

Simon Terrill REF Output 2

Physical Artefact

The Brutalist Playground, a collaboration with Assemble UK, Germany, Norway, 2015-2019

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Simon Terrill REF Output 2

Physical Artefact

The Brutalist Playground, a collaboration with Assemble UK, Germany, Norway, 2015-2020

300-word descriptor

The Brutalist Playground is a collaboration between Turner Prize winners Assemble and artist Simon Terrill, commissioned by the Royal Institute of British Architects (RIBA) London. Archival materials from RIBA's collections are used to recreate demolished Brutalist playgrounds as hybrid architectural installations and walk-through sculptures. The objects are reconstructions at 1:1 scale derived from the architects' original plans, remade in foam and accompanied by a multi-screen video that contextualises the work in a post-war architectural frame. The structure of the collaboration is open and horizontal, a deliberate choice not to separate out roles or identify specific contributions.

The first exhibition was staged at The Architecture Gallery, RIBA, London, June - August 2015 and has subsequently toured 5 venues internationally (2016 – 2019), accompanied by a range of public programmes. In each venue a new structure is added to the exhibition based on a local reference of a post-war play structure, building the collection and connecting with local audiences

The interactive work allows visitors to explore the original spatial concepts of Brutalism and adds to broader conversations through a reflection on play, risk, social housing and the welfare state that originally produced the structures. Brutalist structures were defined as much by what surrounded them, the open spaces, walkways, ramps, service areas and playgrounds, as the structures themselves. What form did these spaces take and what purposes were prescribed to them? How does the language of Brutalism manifest in programs such as play? What are the equivalent spaces in recent developments? How does Brutalism's relationship with play differ internationally? Rather than a museum show that examines and documents, the installation is an active, collaborative, contemporary space designed for use and interaction, where the viewer becomes participant and in this way completes the work.

1: The Brutalist Playground, Royal Institute of British Architects, London, 2015

10 June – 16 August 2015

Architecture Gallery, Royal Institute of British Architects

66 Portland Place, London, W1

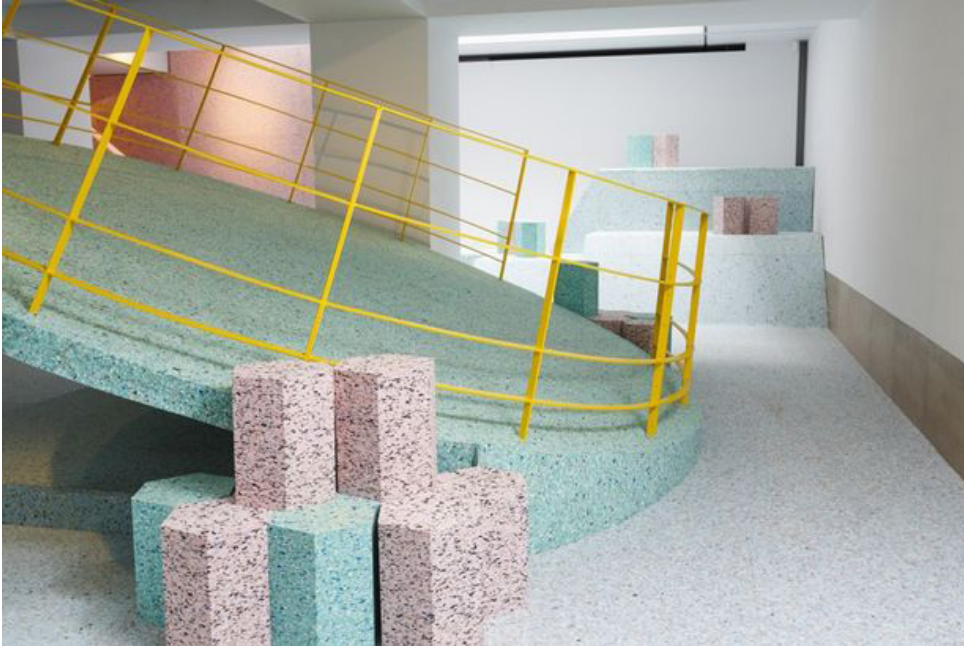
#BrutalistPlayground



The Brutalist Playground is a site-specific installation by architectural collective Assemble and artist Simon Terrill. It takes its cue from the abstract concrete play spaces that were designed into many of London's post-war housing estates. Championed by architects and urban planners, these playgrounds were conceived during an experimental and optimistic era for social housing and were supposed to offer a safe place for children to play, giving free reign to their imagination. However, by the early 1970's the designs were receiving criticism from both the architectural community and child welfare campaigners. Deemed unsuitable for play, many have now been lost or redeveloped.

Assemble and Simon Terrill have used drawings and archival material from RIBA's collections to re-examine this overlooked aspect of architectural history. Fragments from three London playgrounds are recreated at 1:1 scale, taken from Churchill Gardens, Pimlico, Brownfield Estate, Poplar, and Brunel Estate, Paddington. Built in reconstituted foam, a material chosen for its aggregate qualities and reference to soft play, this surreal landscape seeks to establish a contemporary narrative for these forgotten objects and ideas. Accompanied by a dual-screen video animation of the archival references the work allows for a renewed exploration of the architects' original designs and intentions, while opening up questions around designing for play today and our attitude to risk.

1: The Brutalist Playground, Royal Institute of British Architects, London, 2015



1: The Brutalist Playground, Royal Institute of British Architects, London, 2015



The Brutalist Playground at The Architecture Gallery, RIBA
9,529 views / 5 Jun 2015 / 3.36 mins

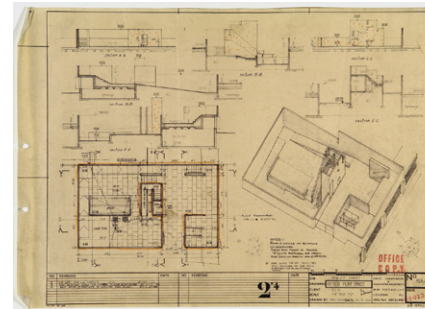
<https://www.youtube.com/watch?v=VobiEV3YEas>

1: The Brutalist Playground, Royal Institute of British Architects, London, 2015

video projection stills



RIBA Image Archive selection



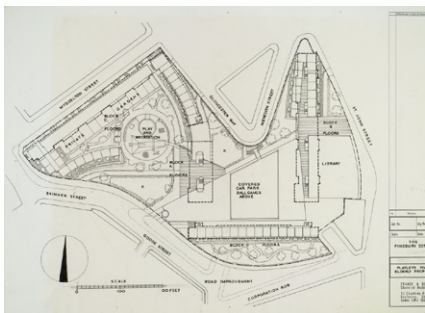
RIBA30576
 Designs for flats, Rowlett Street housing, phase I, Poplar, London:
 fitted play space
 "Goldfinger, Erno (1902-1987)"
 "Dowd, Mike"

RIBA Library Drawings Collection
 PB1090/6(37)



RIBA34960
 Churchill Gardens Estate, Pimlico, London: children's playground
 "Powell & Moya"
 "Maltby, John (1910-1980)"

John Maltby / RIBA Library Photographs Collection
 MAL55277



RIBA36059
 Design for the Finsbury Estate, Finsbury, London: site plan featuring
 flatlets for elderly people, a library and a children's playground
 "Franck & Deeks"

RIBA Library Drawings Collection
 PA1246/4(14)



RIBA36060
 Design for Clarke's Close (the Finsbury Estate), Finsbury, London:
 perspective view showing housing blocks
 "Emberton, Franck & Tardrew"
 "Franck, Carl Ludwig Philipp (1904-1985)"

RIBA Library Drawings Collection
 PA1246/5(9)



Exhibition Catalogue - see attachment #1

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/UEL), 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.

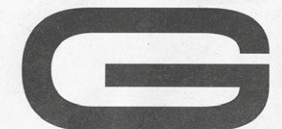
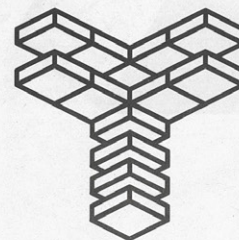
£30/£20 students
Booking online essential

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



1: The Brutalist Playground, Royal Institute of British Architects, London, 2015

BRUTALIST PLAYGROUND SEASON highlights

Late Tuesday 'Welcome to the Playground' June 9 2015 6-10pm

Artist Talk

Assemble/Simon Terrill

6.20 to 6.40pm, Jarvis Hall, Lower Ground Floor

'A Brief History of Brutalism'

Simon Henley, Henley Halebrown Rorrison

6.45 to 7.05pm, Jarvis Hall, Lower Ground Floor

'The Reinvention of the Postwar Playground'

Penny Wilson

7.10 to 7.30pm, Jarvis Hall, Lower Ground Floor

'Play and Urban Subversion'

Oli Mould, Dept. of Geography at the University of London

8 to 8.20pm, Jarvis Hall, Lower Ground Floor

'1st-on: Situations'

Ernre Arolat Architects

6 to 10pm, The Practice Space, Second Floor

Concrete: A Cultural History

Tuesday 7 July, 6.30pm – 8.20pm

RIBA, 66 Portland Place

Based on his 2012 book, Adrian Forty takes the reader across Europe, North and South America and the Far East, reflecting on the global consequences of the material.

London - All Play and No Work

Tuesday 21 July, 6.30pm – 8.20pm

BFI, Southbank London

"Play will be to the 21st century what work was to the industrial age—our dominant way of knowing, doing, and creating value."

Pat Kane's (The Play Ethic)



THE RISE AND FALL OF THE COUNCIL ESTATE

Tuesday 23 June, 7.00pm – 8.40pm RIBA, 66 Portland Place

Discussion chaired by Daisy Froud with Finn Williams (Common office), Andrea Klettner (Love London Council Housing), Simon Terrill (Artist, Brutalist Playground & Balfron Project), Tony McGuirk (Architect/urban designer & Former Chairman of BDP) and Paul Karakusevic (Director of Karakusevic-Carson Architects).



Artist talk, Assemble and Simon Terrill

1: The Brutalist Playground, Royal Institute of British Architects, London, 2015



Selected Press:

The Guardian Brutalist Playgrounds – in pictures

<http://www.theguardian.com/artanddesign/gallery/2015/jun/09/britains-brutalist-playgrounds-in-pictures>

Wallpaper Come play at the RIBA's Brutalist Playground by Assemble and Simon Terrill

<http://www.wallpaper.com/architecture/come-play-at-the-ribas-brutalist-playground-by-assemble-and-simon-terryll/8971>

The Art Newspaper

<http://www.theartnewspaper.com/news/in-the-frame/156710/>

Dezeen

<http://www.dezeen.com/2015/06/09/assemble-brutalist-playground-climbable-landscape-modernist-shapes-riba-london-simon-terryll-foam/>

BBC Welcome to the concrete playground

<http://www.bbc.co.uk/programmes/articles/2BhscSxqlQmcdJ3YY7FdkCt/welcome-to-the-concrete-playground>

The Guardian Brutalist playgrounds: 1960s concrete jungle gyms remade in pastel foam

<http://www.theguardian.com/artanddesign/architecture-design-blog/2015/jun/09/brutalist-playgrounds-concrete-foam-riba-assemble>

BBC London - Robert Elms show

<http://www.bbc.co.uk/programmes/p02s8pph @ 01:40:00>

Disegno The Brutalist Playground by Assemble and Simon Terrill

<http://www.disegnodaily.com/article/the-brutalist-playground-by-assemble-and-simon-terryll>

i-D Playing safe in the brutalist playground with assemble

http://i-d.vice.com/en_gb/article/playing-safe-in-the-brutalist-playground-with-assemble

Architectural Digest Brutalist Playgrounds Examined in a New Exhibition

<http://www.architecturaldigest.com/blogs/daily/2015/06/brutalist-playground-riba>

Petrie Online SIMON TERRILL'S PLAYGROUND

<https://readymag.com/PetrieEMagazine/199657/playground/>

It's Nice That Architecture troupe Assemble resurrects Brutalist playground in pastel foam

<http://www.itsnicethat.com/articles/assemble-brutalist-playground>

Building specifier

<http://www.buildingspecifier.com/building-news/573-architecture-the-brutalist-playground>

RA listing The Brutalist Playground

<https://www.royalacademy.org.uk/article/ra-recommends-12-18-june>

Slate Why Are We So Nostalgic for the Hypermasculine Playgrounds of Yore?

http://www.slate.com/blogs/xx_factor/2015/06/12/the_hard_and_scary_playgrounds_of_yesterday_just_as_rooted_in_their_era.html

Archdaily Assemble's Brutalist Playground Opens at RIBA

<http://www.archdaily.com/641378/gallery-assemble-s-brutalist-playground-opens-at-riba/>

London Festival of Architecture 2015

<http://architecture diary.org/london/events/5183>

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Brutalist playgrounds: 1960s concrete jungle gyms remade in pastel foam

Many postwar housing estates came with knee-skinning concrete slides and uncompromising cold steel climbing frames. Now young architecture radicals Assemble and the artist Simon Terrill are paying tribute – by putting the bounce into brutalism

Oliver Wainwright
@olliwainwright
Tue 9 Jun 2015 13:20 BST
287 92

1: The Brutalist Playground, Royal Institute of British Architects, London, 2015



Selected Press:

bdonline Brutalist Playground opens at the RIBA

<http://www.bdonline.co.uk/assembles-brutalist-playground-opens-at-the-riba/5075896.article>

The Space Bouncing around The Brutalist Playground by Assemble and Simon Terrill

<http://thespaces.com/2015/06/10/bouncing-around-the-brutalist-playground-by-assemble-and-simon-terrill/>

Design Week The Brutalist Playground, by Assemble and Simon Terrill

<http://www.designweek.co.uk/inspiration/the-brutalist-playground-by-assemble-and-simon-terrill/?no-cache=true&adfesuccess=1>

Curbed Play Hard: New Brutalist Playground in London Celebrates the Legacy of Concrete Parks

<http://curbed.com/archives/2015/06/09/brutalist-playground-assemble.php>

bdonline.co.uk Assemble to turn RIBA into brutalist playground

<http://www.bdonline.co.uk/assemble-to-turn-riba-into-brutalist-playground/5075542.article>

Fast Company A Brutalist Playground Reimagined for the 21st Century

<http://www.fastcodesign.com/3047293/a-brutalist-playground-reimagined-for-the-21st-century>

world-architects The Brutalist Playground

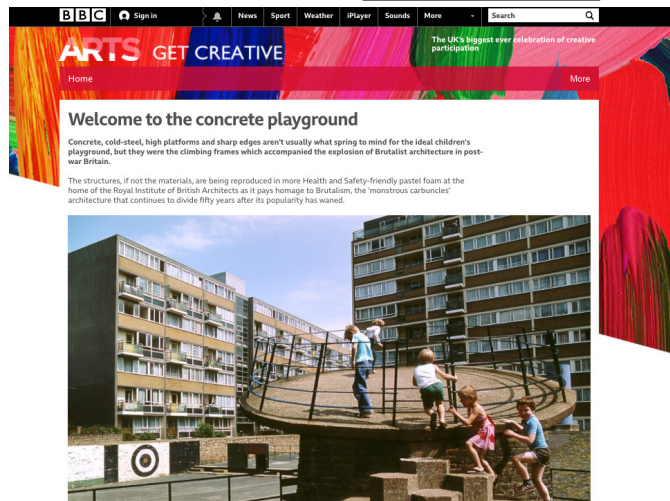
http://www.world-architects.com/architecture-news/film/The_Brutalist_Playground_2964

We urbanist Brutalist Playgrounds: Sharp Surfaces + Unforgiving Drops

<http://weburbanist.com/2015/06/15/brutalist-playgrounds-sharp-surfaces-unforgiving-drops/>

Architects Journal

http://www.architectsjournal.co.uk/8683354.article?WT.tsrc=email&WT.mc_id=Newsletter2



Wallpaper* Architecture Design Art Travel Entertainment Beauty & Grooming Transport Technology Fashion Watches & Jewelry Sports Magazine

ARCHITECTURE | 9 JUN 2015 | BY ELLIE STATHOS

Come play at the RIBA's Brutalist Playground by Assemble and Simon Terrill

f t p in →



2: The Brutalist Playground, Peacock Visual Arts, Aberdeen, 2016

27th April – 29th May 2016

Look Again Festival

Peacock Arts Centre

21 Castle St, Aberdeen

The Brutalist Playground



The Brutalist Playground is an installation by architectural collective Assemble and artist Simon Terrill and takes its cue from the abstract, concrete play spaces that were designed into many of London's post-war housing estates. Championed by architects and urban planners, these playgrounds were conceived during an experimental and optimistic era for social housing and were supposed to offer a safe place for children's play, giving free reign to the imagination. However, by the early 1970s, the designs were receiving criticism from both the architectural community and child welfare campaigners. Deemed unsuitable for play, many have now been lost or redeveloped.

The Brutalist Playground was originally commissioned by the Royal Institute of British Architects (RIBA) and installed in the Architecture Gallery at the RIBA Headquarters in 2015. In creating the work, Assemble and Simon Terrill used drawings and archival material from RIBA's Collections to re-examine this overlooked aspect of architectural history. Fragments from London playgrounds are recreated here at a 1:1 scale, taken from the Churchill Gardens, Pimlico, Brownfield Estate, Poplar, and a new site-specific work for Peacock Visual Arts, derived from the Seamount Court Estate, Aberdeen. Built in reconstituted foam – a material chosen for its aggregate qualities and reference to soft-play – this surreal landscape seeks to establish a contemporary narrative for these forgotten objects and ideas. It allows for a renewed exploration of the architects' original designs and intentions, while opening up questions around designing for play today and our attitude to risk.

28 April – 29 May
9:30 – 17:30

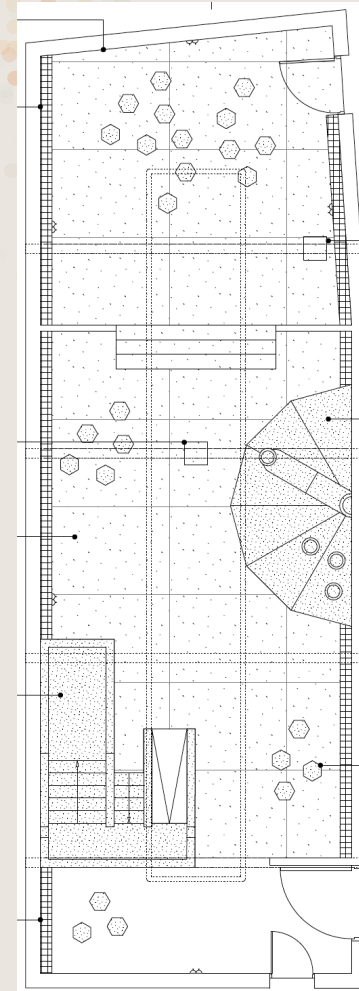
Peacock Visual Arts
21 Castle Street, Aberdeen AB11 5BQ

// FREE // suitable for all ages
come & play!

RIBA  peacockvisualarts
centre for contemporary art

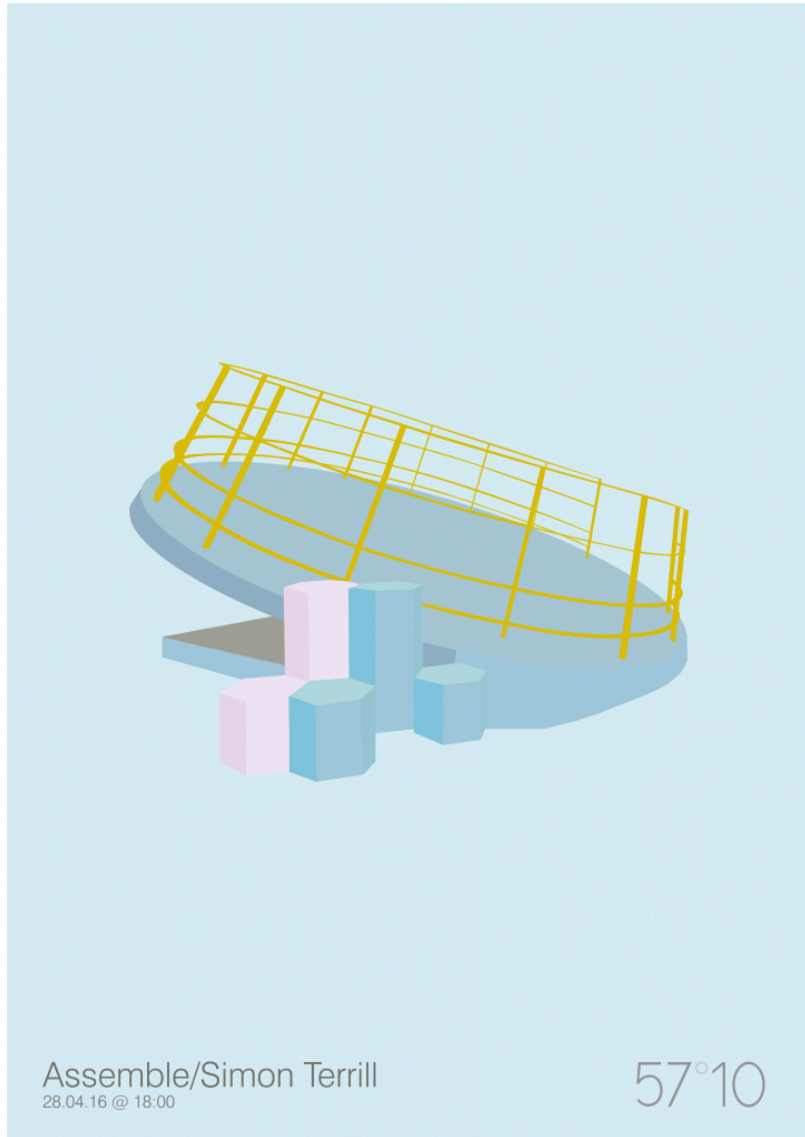


With support from Arts Council England



2: The Brutalist Playground, Peacock Visual Arts, Aberdeen, 2016





Aberdeen local reference

57°10 Architectural Lecture Series - Assemble + Simon Terrill
Thursday 28th April 18:00
Lecture Theatre N242
Sir Ian Wood Building, Robert Gordon University, Aberdeen

Turner prize winners Assemble and Simon Terrill will be hosting a talk discussing their collaborative piece 'The Brutalist Playground'.

3: The Brutalist Playground, S1 Artspace, Sheffield, 2016

17th June – 11th September

S1 Artspace

The Scottish Queen 21-24 South Street Park Hill

Sheffield S2 5QX

A Yorkshire Festival Community Commission

The Brutalist Playground, an exhibition by 2015 Turner Prize winners Assemble and artist Simon Terrill, explores post-war design for play. Featuring a new commission based on Park Hill's original playgrounds, built by architects Jack Lynn and Ivor Smith between 1957-61, the work investigates the materiality and visual language of post-war landscapes through an immersive, climbable and conceptual landscape.

Originally commissioned by the Royal Institute of British Architects (RIBA), this touring exhibition has been re-imagined for the international Brutalist icon, the Park Hill estate in Sheffield, featuring a brand new commission.

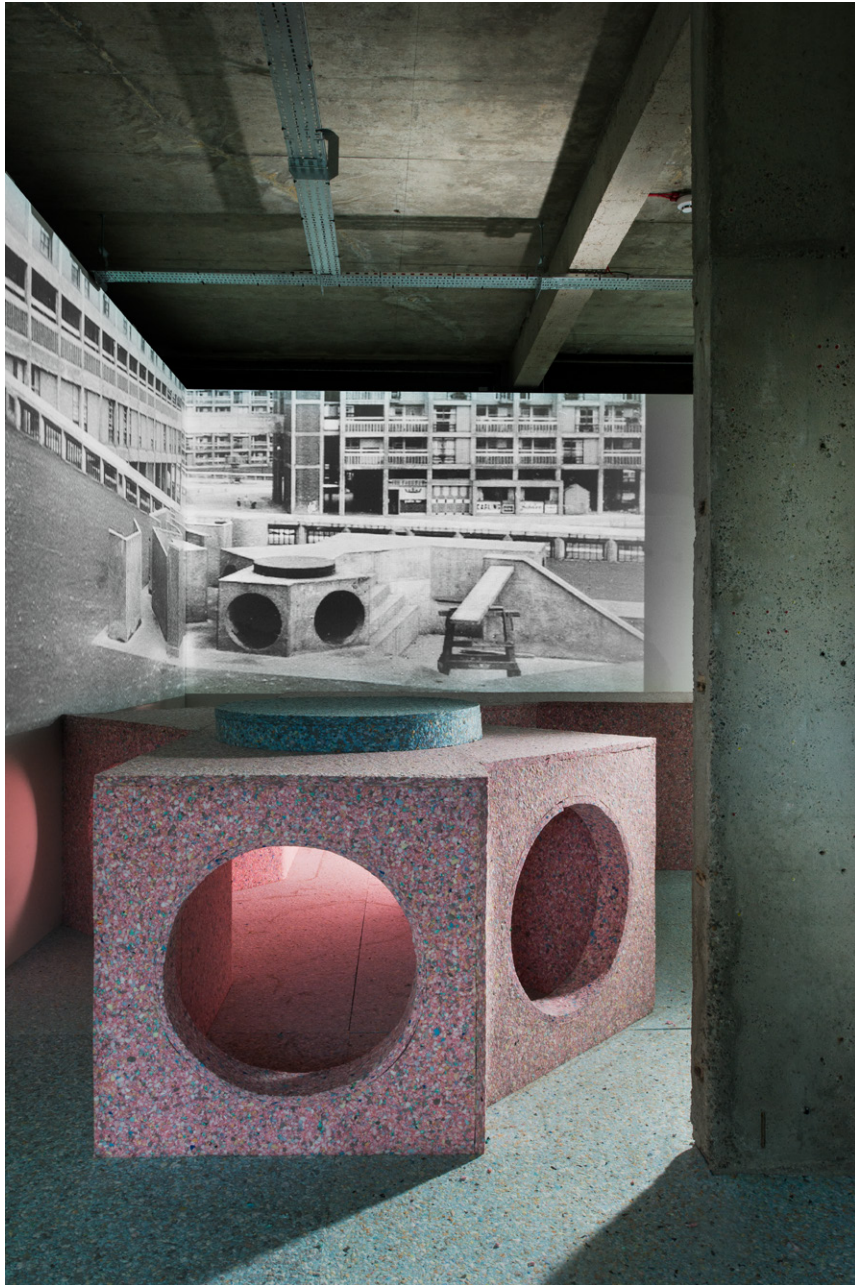
Shifting the focus to the now lost playgrounds found at the feet of large-scale residential structures, it offers a renewed understanding and critique of the architects' original designs and intentions.

The Brutalist Playground is made possible by Yorkshire Festival, RIBA, Arts Council England, The Elephant Trust, Urban Splash and Thornbridge Brewery.

The Brutalist Playground



3: The Brutalist Playground, S1 Artspace, Sheffield, 2016



3: The Brutalist Playground, S1 Artspace, Sheffield, 2016

EVENTS



ARTIST TALK

Assemble & Simon Terrill

Saturday 18th June / 3pm — 4pm
Park Hill

Join Jane Hall from the architectural collective Assemble and artist Simon Terrill for a talk about their ideas and inspiration for The Brutalist Playground alongside the broader context of the project, followed by an audience Q&A.

FREE, BOOKING REQUIRED

PLAY SESSIONS

Building Blocks

For 2 - 5 year olds
Every Thursday / 10 — 11.45am

Dedicated playtime in the gallery for little ones with hands-on activities where children and their parents/carers can join in with stories, songs and lots of building and making.

DROP IN, £2 per child or free to residents from the Manor Castle ward*, refreshments available

TALK

Concrete Concept

In association with
Sheffield Modernist Society
and The National Trust

Thursday 14th July / 6.30 — 8pm
Lecture Theatre 6, The Arts Tower,
University of Sheffield

Join author of *Concrete Concept: Brutalist Buildings Around the World* and novel *The Wall in The Head*, Christopher Beanland, for a talk about the world's most awe-inspiring and controversial Brutalist buildings, including Sheffield's Park Hill. Followed by a conversation with the National Trust's Joe Watson about what makes Brutalism such a hotly contested architectural style.

BOOKING REQUIRED, £6 full price, £4 concession for members of National Trust or Sheffield Modernist Society, concessions and residents of the Manor Castle ward*



PHOTOGRAPHY WORKSHOP

Brutalism and Parkour Photography

Saturday 30th July / 10am — 4pm
Park Hill

Led by established architecture and adventure sports photographer Andy Day, participants on this one-day workshop will learn the skills of architectural photography by shooting the iconic Brutalist Park Hill, as well as an opportunity to photograph the urban sport of parkour.

BOOKING REQUIRED, £50 full price and £40 concessions and residents of the Manor Castle ward*

PARKOUR WORKSHOPS

The City Is Your Playground

Parkour Kids (ages 6-11)
Parkour Plus (ages 11+)
Thursday 18th August / one hour sessions throughout the day
Park Hill

Love the idea of learning how to move your body with greater precision and strength? Then come and learn the art of Parkour at Park Hill. Under the guidance of experienced instructors from Team Katalyst, children and teens can learn how to run, jump and climb like never before. Health and safety equipment will be provided.

BOOKING REQUIRED, £5 full price or free for residents of the Manor Castle ward*

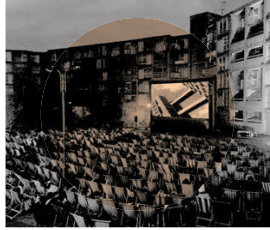
WEEKEND OF PLAY

Bank Holiday Weekend

Saturday 27th — Monday 29th August

Join us for a weekend of play as Park Hill is taken over with an array of drop-in workshops, food stalls, live music and parkour demonstrations. The weekend will also see the launch of our new Sculpture Park at Park Hill. Please see our website for further details.

FREE, DROP IN



FILM SCREENING

The Rise And Fall Of The High-Rise

Thursday 8th September
7.30 arrival for 8.30pm start

A very special outdoor screening in Sheffield's iconic Brutalist Park Hill estate. From the lowlife to the highlife and back again—a selection of films charting the evolution of the high-rise from the slums of 1930s Kensington to Sheffield's 'utopian' Park Hill Estate. All films are sourced from the BFI's archive. Please see our website for further details.

BOOKING REQUIRED, £8.50 full price and £6 concessions and residents of the Manor Castle ward*

HERITAGE OPEN DAYS

Brutalist Sheffield

Friday 8th — Sunday 11th September
Park Hill and across the city

A weekend of talks and tours of Park Hill and other Brutalist and Modernist architectural gems in the city, organised by the National Trust and the Twentieth Century Society. Tours will involve special access to areas that are usually inaccessible to the public. A full schedule will be available on the website closer to the time.

FREE, BOOKING REQUIRED



Park Hill, Sheffield reference image

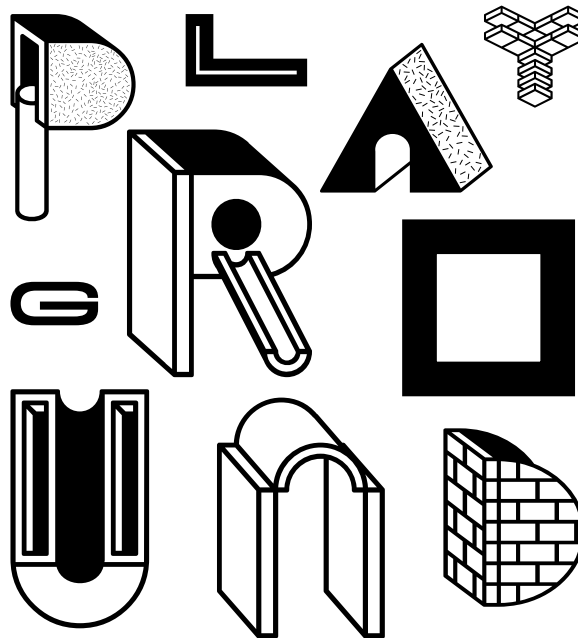
4: The Brutalist Playground, Vitra Design Museum, Weil am Rhein, Germany, 2017

14th Jan– 16th April, 2017

Vitra Design Museum
Charles-Eames-Straße 2
D-79576 Weil am Rhein
www.design-museum.de
#brutalistplayground
#vitradesignmuseum

14.01. – 16.04.2017

THE BRUTALIST PLAYGROUND



DEUTSCH

Vitra Design Museum | RIBA Architecture.com

Commissioned by the Royal Institute of British Architects (RIBA)
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ARTS COUNCIL ENGLAND

Vitra Design Museum

RIBA Architecture.com

4: The Brutalist Playground, Vitra Design Museum, Weil am Rhein, Germany, 2017



THE BRUTALIST PLAYGROUND

14.01. - 16.04.2017



Reyner Banham, Jürgen Joadicke (Hg.), Brutalismus in der Architektur: Ethik oder Ästhetik?, Dokumente der Modernen Architektur, Beiträge zur Interpretation und Dokumentation der Baukunst, Band 5, Karl Krämer, Stuttgart/Bern 1966.

Der Brutalismus ist eine in den 1950er Jahren von Großbritannien ausgehende Tendenz in der Architektur der Nachkriegsmoderne, die mit expressiven Gebäudeformationen aus rohen Materialien weltweit eine kompromisslose Formensprache hervorbrachte. Anhand von Spielplatzarchitekturen aus brutalistischen Großwohnsiedlungen in England thematisiert die Ausstellung diese stigmatisierte Architektur und ihre ursprünglich soziale Agenda.

Die Architekten Alison und Peter Smithson etablierten ab 1953 den Begriff des Brutalismus mit Beiträgen in englischen Architekturzeitschriften. Der Architekturkritiker Reyner Banham manifestierte ihn mit einem 1955 publizierten Aufsatz und dem 1966 veröffentlichten Buch „Brutalismus in der Architektur: Ethik oder Ästhetik?“ Der Buchtitel spiegelt die Problematik wider, dass der Brutalismus von Beginn an zu einem rein formalen Stil banalisiert wurde und man ihm bald jedes hermetisch wirkende Gebäude aus Beton zuordnete. Die eigentliche Programmatik lässt sich am ersten brutalistischen Gebäude – der Hunstanton School in Norfolk (1949-1954) – ablesen. Der mit Backsteinen ausgefachte Stahlkollertbau der Smithsons steht beispielhaft für die brutalistischen Ideen: ehrliche Verwendung des Materials, sichtbare Konstruktion, Definition der Architektur als visuelle Einheit und „unmittelbares Ergebnis einer Lebensweise“.

Letzteres umschreibt die Suche der Planer nach einer architektonischen Entsprechung für die sich ab den 1950er Jahren rasant entwickelnde Konsumgesellschaft. Mit Wohnungen auf dem höchsten Stand der Technik, mit Kaufhäusern, Bildungs- und Kultureinrichtungen in unmittelbarer Nähe oder mit guten Verkehrsverbindungen sollten die steigenden Ansprüche der Menschen erfüllt werden. Die Großwohnsiedlungen der 1960er bis 1970er Jahre waren das radikale Ergebnis dieser Suche. Leitbild der jungen Architektengeneration war dabei Le Corbusiers Unité d'habitation in Marseille (1947-1952), ein hochmodern ausgestatteter Wohnblock aus unbarbiertem Ortbeton, dem „beton brut“. Federführend für die Konzepte eines großstädtischen sozialen Wohnungsbaus waren die Mitglieder des aus den CIAM-Kongressen hervorgegangenen Team 10. Dazu gehörten die Smithsons, das Büro Candilis, Josic, Woods, und die Niederländer Jaap Bakema und Aldo van Eyck. Ihr sozialpolitischer Ansatz stellte den Menschen in den Mittelpunkt. Die Architektur sollte den Rahmen schaffen für ein selbstbestimmtes Leben der Nutzer. Sie bezeichneten die gebaute Umwelt als „Habitat“, in dem „jedermann freie Hand haben soll, sich einzurichten“.

Im Sinne dieser Ideale entstanden vor allem im staatlichen Siedlungsbau hochwertige Wohnungen mit umfangreicher Nahversorgung in Gestalt von Geschäften, Bildungseinrichtungen und Spielplätzen. Mit dem Ende des Wirtschaftsaufschwungs Anfang der 1970er Jahre verwandelten sich viele der gut funktionierenden Großwohnsiedlungen in soziale Brennpunkte. Die rohe Ästhetik der Architektur musste als Sündenbock herhalten. Heute befinden sich viele brutalistische Projekte in einem baulich schlechten Zustand. Sanierungs- oder Abrissvorhaben, das Städtewachstum und die damit verbundene aktuelle Wohnungskrise führten in den letzten Jahren jedoch zu einer neuen Würdigung des Brutalismus. Die paradoxe Kombination von „brutaler“ Ästhetik und humaner Ethik, die Historiker auch auf die Kriegserfahrungen der Architekten zurückführen, wird eine Herausforderung im Umgang mit diesem architektonischen Erbe bleiben.

In der Ausstellung können nicht nur Kinder, wie einst von den Architekten propagiert, „der Fantasie freien Lauf lassen“, auch Erwachsene sind dazu eingeladen, die Spiellandschaften der Nachkriegszeit und die darin zum Ausdruck gebrachten architektonischen Ideen zu entdecken. Basierend auf Archivmaterial des Royal Institute of British Architects (RIBA) wurden der „Flying Saucer“ aus dem Churchill Gardens Estate, der Rutschsturm aus dem Brownfield Estate und Stufenlemente aus dem Brunel Estate in London sowie ein Tunnel aus dem Park Hill Estate in Sheffield rekonstruiert.

Eine Ausstellung des Royal Institute of British Architects (RIBA) in Zusammenarbeit mit dem Architekturkollektiv Assemble (Gewinner des Turner Prize 2015) und dem Künstler Simon Terrill.

Brutalism is a tendency in modern post-war architecture that emerged in Great Britain in the early 1950s. With its highly expressive forms made from raw building materials, Brutalist architecture displays an uncompromising formal language that has been manifested in buildings all across the world. Using playground architectures in several large-scale Brutalist housing estates in England as a focal point, the exhibition questions the stigma associated with this kind of architecture and its original social agenda.

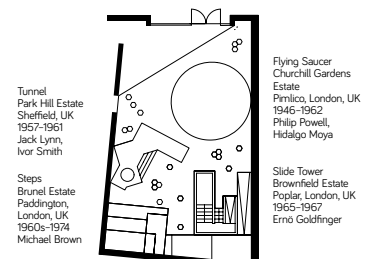
The term Brutalism was first introduced in 1953 by the architects Alison and Peter Smithson, when they started using it in texts written for English architecture journals. Architectural critic Reyner Banham further propagated it in an essay published in 1955 as well as in his book „The New Brutalism: Ethic or Aesthetic?“, first published in 1966. The book's title already picks up on the problem that Brutalism, from the beginning, was often reduced to a purely form-related concept, and soon any kind of hermetic concrete architecture received the „Brutalist“ label. Its actual programme, however, can be seen in its purest form in the earliest Brutalist building – the Hunstanton School in Norfolk (1949-1954). The Smithsons's steel-frame construction, which they filled in with bricks, is a paradigm of Brutalist ideas: the straightforward use of materials, the exposed constructional methods, the definition of architecture as visually coherent and „as the direct result of a way of life“.

This last point reflects the planners' search in the 1950s for an architectural expression of the rapidly evolving consumer society of the time. Flats with state-of-the-art facilities, department stores, educational and cultural institutions in the immediate surrounding and good travel connectors were to meet the ever-higher demands of the residents. The large-scale housing developments of the 1960s and 1970s were the radical outcome of this endeavour. Le Corbusier's Unité d'habitation in Marseille (1947-1952) – a highly modern housing block constructed from raw in situ concrete, or „beton brut“ – served as a model for this generation of young architects. The members of Team 10, a group that had emerged from the CIAM congresses, spearheaded the creation of new concepts for these large-scale social housing projects. The Smithsons were part of this group, along with the office Candilis, Josic, Woods, and the Dutch architects Jaap Bakema and Aldo van Eyck. In their sociopolitical approach, the human being was at the centre of all planning considerations. Architecture was to create a framework for the self-determined life of its inhabitants. They described the built environment as a „habitat“ that each man shall be at liberty to adapt for himself.

Following these ideals, high-quality flats with ample local amenities such as shops, educational facilities or playgrounds were created – primarily in public housing projects. With the end of the economic upswing in the early 1970s, however, many of these well-functioning neighbourhoods experienced a rapid decline into poverty and deprivation. The raw aesthetics of the buildings were a welcome scapegoat. Today, a large part of these Brutalist projects is in disrepair. Renovation or demolition activities, however, together with urban growth and the ensuing housing crisis have led to a renewed appreciation of Brutalist architecture. The paradoxical combination of „brutal“ aesthetics and philanthropic ethics, which historians also trace back to the architects' war experiences, will remain a challenge in our engagement with this particular architectural heritage.

In the exhibition space not only children are welcome to let their imagination run wild, as the architects propagated back then, but adults are also invited to explore and engage with these post-war play landscapes and the architectural concepts embodied in them. Based on archival material from the Royal Institute of British Architects (RIBA), the „Flying Saucer“ from the Churchill Gardens Estate, the slide from the Brownfield Estate, and stair elements from the Brunel Estate in London, and a tunnel from the Park Hill Estate in Sheffield have been reconstructed.

The exhibition was originally commissioned by the Royal Institute of British Architects (RIBA) and was developed in close collaboration with the architecture collective Assemble (winner of the Turner Prize 2015) and artist Simon Terrill.



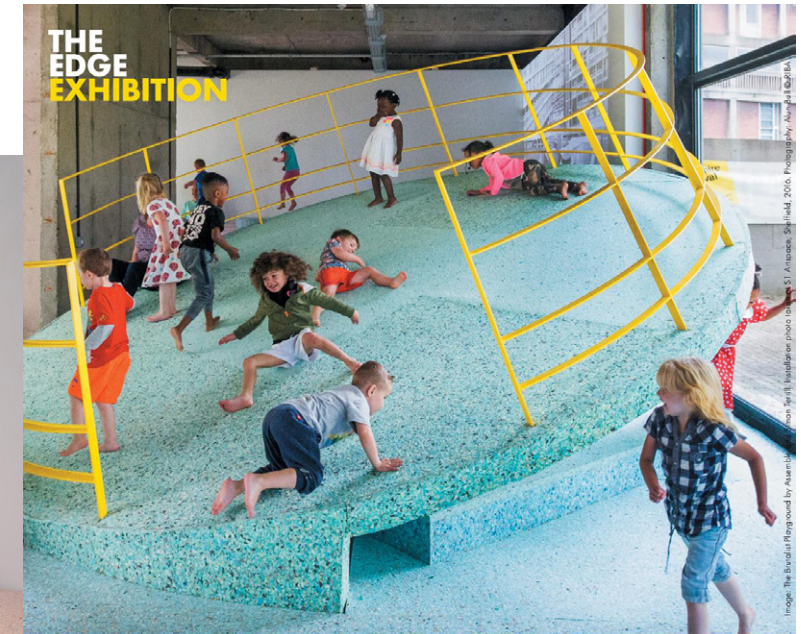
5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017

28 June - 9 September 2017

The Edge, Andrew Brownsword Gallery

University of Bath, UK

#brutalistplayground



The Brutalist Playground

A surreal landscape of post-war play
Turner prize winners Assemble & Simon Terrill,
commissioned by The Royal Institute of British Architecture

Tue 27 Jun - Sat 9 Sep 2017
The Edge · University of Bath
Tues-Sun, 11am-5pm
Free Admission

Part architectural installation, part
playground, the exhibition raises
questions around design for play, from
historic and contemporary perspectives.

Presented as part of a season celebrating the legacy of
Alison and Peter Smithson. Synonymous with the term
"Brutalism", the architects designed a clutch of buildings
at the University of Bath including The Edge theatre.

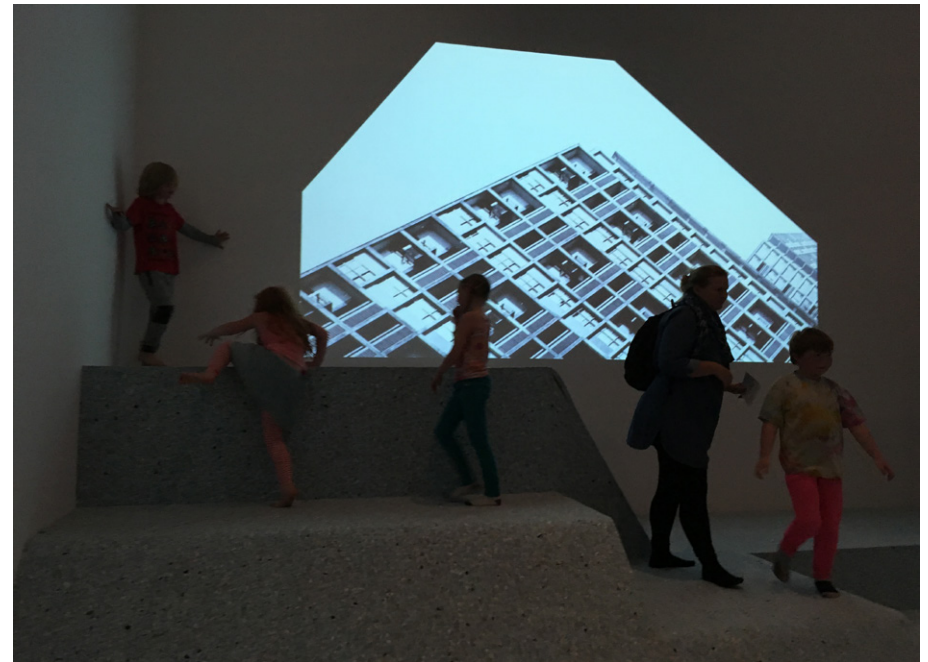
#brutalistplayground
www.edgearts.org

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RIBA
Architecture.com

THE ANDREW
BROWNSWORD
GALLERIES
EDGE
ARTS
UNIVERSITY OF BATH
1966

5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017



THE BRUTALIST PLAYGROUND: The Jeep

Assemble and Simon Terrill

Commissioned by Royal Institute
of British Architects (RIBA)

The University of Bath has strong connections to the Brutalist movement, a term which was promoted by architects Alison and Peter Smithson who taught at the University and designed many buildings here on campus. This legacy inspired architectural collective Assemble and Simon Terrill to create – **'The Jeep' – a play structure open to all.**

In the early 1950's the Smithsons owned a Willys Jeep which was a souvenir of Peter's time in Burma during WW2. The Smithsons had an ongoing interest in 'the machinery of war' and wider post war domestication of military technologies. It also correlates to the Smithsons' approach to materiality in architecture, characteristic of their late Brutalist aesthetic. The Jeep was previously on display in The Edge as part The Brutalist Playground, an interactive installation which was enjoyed by 10,000 visitors this summer.

Assemble and Simon Terrill created The Brutalist Playground using drawings and archival material from RIBA's collections to re-examine and recreate fragments of UK concrete play spaces which were designed for many of London's post-war housing estates in the early 1950's. Championed by architects and urban planners, these playgrounds were conceived during an experimental and optimistic era for social housing and were supposed to offer a safe place for children's play. However, by the early 1970's the designs were receiving criticism from both the architectural community and child welfare campaigners. Deemed unsuitable for play, many have now been lost or redeveloped.

Built in reconstituted foam, a material chosen for its aggregate qualities and reference to soft-play, The Brutalist Playground and The Jeep invite renewed consideration of the architects' original designs and intentions, while opening up questions around design for play today and our attitude to risk.

The Smithsons and the University of Bath

Alison and Peter Smithson admired the original 1960's design of the University of Bath by RMJM Architects. They saw their prospective additions as 'mat-building', stating that the campus was like a fabric laying on the sloping landscape of the hillside. The Smithsons wanted to understand and complement that existing fabric and 'weave onto its edges several terminating fringes'.

The Smithsons' designs on campus include: Amenity Building (6 West South 1978-85), The Arts Theatre now Edge Theatre (1980-90), the entrance to University Hall (1983), and The Department of Architecture and Civil Engineering (6 East 1980-88) building, which was designed to carry students arriving on campus up to its heart on the Parade.

Previously exhibited at Royal Institute of British Architects RIBA, Portland Place, London, S1 Artspace, Sheffield, Vitra Design Museum, Germany. The Brutalist Playground will open at The Lighthouse, Glasgow in 2018

Please remove your shoes before climbing onto the Jeep

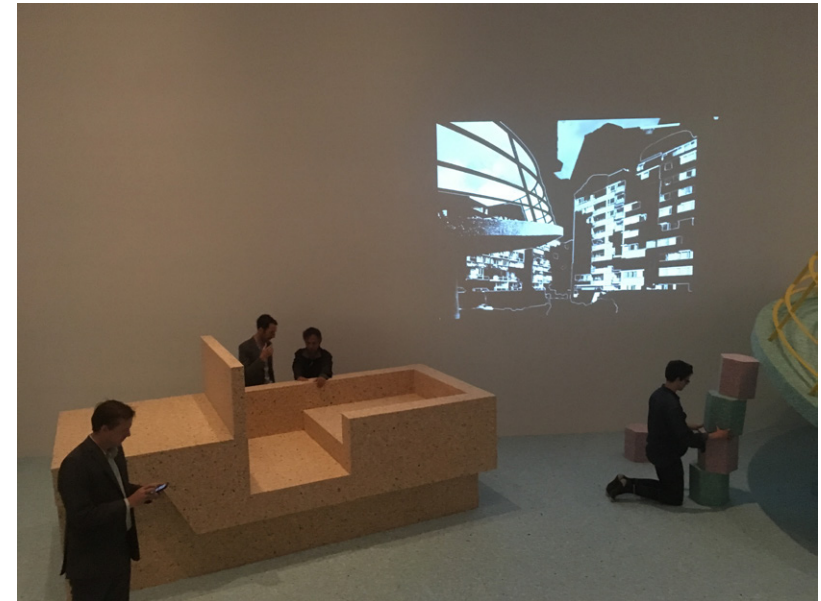
EDGE
ARTS

50 UNIVERSITY OF
BATH
founded 1966

RIBA
Architecture.com



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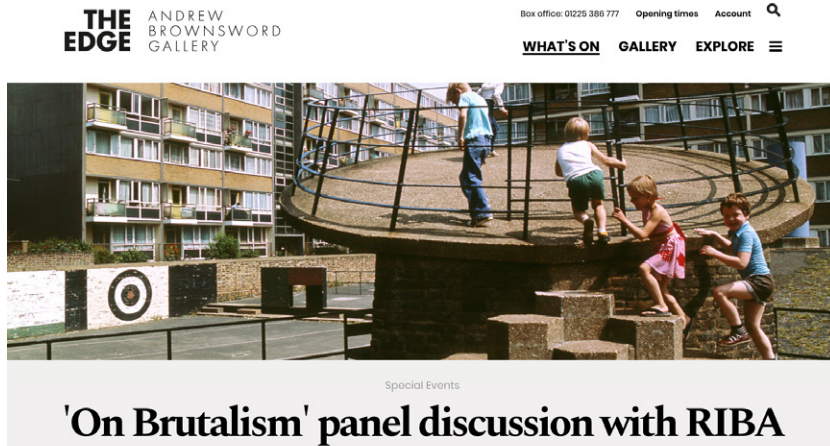


Alison Smithson_Jeep - reference image for new structure

In the early 1950s Alison and Peter Smithson, champions of the brutalist movement owned a Jeep and a Citron DS.

The University of Bath has a strong connection to the Smithsons who taught at the University of Bath and designed buildings on campus including The Edge theatre.


5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017



THE EDGE ANDREW BROWNSWORD GALLERY

Box office: 01225 386 777 Opening times Account

WHAT'S ON GALLERY EXPLORE



Special Events

'On Brutalism' panel discussion with RIBA

'On Brutalism' panel discussion with RIBA Thu 27 Jul 2017

Join Eleanor Young from RIBA journal and special guest speakers for a panel discussion and exhibition tour. Guest speakers include: OWEN HOPKINS, Senior Curator of Exhibitions and Education at Sir John Scone's Museum : Architectural Writer and Lecturer ANDREW HIGGOTT.

As part of this event guests are invited to a special private view of Smithson Snapshots : Architectural photography from the Smithson Family Collection. a presentation of photographs of architectural projects and their inspiration taken by Alison and Peter Smithson - champions of the Brutalist style and architects of many University of Bath buildings.

#BRUTALISTPLAYGROUND

Image : c. John Donat/RIBA collection



THE EDGE ANDREW BROWNSWORD GALLERY

Box office: 01225 386 777 Opening times Account

WHAT'S ON GALLERY EXPLORE



Gallery

Brutalist Energy

Brutalist Energy Sat 9 Sep 2017

Speakers include BARNABAS CALDER historian of architecture and author of Raw Concrete, The Beauty of Brutalism, Liverpool University, KEN WORPOLE one of Britain 's most influential writers on architecture , landscape and public policy and MARTIN GLEDHILL Senior Teaching Fellow in Architecture, University of Bath.

The symposium is followed by an opportunity to discover the brutalist architecture of University of Bath in a walking tour with DR AMY FROST curator at Museum of Bath Architecture. Presented in association with Architecture Is ... opening up conversations about architecture in the city of Bath.

#BRUTALISTPLAYGROUND

Image : Churchill Gardens Estate 1978 c. John Maltby/RIBA collection



THE EDGE ANDREW BROWNSWORD GALLERY

Box office: 01225 386 777 Opening times Account

WHAT'S ON GALLERY EXPLORE



Gallery

Opening Weekend Walking Tours

Opening Weekend Walking Tours Thu 29 Jun - Sun 2 Jul 2017

Gallery 1

Free tours of The Brutalist Playground with The Edge exhibition team. Tours take place at 1pm and start in The Edge foyer.

FREE BOOKING ADVISED. LIMITED TICKETS

#BRUTALIST PLAYGROUND

Images: The Brutalist Playground by Assemble and Simon Terrill. Installation photo taken at SI Art-space, Sheffield , 2016. Photography: Alun Bull c RIBA

5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017



National Playday Wed 2 Aug 2017 Gallery 1

Programmed as part of National Playday

#BRUTALISTPLAYGROUND

Images: The Brutalist Playground by Assemble and Simon Terrill. Installation photo taken at SI Art-space, Sheffield, 2016. Photography: Alun Bull c RIBA

Robin Hood Gardens Remembered Fri 3 Nov 2017 Andrew Brownsword Gallery

Currently being demolished. Robin Hood Gardens in London is/was a key example of Brutalist architecture in the UK and the last major building project realised by architects Alison and Peter Smithson. Featuring speakers with specialisms in architectural history, art and conservation together with a leading academic on Alison and Peter Smithson, this special event asks What Will We Lose? once RHG is no more.

CATHERINE CROFT Director of heritage organisation the TWENTIETH CENTURY SOCIETY who called for the preservation of RHG.

JANE HALL Member of design collective ASSEMBLE. currently writing a PhD on A+P Smithson and Brazilian architect. Lina Bo Bardi

DIRK VAN DENHEUVEL Post-war architecture and Smithsons expert based at the Dept of Architecture TU Delft Netherlands

SIMON TERRILL Artist who's photographs include documents of brutalist housing in London such as Thamesmead and Balfron Tower

AMY FROST Architectural historian and curator of Past, Present, Future: The Smithsons and Bath (on until Nov 26)

OWEN HATHERLEY Writer and architecture critic, author of A Guide to the New Ruins of Great Britain

Chaired by: JAMIE EASTMAN Director of Arts, University of Bath



Artist Talk. Simon Terrill and Jane Hall (Assemble) 9 October 2017

University of Bath Department of Architecture and Civil Engineering

5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017

Associated Exhibition - Assemble and Simon Terrill: *The Ostrich and the Kipper*

As part of Parallel (of Life and) Architecture

22 Sept - 4th Nov 2017

The Edge: Andrew Brownsword Galleries

University of Bath

The Ostrich and the Kipper is an installation where layers of contrasting visual references overlap to create a portrait of two of Britain's most recognized modernist architects – Alison and Peter Smithson (A+PS) and draws attention to their collaboration with the artists Nigel Henderson and Eduardo Paolozzi.

Assemble and Terrill's investigation adopts the Smithson's 'As found' approach to explore what is known of A+PS beyond their architectural reputation, asking questions of character and representation via a selection of documents and archival materials. The arrangement includes fragments of found footage, photography, raw materials and sculpture producing a collage or 'glitch' aiming to offer a new perspective on these modernist figures and their overlooked connection with pre-war Surrealism.

The 'As found' was a design process developed through their collaborative projects with Nigel Henderson and Eduardo Paolozzi while they were all members of the Independent Group. Using the quartet's seminal exhibitions *Parallel of Life and Art* (1953) and *Patio and Pavilion* (1956) as points of reference, *The Ostrich and the Kipper* revisits an attitude and design approach that emerged in the immediate postwar period.

EXHIBITION GUIDE



ASSEMBLE + SIMON TERRILL
SOPHIE WARREN &
JONATHAN MOSLEY
THE DECORATORS + GOIG

PARALLEL (OF LIFE AND) ARCHITECTURE

THE IDEAS AND IMPACT OF
ALISON AND PETER SMITHSON

Exhibition Catalogue - see attachment #4



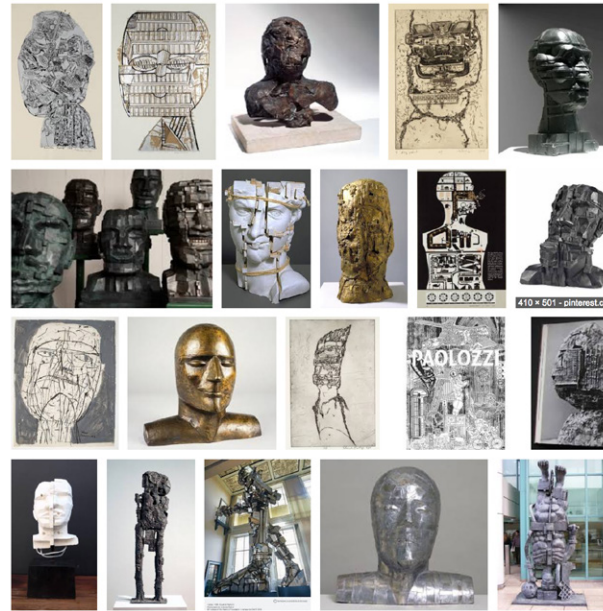
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THE ANDREW
BROWNSWORD
GALLERIES

Fri 22 Sep – Sat 4 Nov

5: The Brutalist Playground, The Edge Gallery, University of Bath, 2017



Exhibition elements:

1 Reproduction of façade fragment taken from Robin Hood Gardens, 1966-72, Alison and Peter Smithson.

2 P- A 'glitched' portrait of Alison and Peter Smithson using imagery taken from the 1970 BBC documentary 'The Smithsons on Housing' which followed the architects through the construction of their housing project, Robin Hood Gardens.

3 Ceramic heads referencing techniques of intuition and chance developed by the Smithsons, Henderson and Paolozzi in their collaborative work.

4 "It's as if we were a country of ostriches!"

- Alison Smithson, paper collage printed on Hahnemühle Photrag, 109cm x 150cm, 2017. Constructed from Google image search, referencing dialogue from the 1970 BBC documentary 'The Smithsons on Housing' and Henderson's 'Head of Man' (1956).

5 "You never know when a ruin, even a bit of wall, may come in handy" Alison Smithson as quoted in 'A lyrical Architecture Appropriate to the City full of Holes', 1977, type C print, 137x180cm, 2017. Quote inserted into tiff code before printing.

6 Four chairs - referencing photograph showing Nigel Henderson, Eduardo Paolozzi, Alison and Peter Smithson, seated in an unidentified street [c.1949 - c.1956]



ALISON AND PETER SMITHSON: IDEAS, IMPACT, ARCHITECTURE

A SPECIAL SYMPOSIUM INVESTIGATING THE LEGACY OF BRITISH ARCHITECTURAL PIONEERS ALISON AND PETER SMITHSON

Featuring leading international architects, artists and thinkers this symposium investigates the legacy and impact of British architectural pioneers Alison and Peter Smithson across urbanism, habitation and education.

Alison and Peter Smithson saw architecture as a direct result of a way of life, responsive to the demands of contemporary living. This approach permeated their designs for the University of Bath including the University theatre (1990) in which this symposium will take place.

Saturday 4th November 2017 || 10:15am - 5:30pm || Edge Theatre, The Edge, University of Bath

PROGRAMME



09:45

Refreshments / Registration

10.15

WELCOME/HOUSEKEEPING

Jamie Eastman, Director of Arts, University of Bath

10.30 – 10.45

FIRST THOUGHTS / IN CONVERSATION

Peter Clegg, Senior Partner, Feilden Clegg Bradley Studios
Simon & other Smithsons

10.45 – 12.00

SEMINAR 1: IDEAS

Sources of inspiration: from the monument to the ordinary

Chair: **Jamie Eastman**, Director of Arts, University of Bath

Panel: **Dr Amy Frost**, Bath Preservation Trust

Juliet Bidgood, Architect/Urbanist

Simon Terrill, Artist

Ana Ábalos Ramos, Co-director, Abaloslopis Architects

12.00 – 12.45

INTERLUDE 1: NOT QUITE ARCHITECTURE

M. Christine Boyer, William R. Kenan Jr. Professor, School of Architecture at Princeton University

Jane Hall, Founding member of Assemble

12.45 – 14.00

WESTON STUDIO: **LUNCH**

EDGE GALLERIES' GALLERY 1: **EVERYDAY MOVES: AN EXPERIMENTAL MOVEMENT EVENT.**

Warren & Mosley and Crewe

14.00 – 15.15

SEMINAR 2: ARCHITECTURE

Perspectives on built and un-built projects

Chair: **David Turnbull**, Director, ATOPIA

Panel: **Peter Salter**, Architect

Jonathan Mosley, Associate Professor of Architecture, UWE

David Casino, Architect

Fouad Samara, Principal, Fouad Samara Architects

15:15 – 15.30

INTERLUDE 2: NOT QUITE ARCHITECTURE

WALKS WITHIN THE WALLS

Martin Gledhill, Senior Teaching Fellow, 4th Year Studio Leader, University of Bath

15.30 – 16.00

WESTON STUDIO: **TEA BREAK**

EDGE GALLERIES: **Pol Esteve** from Catalan design studio **GOIG** introduces Transformations of the City

16.00 – 17.15

SEMINAR 3: IMPACT*

The Smithsons influence on a generation of Bath students

Chair: **Peter Clegg**, Senior Partner, Feilden Clegg Bradley Studios

Panel: **Keith Bradley**, Senior Partner, Feilden Clegg Bradley Studios

Gerard Maccreeanor, Founding Director, Maccreeanor Lavington Architects

Stephen Bates, Founding Partner, Sergison Bates Architects

Vicky Smith, Architect and Artist

17.15 – 17.30 / Close

CLOSING THOUGHTS/PLENARY

DRINKS

6: The Brutalist Playground, Kunsthall, Oslo, Norway, 2019

28th September 2018-27th January 2019

Kunsthall Oslo
Rostockgata 2-4
Norway

The Brutalist Playground by the London-based collective Assemble and the artist Simon Terrill, is a life-sized soft reconstruction of lost concrete play areas from London housing estates – Churchill Gardens in Pimlico (1962); the Brownfield in Poplar (1963) and the Brunel in Paddington (1974) – that are now deemed unsafe and no longer in use. For Kunsthall Oslo the exhibition has been expanded to include a reconstruction of The Elephant, a concrete play-sculpture made in 1968 by the Norwegian artist Nils Aas, and sited in Oppsal on the outskirts of Oslo. An accompanying film, projected across three walls of the gallery, shows the original playgrounds in the context of the history of post-war social housing.

The exhibition is both a landscape for children to climb and explore, and a reflection on architecture and society. What part of our cities should belong to children? What are the responsibilities of planners and architects? And what role might artists find in this process?



6: The Brutalist Playground, Kunsthall, Oslo, Norway, 2019



6: The Brutalist Playground, Kunsthall, Oslo, Norway, 2019

Exhibition Reader - see attachment #6



Exhibition Reader, 44 page pdf

Bylekeplasser

Thea Kvamme Hartmann – Arkitektur N,
www.arkitektur-n.no

Hva vil vi med lekeplassen?

Thea Kvamme Hartmann – Periskop,
23/10/17

Lekeplasser utenom det vanlige

Annette Snarby – KK, 2013

Barn vil ha utfordrende lekeplasser

Ida Kvittingen – forskning.no, 5/12/14

Her bruker de naturen som lekeplass

Bjørnhild Fjeld – Utdanningsnytt.no,
29/9/16

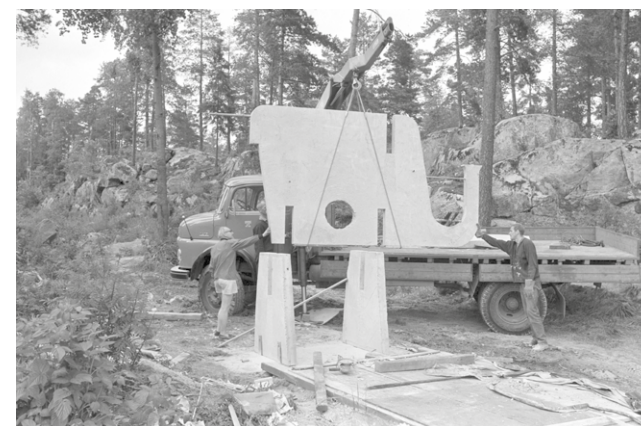
Direktoratet for samfunnssikkerhet og beredskap

When play got serious

Gabriela Burkhalter – Tate Etc. , issue
31, 2014

The Overprotected Kid

Hanna Rosin – The Atlantic, April
2014



'The Elephant' Also reference images