiegelei Junior was first commissioned as part of a series of temporary artworks to celebrate the Park's reopening in September 2013. Three spheres were installed for eight months across the landscape. Owing to their popularity, this one has remained on the Park and you can find another at the View Tube.

Put your head
inside the
Spiegelei to see
the Park upside
down



THE SPARK CATCHERS

Lemn Sissay

Local poet Lemn Sissay wrote this poem inspired by the former Bryant and May match factory and the first strikes in British history that took place there, led by women's rights activist Annie Besant. The factory women, many of whom were younger than 16, protested against their appalling working conditions which caused them both injury and illness. In 1888 when the factory's owners erected a statue of Prime Minister William Gladstone paid for, in part, by the workers' wages, the women took action and refused to go to work.

Tide twists on the Thames and lifts the Lea to the brim of Bow
 Where shoals of sirens work by way of the waves.
 At the fire factory the fortress of flames
 In tidal shifts East London Lampades made
 Millions of matches that lit candles for the well-to-do
 And the ne'er-do-well to do alike. Strike ...

From 'The Spark Catchers'

Sissay's poem presents the factory women as 'spark catchers' - people affected by a momentary 'spark' who allow it to grow into something larger. The poem plays with the word 'strike', to mean both igniting a match and going on strike from work. Sissay also calls attention to the nature of fire, which, like the factory workers, can be unpredictable. 'The Spark Catchers' is itself an explosive poem, and the fact that it clads one of the electricity transformers on the Park is particularly appropriate.



Both the factory and the statue still exist today - the factory has been converted into modern apartments on the edge of the Park in Bow, and Gladstone's statue can be found by Bow Church.



Women at work
in the Bryant and
May match factory
in Bow, c. 1913

LFO SPECTRUM

Carsten Nicolai

Reaching 2.5 metres high, lfo spectrum enlivens a security fence close to Lee Valley VeloPark velodrome. The artwork is an alternative representation of the Olympic Rings. German artist Carsten Nicolai converted the five rings into an image of a low-frequency oscillation (LFO) sound wave. Using the colours of the sunset, the wave was digitally printed onto the fence, with five cycles of intensity that seem to pulse across the artwork.



This was a highly unusual commission – the first known example of artwork on a security fence. The most complex issue was how to print the colours onto the fence so that it could be robust enough for security purposes as well as weather resistant. The team tried numerous methods of applying colour to the fence before discovering a printer in the north of England with facilities large enough to accommodate the vast panels.

Like other installations by Carsten Nicolai, lfo spectrum questions the certainty of what we see. Here, the different shades of colour alter our perception of the artwork depending on where we stand and the time of day. The varying intensity of the colours means that the fence sometimes appears to be very solid, while at other points, it may seem more transparent.

“Ifo spectrum is an alternative representation of the Olympic Emblem with the five Olympic Rings transformed into an image of a low-frequency oscillation sound wave.”

Carsten Nicolai

Stand back to see how Ifo spectrum changes in the light depending on the time of day



ETON MANOR

Carol Ann Duffy

Poet Laureate Carol Ann Duffy wrote this poem inspired by the rich history of the Eton Manor site to the north of the Park, once known as 'The Wilderness'. Here, at the beginning of the 20th century, a sports ground was founded by four pioneering men who had attended Eton School and now wanted to give something back to the community. The Eton Manor Boys' Club existed for over 100 years, providing a place for underprivileged boys and men to take part in sports, and creating a memorable spirit of camaraderie and community.



Duffy's long-term collaborator, Stephen Raw, designed the poem and worked with a local sign maker in Hackney who cut the letters from brass using water jet cutting techniques, before inlaying them into treated stainless steel panels.

... This is legacy -
 young lives respected, cherished, valued, helped
 to sprint, swim, bowl, box, play, excel, belong;
 believe community is self in multitude -
 the way the past still dedicates to us
 its distant, present light. The same high sky,
 same East End moon, above this reclaimed wilderness,
 where relay boys are raced by running ghosts...

From 'Eton Manor'



Eton Manor
boys boxing
in the gym,
1949

ETON MANOR

UNDERWHIRL

Martin Richman

Local artist Martin Richman is the creator of two related artworks, both of which use Park infrastructure. Underwhirl extends the length of an underpass beneath the busy A12 road, connecting the Park with Lee Valley Hockey and Tennis Centre. Large, vibrant swirls, made from glass beads set into coloured plaster, transform what could have been a dark, uninteresting passageway into a bright, vibrant space. As you move through, the spirals seem to alter your sense of perspective through the patterns that suggest the coiling and release of energy – a suitable visual metaphor for a developing Park and the place that hosted the Olympic and Paralympic Games in 2012.

Richman's practice explores our perceptions of the spaces we inhabit, and how light can change these. For him, the city is alive with accidental flourishes that sparkle or alarm, which are sometimes like jewels and at other times even irritating. Each swirl in Underwhirl is composed of hundreds of tiny glass beads, painstakingly installed over a vast scale, that glitter and shift as you walk past.



“I can get just as excited about an ugly tower block as a really exquisite space. Often it's the small everyday things that are more interesting to me.”

Martin Richman

See also One Whirl on page 38 by Martin Richman.



Run your hands
across the
coloured glass
beads to feel
the textures

BICYCLING FOR LADIES

John Burnside

Poet John Burnside was inspired by the suffragette and cyclist Sylvia Pankhurst and the women of Bow who campaigned for women's rights at the turn of the 20th century. The poem looks back to the radical history of this part of east London, remembering women cyclists as emblems of a changing world.

... Between the morning and the evening wash
they dream of riding out, like Pankhurst girls,
in Rational Dress, on shiny new machines,
to Waltham Abbey, Thornwood, Magdalen Lever...

From 'Bicycling for Ladies'



The first part of the poem looks longingly from the perspective of women who dreamed of "riding out" to revel in the "solitude of some far crossroads". Burnside then dreams of a ghostly Sylvia Pankhurst revived from history, followed by hordes of women cyclists. The poem ends with a haunting reminder of how the acts of the past can be easily forgotten as the modern world cycles away.



Tyre marks and a full-scale bicycle have been etched into the wooden structure, alongside the poem

Burnside was inspired by historical sources, drawing on a well-known women's liberation pamphlet entitled 'Bicycling for Ladies', as well as other material from the Sylvia Pankhurst archives. The poem also includes the words of the women who worked with Pankhurst in east London, such as Nellie Cressall.



Women cyclists were emblems of a changing world at the turn of the 20th century



Tennyson's words are set into an undulating wall in East Village, opposite Chobham Academy. This open space is now called Ulysses Place after the poem

ULYSSES

Alfred, Lord Tennyson

Chosen by the public for its power and universal appeal, 'Ulysses', published in 1842, was the winning poem in a national campaign launched by BBC Radio 4 before the London 2012 Games. The aim was to find an inspirational text relevant to both the athletes and future residents to come.

...To strive, to seek, to find and not to yield...

From 'Ulysses'

Tennyson's poem describes a restless hero, Ulysses, an ancient Greek explorer who after wandering the world is now only sustained by the idea of living life to the full, despite age or obstacle. The last verse of the poem was selected by a high-profile literary panel to be installed

in the former Athletes' Village as a powerful example of how language can encourage and inspire. Ulysses is now located directly outside a school, a fitting location for the legacy of such an inspirational poem.



"You are right here, right now."
Jeppe Hein

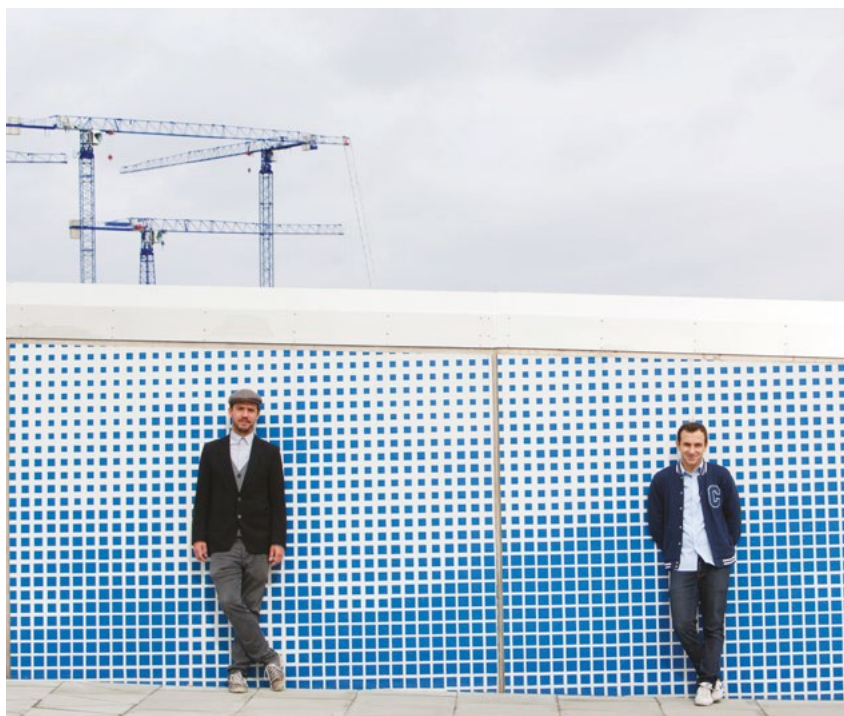
MIRROR LABYRINTH

Jeppe Hein

Taking the Olympic Rings as inspiration, Mirror Labyrinth, by artist Jeppe Hein, is formed of multiple mirrored steel lamellae (thin plate-like structures) arranged in concentric circles with openings on opposite sides that encourage you to step inside this maze.

The many reflections that play out across the multifaceted surfaces produce a fragmented view of the space that can feel both disorientating and playful.

Hein has created various mazes and labyrinths around the world, each unique to its own location. He is also known for his Appearing Rooms water installation at the Southbank Centre each summer.



CLLOUDS BRIDGE

Oscar Bauer and Nazareno Crea

Inspired by the vast expanses of sky that can be seen over the Park, design students Oscar Bauer and Nazareno Crea created an artwork that aimed to give the locals back their skyline, during a period of intense construction.

A grid of almost 30,000 squares reflects the geometry of the East Village residential blocks behind. From a distance, the intricate grid reveals cloud patterns painted against an optimistic blue sky.



A complicated laser cut stencil was used to give a pixellated effect and different paints were tested on the concrete. Bauer and Crea developed the winning design as part of a competition organised with the Royal College of Art and supported by artist Richard Wentworth.



FANTASTICOLOGY

Klassnik Corporation, Riitta Ikonen, We Made That

The Greenway is a path stretching from Hackney Wick to Beckton following the route of London's Northern Outfall Sewer, designed by Joseph Bazalgette in 1858.

Distinctive pillars mark three points along the path along with patterned concrete floor surfaces and sculptural barrier blocks. These works embrace the unusual history of this path by using motifs from manhole covers on the pillars, and incorporating bits of broken porcelain toilets and sinks found on the Park before its construction.



The same creative team used wildflower meadows to recreate the footprints of old industrial buildings, from large chimney stacks to yards and warehouses, in a floral celebration of the area's history.

NOTES AND SKETCHES

NOTES AND SKETCHES



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2 LIVING WALLS
Various artists p4



3 STELES
Keith Wilson p12



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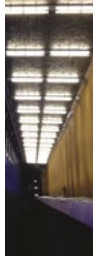
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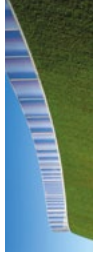
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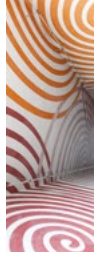
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These permanent artworks are just part of our arts and culture programme in and around the Park. Visit our website for details of new temporary art installations, pop-up events, workshops, activities and festivals all year round.

All artworks in this book were commissioned by the Olympic Delivery Authority as the Park was being built for the London 2012 Olympic and Paralympic Games, and by the London Legacy Development Corporation as the Park was transformed post-Games into how you see it today.

Over 150 individuals and organisations were involved in these projects and every one of them was essential to making them happen. From the artists' visions, to the skill and dedication of the engineers and fabricators, as well as tenacious project managers and visionary leaders – all should be thanked for their part in this story.

This Art in the Park programme has helped to raise the bar of how ambitious and specific artworks can bring a landscape to life and leave a lasting legacy.

QueenElizabethOlympicPark.co.uk

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Leyton Mill Retail Park

Draper's Field

LEE VALLEY HOCKEY AND TENNIS CENTRE

LEE VALLEY VELOPARK
BMX Track

VELODROME

Chobham Manor

East Village
Victory Park

Olympic Ring
Timber Lodge

HERE EAST
The Yard

East Wick

COPPER BOX ARENA
King's Yard

Wick Village

Hackney Wick














International Quarter
London North

Stratford International
DLR





Key

-  Underground station
-  Overground station
-  DLR station
-  National Rail station
-  Bus station
-  Housing developments
-  Business developments
-  Future Cultural and Education District
-  Bus stop
-  Venue car park
-  Blue Badge parking
-  Information
-  Docking station
-  ATM
-  Restaurant
-  Café
-  Toilet
-  Accessible facilities including step-free access and toilets

