



PLACES for PLAY

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This publication was written by Sandra Melville for PLAYLINK. It draws on the ideas, values and principles which PLAYLINK has developed since its inception as the London Adventure Playground Association in 1962. This work over forty years has been enriched by the thinking and practice of others, too many to mention, who have freely contributed their ideas and support. 'Places for Play' is a tribute to the inspiration they have provided. The play sites described here were chosen because they are places enjoyed by children. This is a tribute also to the creators and managers of these places for play, for their imagination, inventiveness and determination to provide only the best for children.

About PLAYLINK. Though this publication marks the formal end of PLAYLINK as a charity, the work to promote radical improvement in public provision for play will be taken forward in the same traditions by a new, not-for-profit organisation under the same name.

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About the Free Play Network. 'Places for Play' was produced as part of the original Free Play Network project established by PLAYLINK. The project created a network of hundreds of individuals and organisations, working together to promote greater free play opportunities for children through exchange of information and guidance on best practice.

Join the Free Play Network at <http://www.freeplaynetwork.org.uk>, or by writing to Free Play Network, 66 York Road, New Barnet, Hertfordshire EN5 1LJ.

PLACES for PLAY

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This booklet is about play, the freely chosen, informal activity of children and young people, in the outdoors. It was prompted by the question, 'What makes an outdoor space a good place to play?' and by the urgent need to rethink how play is provided for in public.

IN WORDS....

Over the last twenty years there has been steady progress in understanding the connection between children's independent play and their health, well being, learning and quality of life throughout childhood. There has also been growing consensus, extending now beyond practitioners in the play sector, on the values and principles that should underpin provision for play. These ideas have been supported by a developing concept of children as participating members of society, with rights enshrined in the UN Convention on the Rights of the Child and with entitlements to a share of the public purse to provide for their leisure time in ways of their own choosing. In words at least, the importance of a child's experience of play is being recognised.

...NOT IN DEEDS

It is ironic that in this same period, policy initiatives and local practice seem to

have been influenced by a completely contradictory, if unexpressed, perception of the child as incompetent, dependent and in need of protection at all costs. The effect has been to limit children's independent exploration of the places where they live, to confine them indoors at home or in purpose built leisure centres and to circumscribe their outdoor play within monotonously conceived, fenced 'reservations' that are held to be safe. These reservations are to be found the length and breadth of the land, sad monuments to a widespread misunderstanding of what children want and need.

CLOSING THE GAP

What is generally said about children - their need for independence and risk taking, their wish to explore the natural and built environment, their learning what cannot be taught, their right to participate in decisions that concern them - is not reflected in public provision for their play. In other words there is a disastrous gap between the rhetoric and the practice. Childhood is fleeting and it is urgent to bring practice into line with thinking so that all children may have the best chance to develop their potential and enjoy their childhood to the full. It is also urgent to prevent further public expenditure on facilities that children, given the choice, do not use.

Parents, providers, planners, politicians, popular opinion - all have a part to play in bringing about change.

THE FATAL QUESTION

It seems obvious that asking children must be the best way of finding out how to create places that are good for play. Some sort of 'consultation' with children is now almost invariably a part of planning new or renovated play provision. But meaningful consultation is a subtle and time consuming process. Simply to ask the fatal question 'What would you like in your playground?' is, at best, likely to lead to endless repetition of playgrounds children already know. At worst, it is a cheap way to validate an outcome which has already been decided.

THE DESIGN QUESTIONS

To begin with questions about play equipment is to start in the wrong place. It would be alarming if an architect began a design for a house by inviting the client to choose the sofas. The first questions must be: what should your place look and feel like, what sort of a place do you want it to be, and what do you want to do in it. It is the job of a designer to pose these questions and it is fundamental that the design for a play space should be a response to the children's answers. In the end, play equipment may or may not be a feature of the playspace.

TALKING, LISTENING.....

There are many creative ways to engage children and young people meaningfully in the design process: modelling workshops, photographic diaries

of favourite places, group visits to unfamiliar sites, discussion sessions, experimental pilot schemes, special events and local celebrations. Increasingly, artists are becoming involved to help liberate children's imaginations and creativity, providing a richer store of ideas to be translated into design proposals.

....WATCHING....

With all these attractive ways of getting into conversation with children, it is easy to neglect an obvious source of information - observation. Watching what children do when left to their own devices, noticing how they respond to different spaces and how long and how intensively they are engaged, is a very direct way of identifying what they find interesting about an environment.

....PAYING ATTENTION....

In recent years, children have been consulted repeatedly through surveys by Government, academics and many others and the main messages are very consistent. They want to be free to be with their friends; they like being outdoors but appreciate shelter and somewhere to sit down; they want to feel secure but not under surveillance; they don't want to be told what to do; they relish excitement and intense physical activity some of the time and sometimes just want to be quiet. Children might understandably feel that these answers have been given often enough and it is time to act upon them.

....AND REMEMBERING....

Adult memories of valued childhood experience are a legitimate source of knowledge about the nature of children's preferred play space.

CONFLICTING INTERESTS

While children's wishes and feelings provide the basis for the design process, there will almost always be other interested parties to be engaged. The involvement of parents and other members of the community in developing local provision is crucial. However, impatience to see something on the ground, limited experience of what is possible and in some areas, consultation fatigue, easily create pressure for quick solutions. The competing interests of different groups can lead to a lowest-common-denominator design solution as a means to resolving conflict.

THE ISSUE OF RISK

The potential for conflict is most obvious in relation to children's risk taking. While there appears to be no disagreement in principle that children want, and should have, access to excitement and risk taking in their play, there is no agreement about what this means in practice. This is not an easy matter to resolve but it has to be tackled. Being explicit at the outset about balancing risks and benefits has advantages: the concerns of parents and others can be expressed; the

designer's approach to risk management can be explained; children's interests can be represented. Encouraging this sort of discussion offers a much better chance of reaching shared understanding and agreement on the issues of risk.

LEADERSHIP

Consultation with children and others, though fundamental, must not become a substitute for the exercise of professional responsibility. Someone has to be in charge of these complex and sensitive processes if the project is not to founder. The project leader may be a board member from a community organisation, the local authority play officer, a local parent with suitable support or the design consultancy itself. Whoever it is will make sure that the guiding vision for the play space is based on the values and principles which should underpin all provision for children's play. They will provide the initial design brief and lead the development of the design. It is their job to challenge the common assumption that off-the-peg play equipment is a necessary feature of a play space.

COMPROMISE IS NOT A DEFEAT

If the consultation process is genuine, compromise will be an inevitable part of evolving the design. A design may also have to be modified in the light of practicalities revealed in the course of construction. It is the role of the project leader to ensure that whatever the necessary compromises, the project remains

true to its guiding vision. In order to be effective, the project leader will need to have the authority to take decisions, the ability to deploy resources and access to political support. An experienced and creative local authority play officer, well supported in their directorate and by local councillors and with control over a budget for the play service, has been the critical factor in the success of many projects.

LONG TERM BENEFITS

Leadership is particularly important since participation in the design process is only the beginning. With few exceptions, if a play space is to be sustainable and thrive, children, parents and the wider community need to be involved over the long term, taking pride and ownership in what has been created. People's feelings about the processes by which the design evolved will determine their willingness to remain engaged. It is inevitably time consuming and often contentious but, properly managed, the process to develop the design can have lasting impact not only on the quality of the play space but also on community cohesion and the growth of local skills and confidence.

SENSE OF PLACE

The outcome from the kind of design and consultation process described should be a place to play that has particular meanings for the children who use it and

their communities. Its uniqueness will depend partly on the mix of elements - environmental modifications, plantings, structures, play equipment and artworks - and the way in which they are disposed within the site and partly on the way the site relates to its surroundings. Some of the elements may well have been created to make reference to local history, geology or wildlife and may incorporate artworks made by the children. It should be a place that is capable of growth and change - that is, in effect, never fixed or finished.

NATURAL SPACE

When they can, children consistently choose natural environments for their play - grassy slopes, woodlands and shrubs, rock pools, sand and water, piles of fallen leaves, snow. Adults typically remember these environments as places where they enjoyed playing. Though children might well not mention these as something they expect in a play space, it is important to explore with them how to incorporate natural features into the design. Such elements enable children, whose access to the outdoors is often highly restricted, to encounter the effects of weather, the changing seasons and cycles of growth and decay in a way that is not possible in a play space composed of inert, manufactured elements. The imaginative use of natural elements helps to create a pleasant, flexible and ever changing space which encourages extended play in a variety of ways.

SHARED SPACE

Though they are now the focus of so much attention, places designed and reserved for play are a relatively recent phenomenon. There may be a case for them in particular circumstances but they should not be an automatic response to the question of how to provide for children's play. Children have a legitimate claim on public space and it is no longer acceptable simply to prohibit their enjoyment of it. Sometimes, as in the case of local parks and green spaces, it may be necessary to engage children with adult users in negotiation about sharing the space. In other situations, allowing children access for play to spaces that have been designed initially for the pleasure of adults has been very successful.

THE EXAMPLES

The examples that follow have been chosen to illustrate some of the many creative ways in which children's play outdoors is being catered for. Factors critical to their success are identified in each case. Not all are specifically designed play spaces but all are informed by a commitment to children's enjoyment. They are not to be read as models for wholesale replication: each play space should be an individual response to its own locality and children. It is the principles and design development processes which are transferable. By demonstrating what is possible, these examples are intended to inspire a more

imaginative approach to the creation of play spaces and public space, one founded on understanding the needs and wishes of children.



A COMMUNITY PARK

THE SETTING

All Mead Gardens, a renovated play space and community garden, is the latest phase in the regeneration of an immense housing estate in the London Borough of Hackney. The contoured site is an exhilarating mix of brightly coloured islands of objects and artworks, exciting pieces of manufactured equipment combined with grassed areas, borders, hard surface pathways and a variety of plantings. It is designed to meet the needs of all the resident children, their parents and other members of the local community.

WHY IT IS GOOD FOR PLAY

Children participated in the design. The designer produced a draft scheme which initiated a consultation process lasting almost two years. A series of events, workshops and conversations, many run by local people, encouraged children and young people to contribute ideas and many of their own designs and artworks have been incorporated into the site.

Whole site is available for play. There is no sense that play must be confined to those parts of the park that contain the play equipment and objects. With the exception of the toddlers' area, which is protected by railings, the spaces flow freely into each other. Children can escape from the intensity of the



equipped space to the relative tranquillity of a grassy slope surrounded by flowers, trees and shrubs. Gaps in the planting of the shrub borders allow for dens to evolve.

Standards have been interpreted creatively. The designers believe that play spaces should appeal to children's instinct to explore and that scary thrills are a natural part of development. So, the aerial cableway passes between trees and high mounds to increase the feel of risk and adventure and the slide is unusually high. Safety zones around objects and equipment have been minimised, reducing the dismal effect of a sea of impact absorbing surface.

CRITICAL FACTORS

The design, as far as possible, reused features of the former playground. The design **principle of recycling** also provided continuity and saved money.

Artists were involved from the early stages to help the community express their ideas for the project and to negotiate differing points of view. Time was allowed for a rich development process, and a sense of shared ownership, to emerge. Children were keen to capture the history of Viking seafaring and settlement in the area and this local tradition has been incorporated into the design and artworks, giving the park **special meaning for local people**. The designers are committed to the principle that the park will be in **a state of constant evolution**, never reaching the point of being finished.



A LANDSCAPE FOR PLAY

THE SETTING

Balmaha Playscape is tucked into an area of outstanding beauty in the Loch Lomond and Trossachs National Park. Although the site appears to be a natural part of the setting, it has in fact been carefully designed and constructed. The design brief was to appeal to children and young people of all ages and to attract both visitors and local residents. Meeting this complex set of needs, and the requirements of the National Park, Local Authority and the local Community Partnership, has been treated as a design challenge rather than a problem.

WHY IT IS GOOD FOR PLAY

The site encourages play in beautiful natural surroundings. The Playscape is a subtle mix of natural and manmade features. The impression that it is an integral part of the surrounding landscape is enhanced by new plantings, complementing trees and shrubs which have been preserved. Although it borders the car park, the site is unfenced which contributes to the feeling that children are being invited to use the National Park for their play.

Play equipment harmonises. There are two large play structures, an oversize hammock and a roofed platform, standing in an area of sand, bordered by boulders, at the bottom of a grass slope. More conventional metal spicas are



sited higher up the slope. Children are drawn by the equipment but gravitate readily to the slopes and boulders and, given time, to the wilder outer fringes of the site.

The site is flexible. Picnic tables encourage visiting families to linger while their children play. Local children use the site throughout the year. Park rangers enrich their experience, introducing them to the local flora and fauna and teaching them how to make bonfires. While local primary children come in to play after school, young people use the site to hang out later in the day.

A sense of place. The site has been designed to reflect local history and geography. The platform recalls crannogs, ancient local lakeside dwellings. Indigenous plants have been used for a 'dry river' between the boulders and a reed bed.

CRITICAL FACTORS

The creation of the Playscape has been driven by the belief that **children must be able to play outdoors** in natural environments. Consulting and planning were complex processes and **bargains had to be struck** all along the line. Vision and leadership were crucial to ensuring that **play values and principles informed the consultation** and design processes and were carried through with minimum constraint into the eventual construction of the Playscape.



A QUIET OASIS

THE SETTING

Camley Street Natural Park is a managed wildlife habitat. The site lies on a hilltop, created 20 years ago by covering a coal tip between the railway and canal at Kings Cross in London. Currently, it is marooned in the midst of the massive 5-year redevelopment of the area. Miraculously, despite the hubbub outside, the park retains its air of green tranquillity. The site includes meadow, pond, marsh and reed beds and a variety of woodland. The contours, the variety of natural features and the height and density of vegetation make the site seem much larger than its two acres. Getting lost here seems a distinct possibility.

WHY IT IS GOOD FOR PLAY

Children's play is welcomed. Though the park is primarily intended for nature conservation, the staff recognise the value of spontaneous contact with the natural world and local children are welcome to drop in. Though many go off on independent mini beast hunts or pond dipping, others come to meet friends and just do their own thing in the beautiful surroundings.

The site fosters independence. The habitats are fragile so access round the site is confined to winding paths and boardwalks. There is no fencing to the edge of the platforms around the pond or marshland and children take



responsibility for themselves. They don't fall in. Some find the wildness of the site scary and this adds a thrill to their play.

Supervision is discreet. There are two wardens who provide discreet supervision and there are often volunteers carrying out practical conservation tasks. This gives children a sense of security but without the feeling that they are under surveillance. Notices dotted around the site encourage children to respect the wildlife but there is no air of preciousness or prohibition.

CRITICAL FACTORS

There is no specific policy about play but staff see **no reason to prevent children enjoying themselves** if no harm is being done. The Park has a very special atmosphere and children seem to respond to this and the ethos of care for the environment. **Behaviour is not a problem.** For twenty years the Park has provided **a haven for local people** in an area notably short of green space. It also acts as a destination site for families and visitors from further afield. The London Wildlife **Trust maintains a delicate balance** between these aspects of its role and the primary aim of nature conservation.



A CLASSIC PLAYGROUND

THE SETTING

Charlie Chaplin is a long established inner city adventure playground in the London Borough of Lambeth. It was originally designed specifically for the use of disabled children but now follows an inclusive policy for local children. The site abuts a park but is secluded behind fences and tall conifers, conveying a sense that it is a place reserved for the things children want to do. A variety of different spaces and a mixture of manufactured and self build structures are laid out amongst grass, trees and shrubs. The site is threaded with paths suitable for wheelchair users which take them to a platform up under the trees, across a wooden bridge and to the top of a mound. A splash puddle collects in the concrete scoop which makes it a magnet for any child on wheels.

WHY IT IS GOOD FOR PLAY

Sensitivity to children's needs. The playground caters for children with severe impairments and disabilities, some requiring a dedicated worker. Bikes and trikes are kept on site providing mobility for children who might otherwise get stuck in one place. There is exceptional sensitivity to the children's needs but a thoroughly robust attitude to the risk taking activities of all the children.

No segregation. The children play together all over the site. They are



tolerant and helpful towards each other. Those who want to play alone, some with unusual patterns of behaviour, are respected but not shunned. There is a strong sense that everyone is there on equal terms.

A space in flux. In the classic tradition of adventure playgrounds, the site is always developing and changing. The self build structures deliberately have an air of roughness and impermanence. The sound of hammering one day indicates that a den is being constructed under the trees.

CRITICAL FACTORS

There is a high degree of skill and experience in the design and management of the site and in the playwork. This means that **disabled children are accommodated with confidence** and can relax. The confidence communicates itself to the other children. The quality of **the playground depends critically on high staffing levels**, enabling all the children to access a variety of play. Playwork here is founded on the conviction that **all children need to play, in their own way**, with friends of their own choosing and that risk taking and play outdoors are not only enjoyable but confer particular benefits. Disabled children's needs and wishes for play are no different. The difference is that they may require **help to access play** opportunities.



A SHARED GARDEN

THE SETTING

Eveline Lowe Primary School in the London Borough of Southwark is embedded in tower block housing. Built in the mid sixties, it was a landmark single storey building, aiming to provide a variety of indoor and outdoor spaces for a flow of activity, both work and play. In 1992, the school took over a derelict site which has been converted to a garden designed for both school and community use. Within are a grassy amphitheatre, a pond with boulders, winding brick pathways and hedged enclosures hiding a barbecue and a sandpit with seating, and there are wild spaces to explore around the outer edges.

WHY IT IS GOOD FOR PLAY

Plantings and contours create variety and surprise. Inventive landscape design has created a variety of ways in which children can experience the site. Plantings add beauty and a sense of the changing seasons. In spring, ornamental cherries provide a spectacular froth of blossom, replaced in autumn by the brilliant scarlet foliage of other trees. As well as being a green classroom, the site functions both as tranquil garden, for adults and children, and as an enticing series of spaces to hide, play and run around.

Commitment to play and learning. The initial vision and design for the



garden demonstrate an understanding of the value children place on playing outdoors in natural surroundings and the benefit they gain from this in learning what cannot be taught. The site provides a flexible environment and materials for imaginative play and is full of secret corners where children can disappear from view. The garden is always supervised when in use by the school. Other local children can use it during school hours if accompanied by an adult.

CRITICAL FACTORS

The ethos of the school expressly links children's creativity, well being and learning to the **quality of the environment** they experience daily in school. Their play is valued as an integral part of that experience. Engaging a **landscape designer was the critical first step** in realising the vision of a shared school and community garden. The project would have stalled initially without the **intervention of the Council Leader** who ensured that the various Departments involved were together able to produce the Borough's share of the partnership funding package. The school is strongly committed to including families and the wider community in its activities and the garden was always envisaged as **a shared amenity** in an area in desperate need of beauty and tranquillity. It is a pity that the vision cannot be fully realised because of lack of funding to keep the garden open out of school hours.



THE IMPACT OF PLAYWORK

THE SETTING

Forest Fields is a play centre for 5-13 year olds, slotted between terraced houses in Nottingham. The site is flat with bright paint work everywhere. A high chain mesh fence separates it from the street. Recent improvements include a line of rowan trees, softening the impact of the chain link, and a small pond reached through a jungle of shrubs at the back of the site. However the site remains dominated by a sea of crushed bark and a fenced hard surface area for ball games. Closer inspection reveals that the children have colonised the fringe areas for their more inventive play.

WHY IT IS GOOD FOR PLAY

A site transformed by playwork. Though the play centre is welcoming and well cared for, the physical aspects of the site are unpromising. The fixed equipment has limited appeal. What transforms it are the skill and understanding of the playworkers. A sedate aerial runway is enhanced by towing children to increase speed. On a summer afternoon, a full bucket was suspended from the rope. The potential for a wetting greatly increased the excitement for rider and spectators. This playwork approach has been commended by Ofsted.

Children adapt the space. The playworkers positively encourage children's



own adaptations of the space and provide resources to help. Rag slings have been added to the platform for swinging. A willow tree in one corner has been turned into a den with the addition of the pipe element from the platform and plastic sheeting.

There is a neighbourly feel. The play centre has been an established part of the local scene since 1985. The chain link fence allows greetings to be exchanged between the playworkers on site and passing neighbours. Parents are encouraged to drop in for a chat and under fives are brought to play. Young people who pass the upper age limit are encouraged, after a break, to come back as junior volunteers.

CRITICAL FACTORS

The City has a play policy and the play service is well regarded in Leisure and Community Services. Even so, the potential of the site is not being realised and there is a continuing dynamic tension between playworkers and Council officers about the **right balance between risk and safety**. The **playworkers' understanding** of the nature and importance of play is crucial. Their **ability to articulate this** on behalf of the children and to engage in dialogue with the City Council, parents and the community is what makes the play centre, despite its limitations, a good place to play.



PLAY SPACE NEAR HOME

THE SETTING

The Kirkton Farm play area is located on a small housing estate on a hillside in Aberfoyle. The sloping, grassy site looks out over a beautiful view and magnificent mature oaks have been preserved and incorporated into the features of the play area. The outer edge of the site is bordered by an unobtrusive wooden fence which marks the boundary without impeding the view.

WHY IT IS GOOD FOR PLAY

The site is part of the landscape. Though not a large site, the slope, the scale of the trees and visual continuity with the landscape beyond convey a feeling of spaciousness and tranquillity. Naturally occurring rocks have been left in place and provide convenient informal seating. An oversize hammock is placed under the shelter of the largest oak, looking out over the hillside.

Equipment is integrated. Natural materials have been used wherever possible to construct the play features and there is no jarring colour. The most obvious structure is a purpose built platform constructed around one of the trees with wobbly bridge access. Next to it, a tree stump has been left for children to climb on. It has been necessary to install loose fill surfaces under the hammock and sling swing for drainage and safety purposes. These have been positioned



at the bottom of the slope and will weather down so that the intrusive appearance is minimised.

A community space. Residents of the estate have been involved from the beginning in the planning and construction of the play area and participated in creation of the green willow tunnel. Though not the fixed equipment playground they had originally envisaged, the eventual design has been accepted and there is now a sense of shared ownership of the site. This, and its position close to houses, give a feeling of protection so that young children are able to come to play on their own. The site is pleasant and flexible enough to meet the needs of children of all ages and the adult members of the community.

CRITICAL FACTORS

An understanding of the nature and value of play and children's love of the outdoors and natural environments was crucial in creating the play area. Local consultation will often throw up demands for a conventional equipped playground which is how those being consulted have typically experienced play areas. The project team and designer here were able to communicate in non-technical terms and so **to inspire an alternative vision**. This was critical to the achievement of a play area with long term value to children and the community, which also belongs uniquely to its place.



THE EXCITEMENT OF WATER

THE SETTING

Somerset House is a fine set of late eighteenth century buildings by the Thames in central London. The buildings, which house world class art collections, are grouped around the cobbled Courtyard. This has been exuberantly transformed as a public space by installation of the Edmond J Saffra Fountain, fifty-five water jets which rise and fall in computer controlled patterns. They are switched on from March to November. The principal motivation in installing the fountain court was aesthetic but the space has proved a magnet for families.

WHY IT IS GOOD FOR PLAY

The site is both tranquil and exciting. The Courtyard is a handsomely proportioned, enclosed space secluded from the bustle of the streets outside. The sound of splashing water gives an air of refreshment and relaxation. The sudden eruption of the water jets to their full height is thrilling to both children and adults and all are drawn towards the water.

Sympathetic management encourages play. Management is meticulous but unobtrusive and there are effectively no prohibitions. Children, young people and adults play spontaneously in the water jets, many for sustained periods. Some children bring swimsuits. For others, the fun is in



getting soaking wet on a summer's day. The site is watched over by security guards and volunteers but their presence is hard to detect. It is scrupulously clean. There are no notices about safety, cleanliness or any other aspect of expected behaviour.

CRITICAL FACTORS

The Courtyard is used by children in families or otherwise accompanied. This and the overall **feel of quality impacts on how people behave**. The space is clearly valued and respected. **The design of the fountain is intrinsically safe**. Nozzles are flush with the ground, the granite cobbles are rough and do not become slippery when wet. Water quality is closely monitored. The Somerset House Trust, which is responsible for the site, takes a welcome **reasoned approach to health and safety** and to risk assessment. They see no grounds for prohibitions which would restrict enjoyment when no harm is being done. Though children's free **play in the water was an unintended consequence** of installing the fountains, the Trustees now actively support it.

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Balmaha Playscape

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Camley Street Natural Park

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Charlie Chaplin Adventure Playground

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020 7520 0405

Eveline Lowe Primary School

Telephone: 020 7237 3207

Forest Fields Playcentre

Telephone: 0115 915 5672

Kirkton Farm Play Area

Contact: Sue Gutteridge as above

Somerset House Fountain Court

Contact: Somerset House Trust
020 7845 4600
www.somerset-house.org.uk

USEFUL ORGANISATIONS

CABE Space

Telephone: 020 7960 2409
www.cabespace.org.uk

Children's Play Council

Telephone: 020 7843 6016
www.ncb.org.uk/cpc

Groundwork UK

Telephone: 0121 236 8565
www.groundwork.org.uk

Learning through Landscapes

Telephone: 01962 846258
www.ltl.org.uk

'Better Play' Projects

www.barnardos.org.uk/betterplay

Background Reading

‘Best Play: what play provision should do for children’

‘Managing Risk in Play Provision’

‘More than Swings and Roundabouts: planning for outdoor play’

All available from the Children’s Play Council

‘What Would You Do With This Space’

‘The Value of Public Space’

Both available from CABE Space

‘No Particular Place To Go’

Available from Groundwork UK

‘Play as Culture’

Available from PLAYLINK

‘All of Us:

Inclusion checklist for settings’

and/or

Inclusion framework for local authorities’

Available from KIDSactive, a division of KIDS

Telephone 020 7359 3073

‘Growing Space for Play: the value of play in the natural environment’

Available from Devon Play Association

Telephone 01392 383221

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