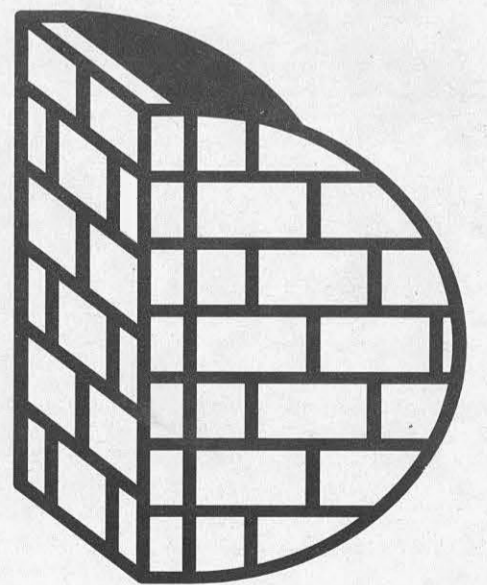
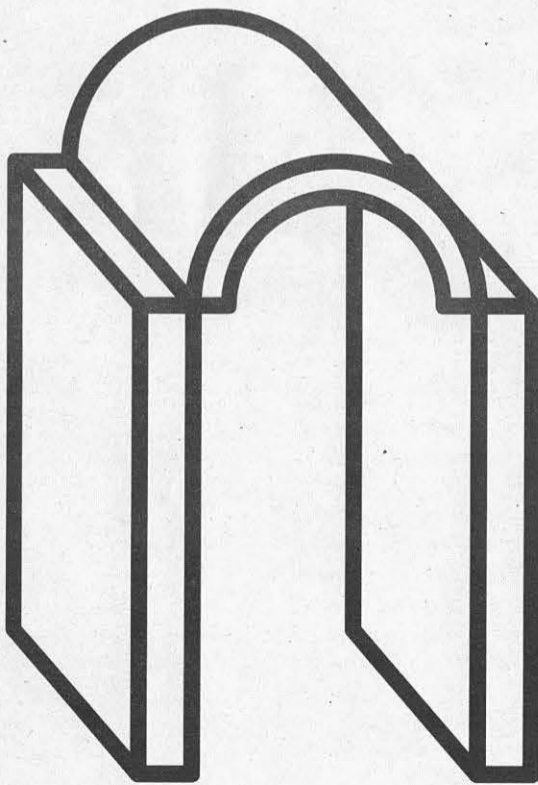
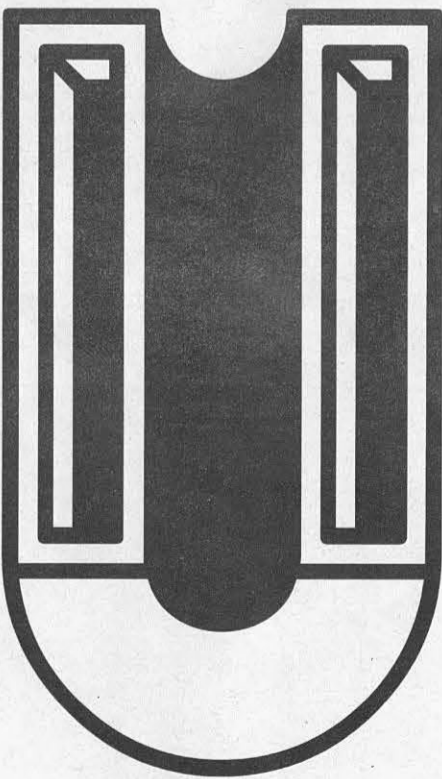
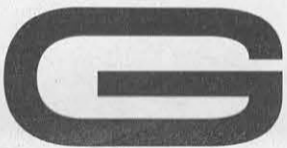
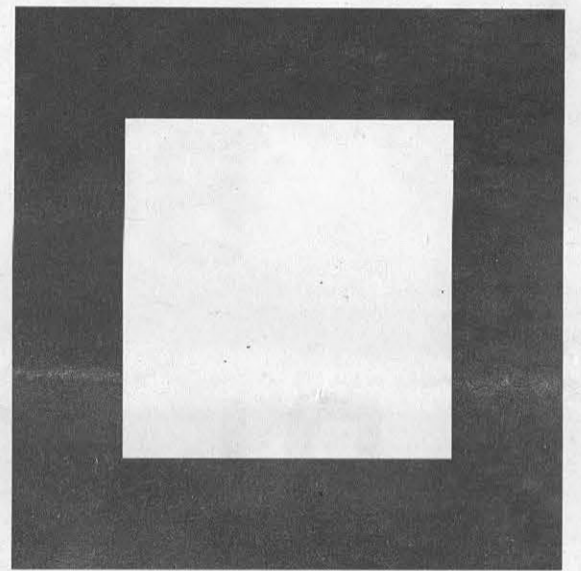
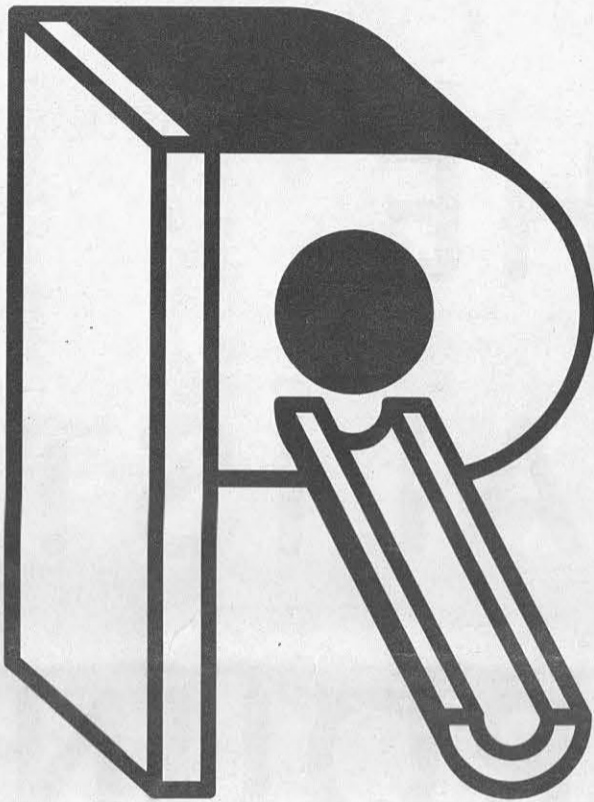
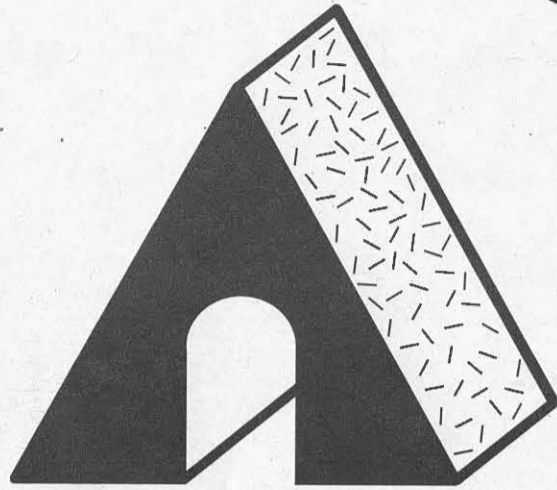
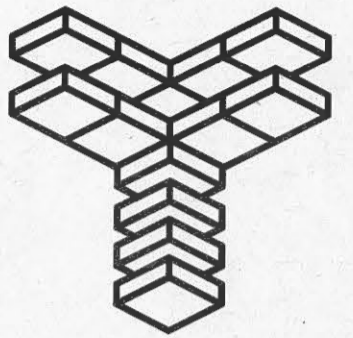
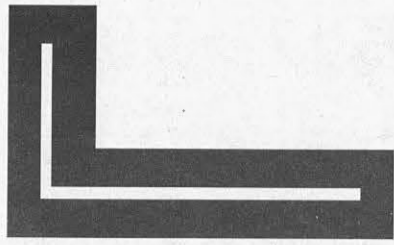
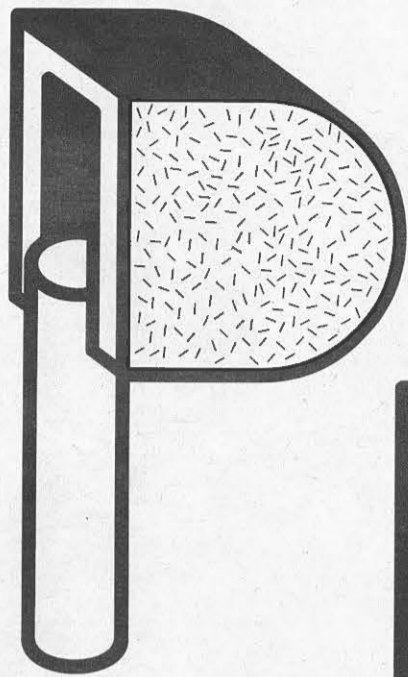
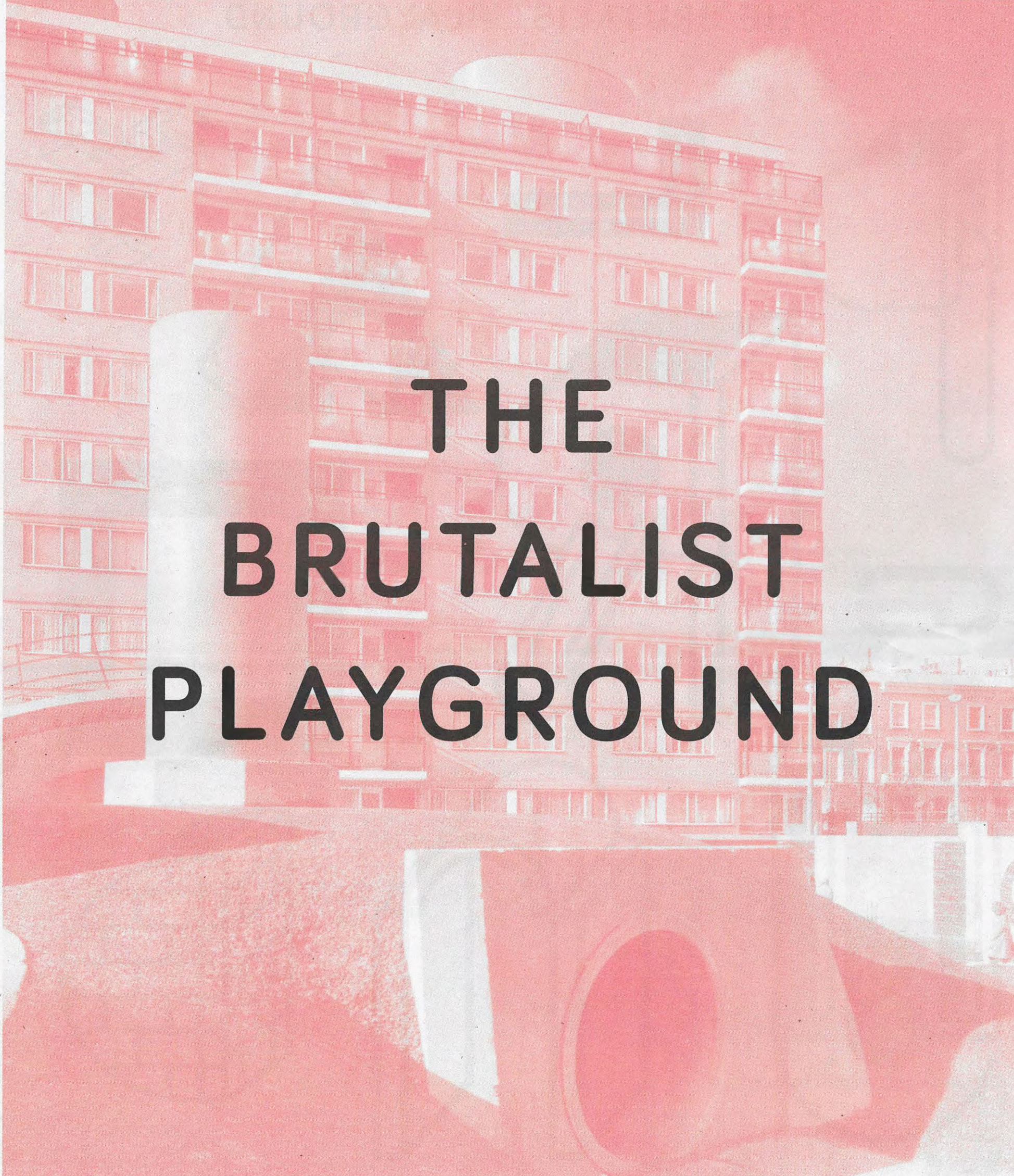


THE BRUTALIST PLAYGROUND





THE BRUTALIST PLAYGROUND

THE BRUTALIST PLAYGROUND TAKES ITS CUE FROM THE ABSTRACT PLAY SPACES THAT WERE DESIGNED INTO MANY OF LONDON'S POST-WAR HOUSING ESTATES.

Championed by architects and urban planners, these playgrounds were supposed to offer a safe and considered place for children's play, while giving 'free reign to the imagination', actively moving away from the 'toy-land whimsy' found in conventional playground design.

Constructed from wood, brick and mostly concrete, these playgrounds were integrated into the surrounding landscape through their materials and form, often reflecting architectural preoccupations of the time.

By the early 1970s, these designs were falling out of favour, receiving criticism from the architectural community and child welfare campaigners. As a result many playgrounds have been lost or redeveloped, deemed unsuitable for play. A lesser-known aspect of the history of social housing, there is little material evidence of these spaces today, yet photographs, drawings and written descriptions can be found in archives and libraries. Consigned to the archive, they stand as a curious footnote in the wider narrative of post-war reconstruction.

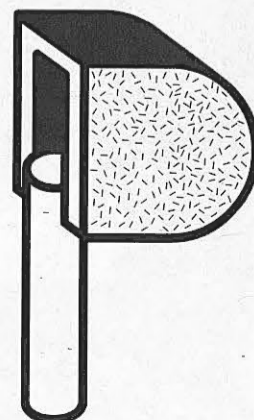
The Brutalist Playground seeks to establish a contemporary narrative for these objects and ideas. It shifts the focus away from the much debated post-war residential buildings, largely remembered for their social and structural failures, to the equally important playgrounds found at the feet of these structures, allowing for renewed understanding of the architects' original designs and intentions.

In this unique project for RIBA, architectural collective Assemble and artist Simon Terrill have used archival materials, drawings and photographs from RIBA's Collections to create an interactive installation that raises questions over design for play, from both a historic and contemporary perspective, with a focus on the element of risk.

Large-scale fragments of three distinct 'Brutalist' playgrounds from Churchill Gardens, Brownfield Estate and Brunel Estate, have been recreated in 1:1 scale for the Architecture Gallery at 66 Portland Place, offering an opportunity for audiences of all ages to immerse themselves in a surreal landscape of post-war play. Part architectural installation, part playground, this exhibition brings an overlooked aspect of architectural history and RIBA's Collections back to life by reenacting material from the archive within the gallery.

OPPOSITE PAGE
Churchill Gardens Estate,
Pimlico, London: the children's
playground.

© Architectural Press
Archive / RIBA Library
Photographs Collection.



BRUTALISM

Used now to refer to architecture of the 1960s and 1970s which was largely influenced by Le Corbusier, the term Brutalism was first used in England by the architectural historian Reyner Banham in reference to the work of architects Alison and Peter Smithson. Also called New Brutalism, it encouraged the use of béton brut (raw concrete), into which patterns are created by wooden shuttering or hammering. Scale was important and the style is characterised by massive concrete shapes colliding abruptly. Consider Brutalism as architecture in the raw, with an emphasis on materials, textures and construction, producing highly expressive forms. It typifies the playgrounds found on Britain's post-war housing estates.

THIS PAGE
Park Hill Estate, Sheffield:
children's playground.
©John Donat / RIBA Library
Photographs Collection.



ASSEMBLE AND SIMON TERRILL

HOW DOES 'THE BRUTALIST PLAYGROUND' RELATE TO PAST PROJECTS AND SHARED IDEAS WITHIN YOUR RESPECTIVE PRACTICES?

JANE HALL (Assemble)

One of the interesting things about the project is that not many of these playgrounds exist anymore. Therefore, you are partly working with history, but also reimagining, using historical precedent to question present conditions and to look back at a period when architecture seemed more daring and hopeful. Those are the elements we'd tried to bring out in our work, especially in Glasgow [Baltic Street Adventure Playground, 2013-14]. Everything we'd looked at in relation to adventure play had been very much to do with timber construction, whereas these playgrounds were made out of concrete. So we've taken those conversations to the next level, asking 'what can architects get away

with?' and 'what is appropriate for a playground?'. And it's great that there is a precedent — it's not just from the imagination, it's based on real structures that existed.

SIMON TERRILL

I've been fascinated with ideas of public space for a long time. These playgrounds seemed like perfect symbols of a recent but different era.

JOE HALLIGAN (Assemble)

Many of our previous projects focus on testing the viability of disused bits of city; they attempt to alter people's perceptions of these spaces. With this exhibition we hope to shine a light on these forgotten and largely demolished playgrounds and start a conversation

about their value in play today. It has been a really interesting experiment, considering the research, the installation and working with Simon to take a more 'art-based' approach that raises questions and engages with an audience rather than posing a solution.

SIMON

Yes, the boundaries between what is considered art or architecture are often blurred, especially with Assemble. The further the project has moved along, the less there seems to be a distinction.

Q. RIBA's archive holds a lot of material of post-war housing and Brutalist buildings, yet there is a limited amount specifically related to these playground spaces. How have you made use of RIBA's Collections? Have they been formative in your decision-making process?

JOE

We have been directly influenced by RIBA's archives. Initially, Simon showed us an image of the flying saucer at Churchill Gardens and from then we explored the archive and found original drawings for both playgrounds [Balfron Tower and Churchill Gardens]. This was a starting block, so to speak, but these spaces haven't been documented quite so much.

SIMON

Yes, there was a moment of thinking 'is this the limit of the archive?'. I guess we aren't approaching the project as academics or historians; it's definitely a proactive use of an archive rather than a re-documentation or display.

Q.

By staging this exhibition at RIBA, architecture and design for children – often marginalised from conventional histories – will be brought to the centre of the British architectural establishment. As you say, there isn't much archival material, perhaps because these spaces were not considered as important as the buildings themselves. So what is exciting about this project is to place these objects in the Architecture Gallery as an interruption, of sorts, would you agree?

JANE

Yes, I think that it's a way to shake up those who ascribe lots of importance to a theoretical or historical approach to architectural discourse. It invites people to engage in a more intuitive, exploratory way, which for some could be quite challenging.

SIMON

I agree, these are real questions. Right now, we are not sure how it's going to work in the end, and that's probably the same for the institution. RIBA is taking a great risk as well and that's fantastic – there's a parallel with the risk of the original objects.

JANE

But I also think the unknown is an exciting prospect. That was the amazing thing about these structures. You would look at the photographs of these playgrounds and ask 'how was someone supposed to play on that?'. It's not prescribed, and that's the big unknown about this exhibition – how are people going to inhabit the space?

Q.

Can you talk about your choice of materials?

JOE

Our original thought was to bring these objects into the gallery at 1:1 scale, so they would become something you might find in the Cast Courts at the V&A, but the practicalities of achieving this in concrete made it a non-starter. At the same time there was a desire for these objects to be playable, so we asked, 'what would you do if you were making these playgrounds today?'

They would probably be brightly coloured, and you'd never find these playgrounds made of concrete now, so the reconstituted foam seemed like a nice translation, especially because it looks a bit like concrete.

JANE

Another element of this was that by removing these playgrounds from their original context – from an estate into a gallery – you draw attention to the objects' surreal nature. They are not conventional play equipment, but shapes that someone decided to build, and so by covering them in soft material we are highlighting this surreal aspect.

Q.

These play spaces developed from a particular social and political context, bringing to mind the post-war Welfare State and the understanding of play as an activity to be formally planned. In light of this, can anything be learnt from these spaces?

JANE

I think we've been quite careful neither to glorify these structures, nor to be critical. We want to engage in a conversation around these issues.

JOE

It feels like there is a focus on play today, which is great. In a way, this exhibition adds to the conversation about how playgrounds should be designed. But alongside this, it is about Brutalism and materials. For me, one of the interesting things about these playgrounds is that they can be seen as 'condensed Brutalism' or something. If you take the playground at Balfron Tower, for instance, Goldfinger was given the opportunity to just have fun with concrete. The notion of it being a purely stylistic thing, pure architecture – like art or sculpture – is interesting.

READ THE EXTENDED
INTERVIEW WITH
ASSEMBLE AND SIMON
TERRILL ONLINE AT:
[WWW.ARCHITECTURE.COM/
BRUTALISTPLAYGROUND](http://WWW.ARCHITECTURE.COM/BRUTALISTPLAYGROUND)



THIS PAGE
Churchill Gardens Estate,
Pimlico, London: children's
playground

©John Donat / RIBA Library
Photographs Collection.



SUMMER TALKS AND EVENTS PROGRAMME

THE RISE AND FALL OF THE COUNCIL ESTATE

Tuesday 23 June
19:00–20:40

Against the backdrop of a growing housing crisis, RIBA hosts an evening charting the evolution of the council estate and debates the highs and lows of a century of development, innovation and shifting attitudes. Discussion chaired by Daisy Froud with Finn Williams (Common Office), Andrea Klettner (Love London Council Housing), Simon Terrill (Artist, The Brutalist Playground & Balfron Project), Tony McGuirk (Architect/urban designer & former Chairman of BDP) and Paul Karakusevic (Director of Karakusevic Carson Architects).

£9 Standard
£6.50 Students,
RIBA Members and Friends
Book Online

CONCRETE: A CULTURAL HISTORY

Tuesday 7 July
19:00–20:40

Concrete polarizes opinion. Its development can be traced as far back as Roman times, however, it was in the twentieth century that its full capabilities became realised. This discussion explores the world's most emotionally loaded material. Chaired by Adam Kaasa (RCA School of Architecture) with Adrian Forty (Prof. Emeritus of Architectural History, The Bartlett & author of 'Concrete and Culture – A Material History'), Elaine Harwood (Historian with English Heritage & author of 'Space, Hope, and Brutalism: English Architecture, 1945–1975') and William Hall (William Hall Design & author of 'Concrete').

£9 Standard
£6.50 Students,
RIBA Members and Friends
Book Online

EXTENDED PLAY

Join us for a series of intimate Tuesday evening talks, screenings and events as part of The Brutalist Playground where a diverse group of speakers will be responding to key themes within the exhibition.

For full details and to book your place please go to:
www.architecture.com/brutalistplayground

THROUGH THE EYES OF THE PLANNER: RETHINKING THE ARCHITECTURE OF POST-WAR LONDON

Tuesday 16 June
18.30–19.30

Responding to The Brutalist Playground, London Metropolitan Archives will be showing archival films from their moving image collections. Films will be introduced by David Baldwin, Archivist at LMA and LMA Development Officer, Faridha Karim.

£5/£3 students,
RIBA Members and Friends
Booking online essential

THINKING ABOUT MATERIALITY: THE BRUTALIST DEBATE IN POST-WAR BRITAIN

Tuesday 30 June
18.30–19.30

Architectural historian Andrew Higgott will explore how the term Brutalist developed as a new architectural sensibility after World War Two, focusing on the work of artist Nigel Henderson and his documentation of London's East End in the early 1950s.

£5/£3 students,
RIBA Members and Friends
Booking online essential

THE PLAYGROUNDS AND THE CITY

Tuesday 21 July
18.30–19.30

Writer Ken Worpole discusses the history of playground design from an international perspective, tracing the development of the Danish 'junk playgrounds' and the modernist, street-corner playgrounds designed by Dutch architect Aldo van Eyck.

£5/£3 students,
RIBA Members and Friends
Booking online essential

A 'PLAYABLE LANDSCAPE': ERECT ARCHITECTURE IN CONVERSATION WITH JANET JACK

Tuesday 28 July
18.30–19.30

The park and playgrounds at the Alexandra Road and Ainsworth Estate in North London are the first twentieth-century landscapes to be listed in the UK, currently undergoing refurbishment by J&L Gibbons in collaboration with Erect Architecture. Susanne Tutsch (Erect Architecture) and Janet Jack (original landscape architect at Alexandra Road Park) will discuss the original plans for the park, current redevelopments and changes in play design since the park's completion in 1979.

£5/£3 students,
RIBA Members and Friends
Booking online essential

SIMON AND TOM BLOOR IN CONVERSATION WITH SIMON GRANT

Tuesday 4 August
18.30–19.30

In conversation with Simon Grant (writer and Editor of Tate Etc) artists Simon and Tom Bloor will discuss their interest in post-war utopian thinking, play, creativity and destruction and its influence on their practice.

£5/£3 students,
RIBA Members and Friends
Booking online essential

UNDESIGN: PLANNING FOR DISORDERLINESS

Tuesday 11 August
18.30–19.30

A round-table discussion chaired by Dinah Bornat (ZCD/UCL), Amica Dall (Assemble), Mike Barclay (Wrexham Borough Council) and Ben Tawil (Leeds Beckett University) will discuss ideas about places for play to thrive, arguing for the importance of saving ambiguous and co-optable space in the built environment.

£5/£3 students,
RIBA Members and Friends
Booking online essential

ADULT WORKSHOPS

EXPLORE & DRAW WORKSHOPS: BRIGHT & BRUTALIST

Saturday 4 July
11:00–16:00

During this workshop we'll head out to draw some of London's finest examples of Brutalist architecture, creating colourful and graphic interpretations of architectural drawing. Suitable for all abilities, materials will be provided.

£30/£20 students
Booking online essential

POINT AND SHOOT PHOTOGRAPHY WORKSHOPS: PLAYFUL PHOTOGRAPHY

Saturday 25 July
11:00–16:00

Taking our cue from The Brutalist Playground, this practical workshop will include an on-site photo shoot at the Brunel Estate.

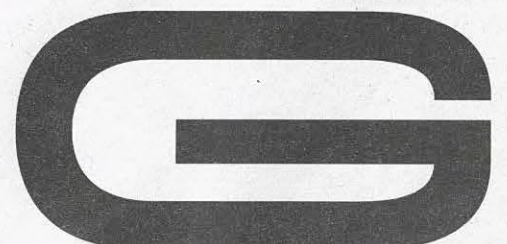
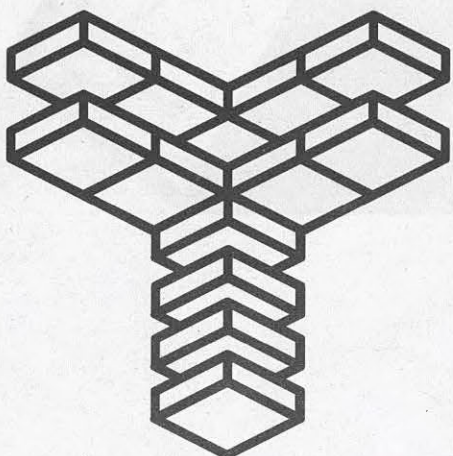
£30/£20 students
Booking online essential

POINT AND SHOOT PHOTOGRAPHY WORKSHOPS: BRUTALIST ARCHITECTURE AND URBAN PLAY

Saturday 1 August
11:00–16:00

How can photography be used to both document and encourage new forms of play in, on and around Brutalist architecture? The workshop will include an on-site photo shoot at the Barbican Estate.

£30/£20 students
Booking online essential



CHILDREN, FAMILIES AND YOUNG PEOPLE

DAY OF PLAY

Saturday 8 August
10:00–17:00

Join us for a celebration of all things play! Take over the RIBA headquarters and participate in hands-on activities and tours for all the family, including workshops from Involve Architecture, Lego, Meccano and many more.

FREE, DROP IN

BUILDING BLOCKS FOR AGES 2-5

Tuesday 14 July & Tuesday 28 July
10:00–10:45

Hands-on activity sessions where children and their parents/carers can join in with stories, songs and lots of building and making, all themed around The Brutalist Playground.
£2 per child, paid on the door

DESIGN QUEST FOR AGES 7-11

READY, SET, PLAYGROUND!

Monday 27 July
11:00–16:00

Invent and play games then create models and build your ideal playground in miniature, inspired by your own ideas and images from The Brutalist Playground.
£35 (£20 if eligible for free school meals)
Booking online essential

PLAY IT COOL

Tuesday 28 July
11:00–16:00

Play it cool in a series of games and challenges, map your journey through the RIBA building, and discover how to turn your steps into your own playground.

£35 (£20 if eligible for free school meals)
Booking online essential

BRUTAL GEOMETRICS

Thursday 6 August
11:00–16:00

Search out shapes in The Brutalist Playground and then use 2D and 3D cut-out shapes to create your own fun play area.

£35 (£20 if eligible for free school meals)
Booking online essential

DESIGN DAY FOR AGES 11-15

PLAY SHAPE MOVE

Wednesday 29 July
11:00–16:00

Explore the array of designs in The Brutalist Playground and create your own large-scale, brilliantly brutal designs using repeated shapes and patterns.

£35 (£20 if eligible for free school meals)
Booking online essential

PLASTER-CAST PLAYGROUNDS

Wednesday 5 August
11:00–16:00

Create your own 3D playground using Modroc (plaster-coated fabric), modelling wire and plastic. Learn new creative skills—designing, model making and painting—and take home your creation.

£35 (£20 if eligible for free school meals)
Booking online essential

SKILL UP FOR AGES 15-18

TOTAL ARCHITECTURE 1

Thursday 30 July
11:00–16:00

Thinking about architecture? Meet like-minded young people and RIBA representatives, and develop your technical drawing skills through responding to a Brutalist Playground themed brief.

£35 (£20 if eligible for free school meals)
Booking online essential

TOTAL ARCHITECTURE 2

Friday 31 July
11:00–16:00

Learn what makes a good portfolio, how to present your work stylishly and how to stand out from the crowd, using The Brutalist Playground exhibition for content and inspiration.

£35 (£20 if eligible for free school meals)
Booking online essential

PLASTIC FANTASTIC: BRUTALIST MODELLING WITH A RECYCLING TWIST

Thursday 6 August
11:00–16:00

Make wire frame models inspired by The Brutalist Playground. Use a heat shrink wrap technique to give the models surface and volume, and create something brutal yet playful.

£35 (£20 if eligible for free school meals)
Booking online essential

PLAY IN THE URBAN SPACE

Friday 7 August
11:00–16:00

What is the importance of play in the built environment? Using a case study, you'll assess a problem, decide how to transform a space, and develop drawings and prototypes to justify your decision.

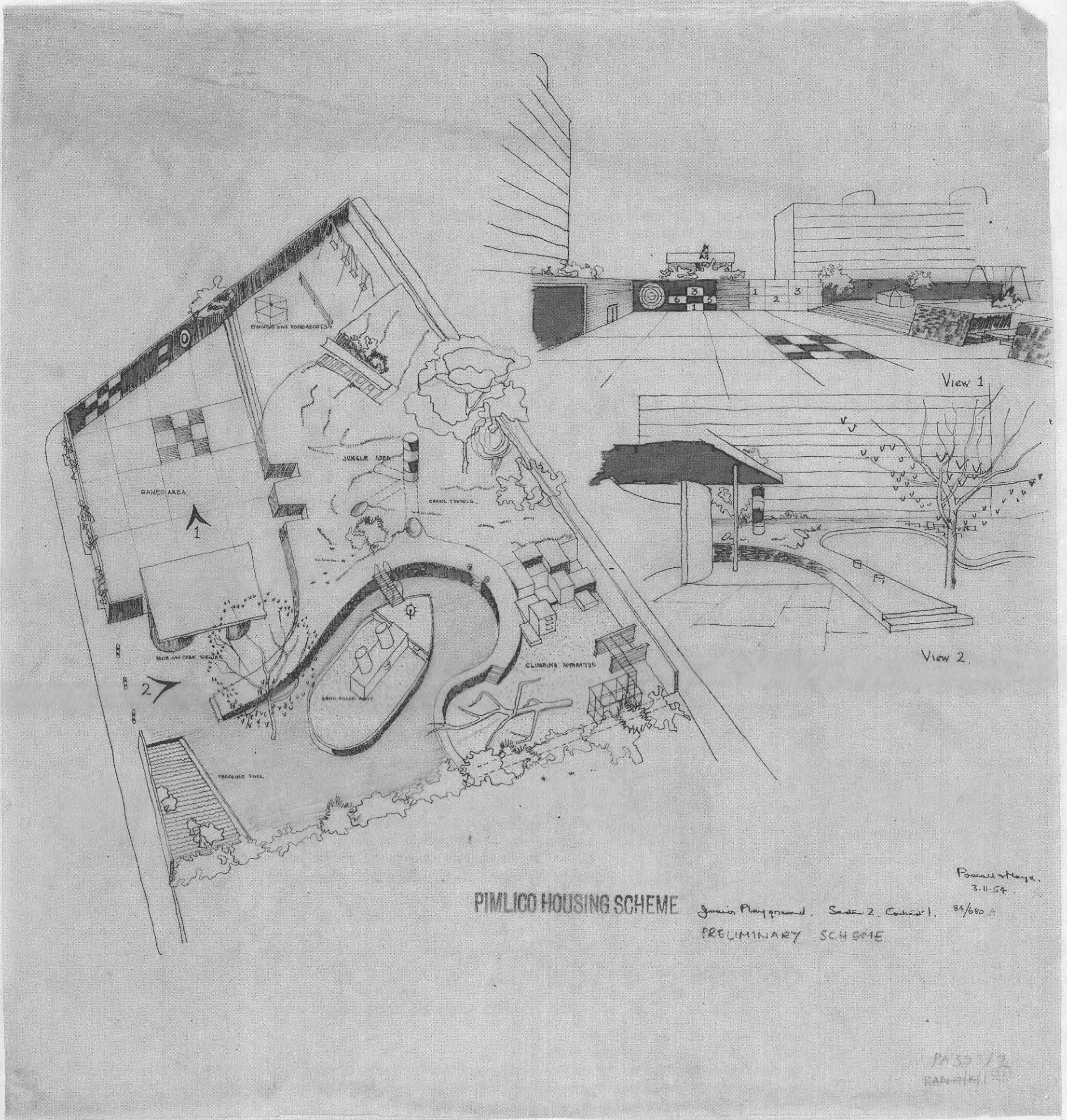
£35 (£20 if eligible for free school meals)
Booking online essential

LOVE ARCHITECTURE? BECOME A RIBA FRIEND TODAY

Our RIBA Friends of Architecture programme is a great way for anyone with an interest in architecture, design and the built world to get more out of our packed season of exhibitions and events.

Become a RIBA friend today and enjoy exclusive access to Friends events – look out for our walking tour of the Barbican Centre this summer – as well as private views, talks, tours, discounts and magazines.

Discover more and become a Friend online at architecture.com/friends email friends@riba.org or call 020 7307 3810.



PIMLICO HOUSING SCHEME

Junior Playground. Sheet 2. Contour 1. 84/680.11
 PRELIMINARY SCHEME

Powell & Moya.
 3.11.54.

PA 355/7
 RA 211/11

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 Designs for Churchill Gardens
 Estate, Pimlico, London:
 perspectives and a bird's-eye
 view of preliminary scheme for
 the junior playground.

PLAY

While Modernism's grand ideas for social reform focused on children as symbolic of a bright future, there was a growing belief that architecture could solve the problems of disadvantaged people. Simultaneously, the concept of play was being revolutionised. Inspired by seeing children playing on a building site, the Danish landscape architect C.T. Sørensen devised the first 'junk playground' at a housing cooperative in the Copenhagen suburb Emdrup in 1943. The 'junk' or adventure playground was centred around free play using scrap materials, a flexible space in which children were active decision makers. The idea spread across northern Europe, including Britain where landscape architect and child welfare campaigner Lady Allen of Hurtwood began to transform bomb sites into playgrounds.

CONCRETE

'Concrete can be a cheap industrial material, but it can also be beautifully crafted in carefully made wooden moulds. Concrete's superficial ordinariness often leads people to miss the amount of thought, building craft and architectural art that went into the best Brutalist buildings. This was amongst the first generations of buildings where the best architects designed some of their most exciting work for ordinary people rather than wealthy individuals or organisations.'

Dr Barnabas Calder, University of Liverpool.

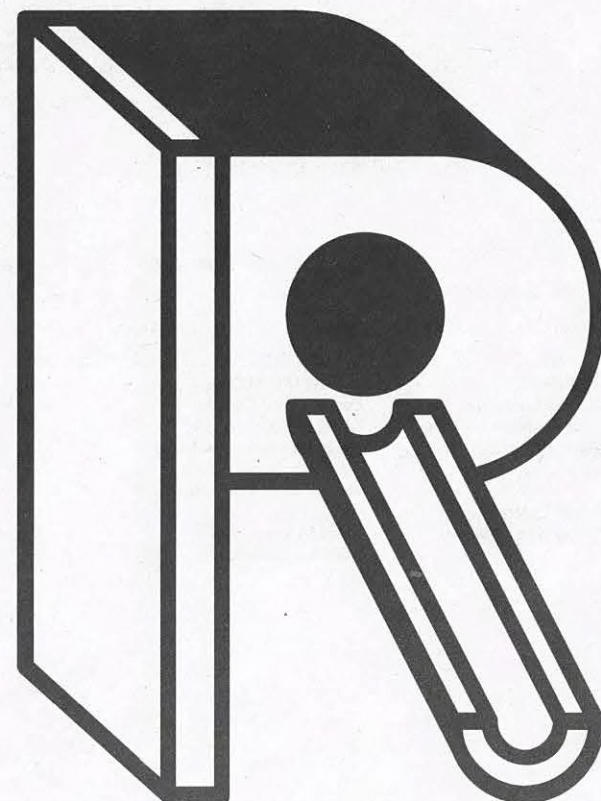


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Children playing on the climbing frames in the playground, Park Hill Estate, Sheffield.

© Architectural Press Archive / RIBA Library Photographs Collection.

THE WELFARE STATE

More than 2million homes were destroyed by enemy action in the UK during the Second World War, with a massive 60% of those in London. The newly elected Labour government embraced the clean slate left by the Blitz as an opportunity to tackle the poor living conditions that persisted across the country. This, combined with the rising population in Britain during the years that followed the war, lead to an explosion in social housing construction. In an effort to optimise land use, and free up space for healthy leisure activities and play, new high-rise blocks of flats were erected.





BRUNEL ESTATE PADDINGTON (LONDON, UK)

The Brunel Estate, begun in the 1960s and completed in 1974, is a large high density housing scheme designed by the City of Westminster Architect's Department and built on derelict railway land. Its open space, designed by Michael Brown and including an innovative brick play area with a careful balance between hard and soft materials, was commended by Bridget Cherry in *The Buildings of England* as 'bold landscaping in an effort to mitigate the lumpish forms of the buildings'.

CHURCHILL GARDENS PIMLICO (LONDON, UK)

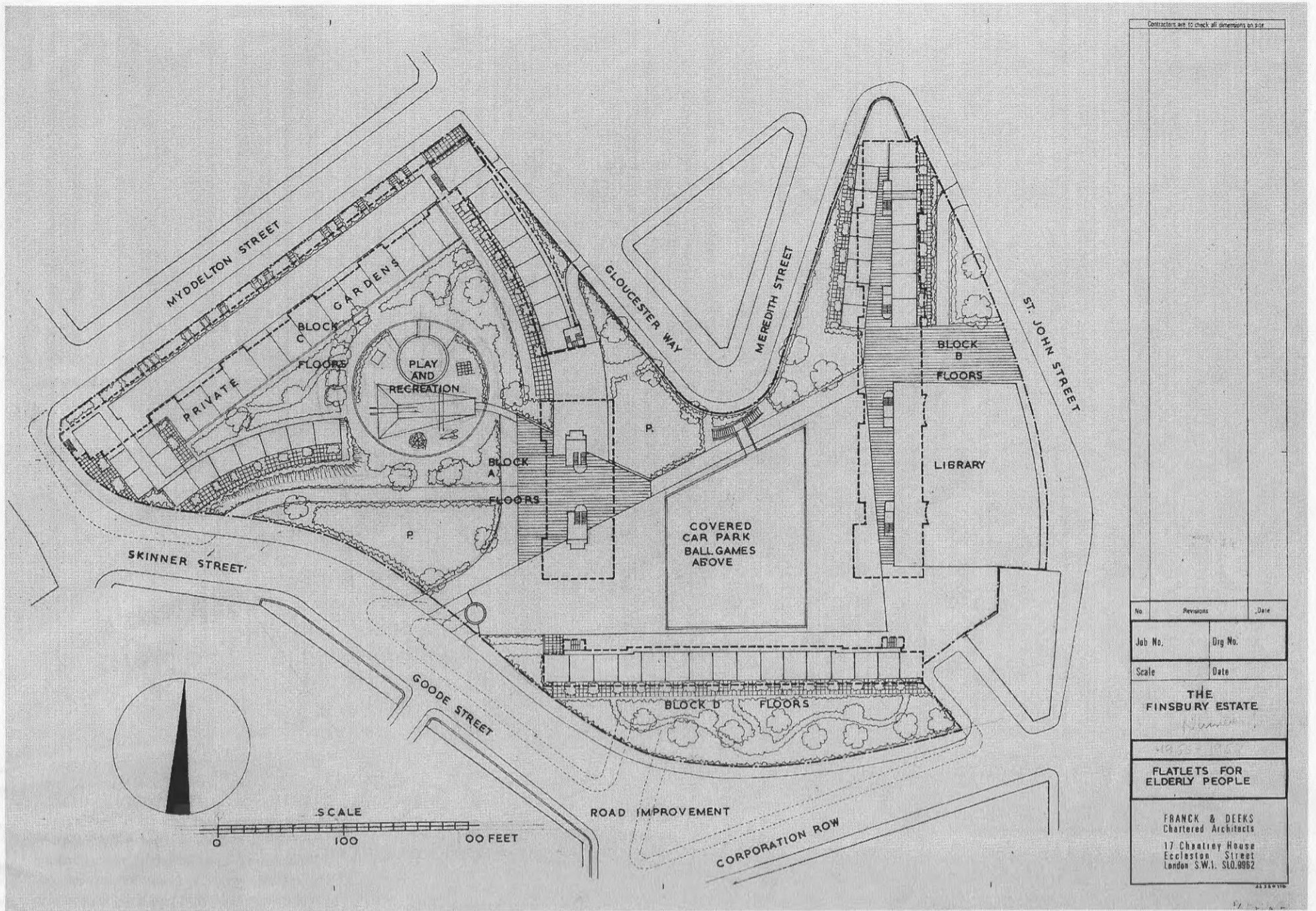
Churchill Gardens was the only major project to be completed within the visionary Abercrombie Plan for the post-war reconstruction of London. It reflects the ambition of post-war hopes, with architectural historian Nikolaus Pevsner praising the 'generosity of space and sheer optimism of the estate'. The landscaping is a key feature and appears to have been undertaken by Powell and Moya themselves. The benefit of the high-rise, high density blocks is the open space freed up for other activities and at Churchill Gardens these were filled with planting, green quadrangles and two play areas largely made of brick and concrete, featuring changes in level, a boat and, of course, the famous flying saucer.

THIS PAGE
Churchill Gardens Estate,
Pimlico, London: brick tower
in one of the children's
playgrounds.

© RIBA Library
Photographs Collection.

OPPOSITE PAGE
Design for the Finsbury
Estate, Finsbury, London:
site plan featuring flatlets
for elderly people, a library
and a children's playground.

© RIBA Library
Drawings Collection.



ERNÖ GOLDFINGER

(UK)

Ernö Goldfinger's principal clients of the 1930s and 1940s were innovative toy makers Paul and Marjorie Abbott. The Abbatts believed that play should be constructive and stimulating. Paul wrote that 'the child who has had plenty of opportunity for play will later work with better will and efficiency: and we are concerned that all children, even the poorest, shall be provided with a rich and happy playtime'. Goldfinger embraced this philosophy. Even in 1965, at the height of his career, he was producing a series of informal sketches for unusual playground equipment. His high-rise housing projects Trellick and Balfour Tower featured innovative concrete playgrounds, though neither is in use today.

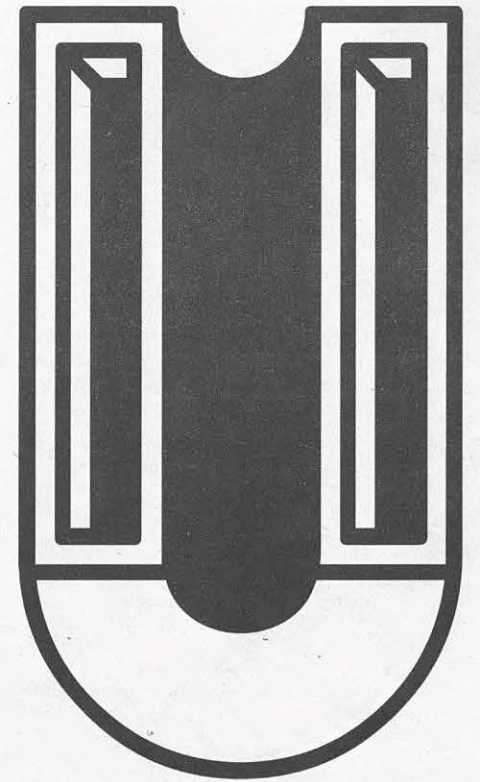
ALDO VAN EYCK

(NETHERLANDS)

Dutch architect Aldo van Eyck was a pioneer of playground design after the Second World War. Joining the Amsterdam Office for Public Works in 1947, he found a city devastated by war. This, combined with a post-war baby boom, meant there was little space for children to explore and learn. The architect dedicated himself to building over 700 playgrounds across the city between 1947 and 1978, injecting new life into the urban fabric and giving children their own domain. Today these spaces have largely disappeared, but they represent an important shift from hierarchical planning dictated by the architect towards a democratic user-led architecture intended to give space to the imagination.

THIS PAGE
Balfron Tower, Rowlett Street,
Poplar, London.

© RIBA Library Photographs
Collection.



MICHAEL BROWN

(UK)

The practice of notable landscape architect Michael Brown became known for designing the environments of some of the most celebrated public housing developments of the 1960s and 1970s. With a firm belief in 'place making', Brown aimed to provide social spaces that the whole community could use and successfully incorporated children's play into the general landscaping of estates by employing construction materials such as brick. For Brown, play should be assimilated into the whole environment, stating that 'to the child, the whole urban scene is a play area, and while special playgrounds should be provided, housing layouts should rather provide the right setting so children's play can occur naturally.'

LE CORBUSIER

(FRANCE)

Le Corbusier's utopian urban plan, the Ville Radieuse, realised in the Unité d'Habitation of 1947, was a 'city of the future' designed to improve the lifestyle of its inhabitants and consequently to lay the foundations for a better society. Corbusier's design included several features intended to help children adapt to high-rise living, including flexible play-spaces within the flats and a kindergarten on the roof. This vertical community became the blueprint for Britain's own high-rise experiments in the 1950s, when the Modernist notion that fresh air, exercise and, most importantly, play were tools for societal improvement and became a core principle in the design of post-war estates.



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Churchill Gardens Estate,
Pimlico, London: children's
playground.

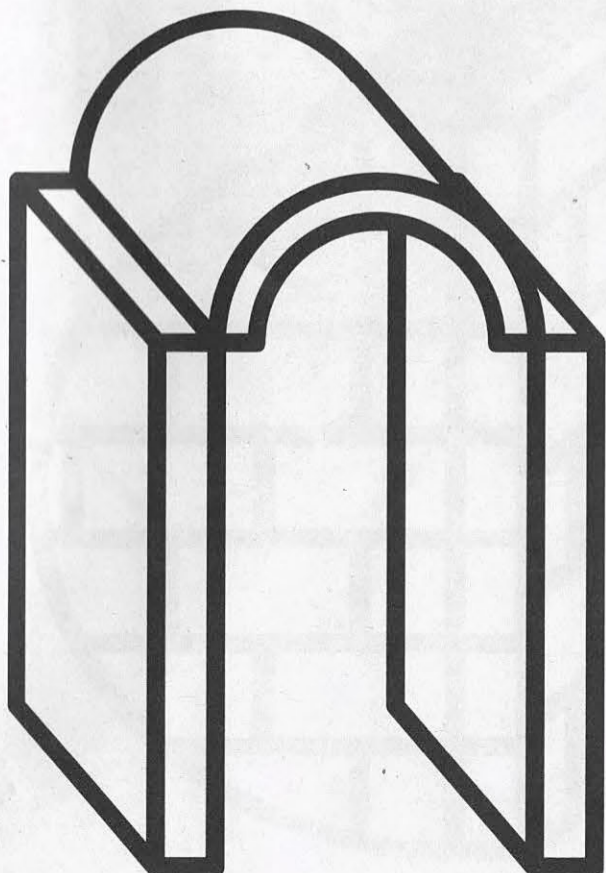
© John Maltby / RIBA Library
Photographs Collection.

**PHILIP POWELL
AND
HIDALGO MOYA**
(UK)

**ISAMU
NOGUCHI**
(USA / JAPAN)

Young architects Powell and Moya, then 25 and 26 respectively, formed their partnership in 1946 after winning an open international competition to design a very large housing development for Westminster Council. They had a passion for creating social housing using Modernist principles: simple, functional and practical buildings that would be economical to construct yet pleasant to inhabit and were influenced by the Weissenhofsiedlung workers' housing scheme of 1927 in Stuttgart and the Dutch housing projects of the 1930s with their careful provision of fresh air and sunlight for all.

Isamu Noguchi, visionary sculptor and designer, planned his first landscape for children in 1933. Although unrealised, the fusion of sculpture and interactive play informed the innovative playgrounds he designed throughout his career. Though only one was realised, in Atlanta in 1976, Noguchi's designs influenced a generation of American playground designers, including Richard Dattner and M. Paul Friedberg. His early designs featured stepped swings and seesaws but, responding to criticism that these were dangerous, he formulated a playground entirely from mounded and hollowed out earth. During the 1950s and 1960s, Noguchi tried unsuccessfully to realise a playground in New York, first near the UN and later with Louis Kahn in Riverside Park.





Find out more:
RIBA British Architectural
Library Resources List

Books:
*The New Brutalism: Ethic
or Aesthetic?*
Reyner Banham

*The Architectures
of Childhood: Children,
Modern Architecture and
Reconstruction
in Postwar England*
Roy Kozlovsky

Planning for Play
Lady Allen of Hurtwood

Ernö Goldfinger
Robert Elwall

Powell & Moya
(Twentieth Century
Architects series)
Kenneth Powell

The Child in the City
Colin Ward

*Playgrounds and
Recreation Spaces*
Alfred Ledermann
and Alfred Trachsel

*Mediating Modernism:
Architectural
Cultures in Britain*
Andrew Higgott

Articles:
*Architect and Building
News, 1954:*
A series of articles on
playgrounds in 10, 17 & 24
June and 1 & 8 July
editions

Concrete Quarterly, 1962,
July – September: 'Play
Sculpture'

Architects' Journal,
1966, June:
'Children's Play on Housing
Estates'

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about the authenticity of a form
of architecture increasingly
removed from its original time
and place, and how they continue
to inspire architects today.

The exhibition includes previously
unexplored and never exhibited
works that put Palladio in a new
social context and brings out
unexpected stories about the
impact of his legacy on style
and functionality.

Opening 9 September 2015

#BrutalistPlayground
Architecture.com/BrutalistPlayground



THIS PAGE
Churchill Gardens Estate,
Pimlico, London: children's
playground.

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Royal Institute of British Architects
66 Portland Place
London W1B 1AD
T 020 7580 5533

All texts are written by Justine Sambrook
and Stephanie Sutton.
Edited by Susannah Worth.
Designed by SB Studio

