



Berlin, Germany | April 17-21

Visioning and
Re-Visioning:
Designing
for Changing
Pedagogy



Victor on the B1 chair

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TABLE OF CONTENTS

Mission Statement and Goals 4

Letter from the Chair of CAE and Conference Committee 7

Full Schedule 10

Daily Digests

 Sunday: The Past, Present and Future 16

 Monday: Suburban Berlin 24

 Tuesday: Berlin’s Inner City Schools 42

 Wednesday: Collective Consciousness 66

 Thursday: The Bauhaus in Dessau 82

Additional Information

 Berlin Recommendations from Michael Webb 87

 Travel Scholarship Recipients 90

 Maps 93

MISSION STATEMENT & GOALS

ABOUT THE COMMITTEE ON ARCHITECTURE FOR EDUCATION

The American Institute of Architects Committee on Architecture for Education (CAE) is North America's largest single authoritative voice on the planning and design of educational environments for all age groups. The CAE connects more than 9,000 architects and allied professionals interested in the design, construction and use of superior educational, cultural, and recreational facilities. Its members educate the public about the value of quality educational facility design. More at aia.org/cae

MISSION STATEMENT

The Committee on Architecture for Education (CAE) is a large and active group of architects and allied professionals concerned with the quality and design of all types of educational, cultural, and recreational facilities. While a large portion of our members practice in the K-12 and higher education markets, we look to serve those who serve the educational needs of all ages. CAE identifies national educational facility issues critical to architects and works to strengthen relationships with allied organizations, client groups, and the public.

GOALS

To focus on effective project delivery, team building, collaboration, project management, financial management, communications, and management skills, plus cutting-edge design issues for architects providing the diversified services associated with educational architecture.

ABOUT THE CAE FOUNDATION

The Committee on Architecture for Education Foundation is a non-profit organization that supports and promotes research, education, and sustainability in the creation of learning environments. More at aia-cae.org.



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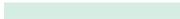
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LETTER FROM THE CHAIR OF CAE AND CONFERENCE COMMITTEE

Welcome to Berlin!

Our Spring Conference introduces the theme of “Visioning and Re-Visioning” in Berlin. This is an exciting opportunity to explore the ways in which pedagogical innovation and cutting edge design impact and influence each other. Great cities are often the spawning ground for dramatic educational innovation and revolutionary ideas about the facilities that accommodate them. We will explore this tendency through history as well as in current examples. CAE members and participants will be able to evaluate the difference between what in educational design represents a passing trend versus the elements of learning spaces that are of lasting value. As we renew or replace our educational facilities, we need to create settings where pedagogy can continue to evolve in effective ways.

Building on the lessons learned in Detroit and New Orleans this year, our tours and educational sessions in Berlin look at educational facilities in the midst of a city that has been undergoing a dramatic transformation for over two decades. We will view the stunning rebirth of a reunified city through the lens of educational design, both through contemporary work and key monuments of progressive thinking through the 20th century.

Highlights of the tour include the recently restored Trade Union School in Bernau, designed by Hannes-Meyer of Bauhaus fame; the Berlin Free University, planned by Candilis Josic Woods in the 1960's in post-war divided Berlin with a recent library addition by Norman Foster; the Academy of the Jewish Museum by Daniel Libeskind and a stunning series of interactive interventions at Erika-Mann Grundschule conceived interactively by elementary students, and interior design students (of Baupiloten) under the directions of Susanne Hofmann. We will also gather at the newly completed and widely published Fellow Pavilion at the American Academy, designed by Barkow Leibinger. Berlin is the jumping off point for many other centers for education and culture: our conference ends with the exciting optional day trip to Dessau to see some of the major works of the Bauhaus. This will be an opportunity to meet local educators, architects and experts in the inner workings of this complex and lively metropolis....Enjoy!

John R. Dale, FAIA





Willkommen in Berlin!

Unsere Frühlingskonferenz stellt das Thema „Visioning and Re-Visioning“ („Ausdenken und neu ausdenken“) in Berlin vor. Dies ist eine spannende Möglichkeit die verschiedenen Arten, wodurch die pädagogische Innovation und topaktuelles Design einander beeinflussen und aufeinander auswirken zu erkunden. Große Städte sind häufig das Laichgebiet für dramatische Bildungsinnovation und revolutionäre Ideen über die Fazilitäten, die sie beinhalten. Wir erkunden diese Neigung in der Geschichte sowie in heutigen Beispielen. CAE Mitglieder und Teilnehmer werden den Unterscheid zwischen dem, was im Bildungsdesign eine vorübergehende Neigung vertritt und den Elementen der Lernplätze, die von dauerndem Wert sind, evaluieren können. Als wir unsere Bildungsfazilitäten erneuern oder ersetzen müssen wir die Rahmen erstellen, wo die Pädagogie in wirksamer Weise weiter entwickeln kann.

Bauend auf die gewonnenen Erkenntnisse in Detroit und New Orleans dieses Jahr untersuchen Führungen und Bildungssitzungen Bildungsfazilitäten in der Mitte einer Stadt, die eine dramatische Verwandlung über mehr als zwei Jahrzehnten durchlebt. Wir blicken die atemberaubende Neugeburt einer wiedervereinigten Stadt durch die Linse des Bildungsdesigns, sowohl durch zeitgenössische Werke als auch durch Hauptdenkmäler des progressiven Denkens des zwanzigsten Jahrhunderts.

Höhepunkte der Führung sind die neulich restaurierte Bundesschule des Allgemeinen Deutschen Gewerkschaftsbundes, die von Hannes-Meyer des Bauhausruhms entworfen wurde, von Candilis Josic Woods in den 60ern in Nachkriegs- geteiltes Berlin mit einem neuen Bibliothekszusatz von Norman Foster geplant wurde; die Akademie des jüdischen Museums von Daniel Libeskind und eine atemraubende Serie von interaktiven Eingriffen bei der Erika-Mann Grundschule, die interaktiv von Grundschulern und Innendesignstudenten (von Baupiloten) unter der Anleitung von Susanne Hofmann ausgedacht wurden. Wir versammeln uns auch beim neu abgeschlossenen und weit veröffentlichten Fellow Pavilion bei der amerikanischen Akademie, das von Barkow Leibinger entworfen wurde. Berlin ist auch die Absprungsstelle für viele andere Zentren für Bildung und Kultur: unser Konferenz endet mit der spannenden freiwilligen Tagesreise nach Dessau, um einige wichtigen Werke des Bauhauses zu sehen. Dies ist eine Möglichkeit, lokale Pädagogen, Architekten und Experten im Innenleben dieser komplexen und lebendigen Metropole...viel Spaß!

John R. Dale, FAIA



DAY 1: Sunday, April 17

15:00

Hotel Check-in

Location:

Steigenberger Hotel Am Kanzleramt
Ella Trebe Strasse 5D, Berlin 10577

15:00 – 16:30

Conference Check-in at the Hotel

16:30 – 17:00

Walk or take U-Bahn to AEDES

Location:

AEDES Architekturforum
Christinenstrasse 18, Berlin 10119

17:00 – 17:30

Tour Tchoban Foundation
Museum for Architectural
Drawing and AEDES

17:30 – 18:30

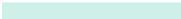
Welcome Reception

18:30 – 19:30

Opening Remarks

Keynote: Berlin Overview –
Architectural History and
Heritage by Thomas Krueger

Return to Hotel +
Dinner on own in City



DAY 2: Monday, April 18

7:00 – 7:45

Breakfast at the Hotel

7:45 – 8:00

Load Busses

8:00 – 9:00

Travel by bus to Bernau

9:00 – 10:00

Tour of School of Workers Union
(Bundesschule) with Franz Jaschke

10:15 – 11:15

Panel Discussion on Open Air Schools
with Frederik Herman and Karin Priem

11:45 – 12:30

Board Buses and travel to Berlin Free
University, Dahlem

12:30 – 13:15

Lunch at Restaurant Galileo in
Berlin Free University

13:15 – 14:45

Tour Berlin Free University (Freie Universität)
by Candilis Josic Woods

Philological Library
a.k.a. The Brain by Norman Foster

Wooden Library Extension
a.k.a. The Wooden Pagoda Holzlaube
by Florian Nagler

Lecture on Evolution of the Campus
with Dr. Klaus Werner

14:45 – 15:30

Travel by bus to Dallgow-Doberitz

15:30 – 17:00

Tour Marie-Curie-Gymnasium
by Grüntuch&Ernst

17:00 – 17:45

Travel by bus to the American Academy

17:45 – 19:00

Reception and tour of American Academy,
New Pavilion with introduction by Frank
Barkow and Regine Leibinger

Return to Hotel + Dinner on own in City

DAY 3: Tuesday, April 19

MORNING

7:00

Breakfast at the Hotel

7:45

Gather in Hotel Lobby and divide into two groups: K-12 and Higher Ed

HIGHER ED TRACK

8:00

Walk from hotel to Technische Universität Berlin

8:45 – 11:30

Tour Technische Universität Berlin Institut für Architektur

11:30

Travel by S-Bahn to Max Taut Schule

K-12 TRACK

8:00

Walk from Hotel to Deutscher Bundestag (German Parliament Complex)

8:15

Tour Kindertagesstätte (Kita) by Gustav Peichl

Travel by bus to next site

9:45

Tour Erika-Mann-Grundschule by Baupiloten

Travel by bus to next site

11:15 – 12:15

Tour Hermann-Scheer-Schule OSZ Wirtschaft Köpenick by LeonWohlhage Wernik

11:30 – 11:45

Travel by bus to Max Taut Schule

AFTERNOON

11:45 – 12:45

Lunch at school

12:45 – 13:30

Tour Max Taut Schule Lichtenberg

Building by Max Taut, restored by Max Dudler, extension by Hufnagel Putz Raffaelian.

13:30 – 14:30

Lecture on Evolution of The German Education System with Barbara Pampe and Thomas Muller

14:30 – 15:00

Travel by bus to next site

15:00 – 17:45

Tour Evangelische Schule Berlin Zentrum by Peter Hubner

Coffee Break

Panel Discussion on Froebel and Kindergarten with Tiffeni Goesel, Mark Dudek

Panel Discussion on Participatory Design with Rosie Parnell, Susanne Hofmann and Birgit Habermann, Director of the Erika-Mann-Schule

17:45 – 18:00

Travel by bus to next site

18:00 – 20:30

Reception at the Berlin Association of Architects (Architektenkammer Berlin)

IG-Metall-Haus by Erich Mendelsohn

Introduction by Theresa Keilhacker

Presentations by Thomas Dehmel, Maria Clarke, Rebecca Chestnutt and Robert Niess

Return to Hotel + Dinner on own in City

DAY 4: Wednesday, April 20

7:30 – 8:30

Breakfast at the Hotel

8:30 – 9:00

Take S-Bahn from Main Station to Friedrichstraße (one station)

9:00 – 9:45

Grimm Center Humboldt University Library (Jacob-und-Wilhelm-Grimm-Zentrum Universitätsbibliothek (UB) der Humboldt-Universität zu Berlin) by Max Dudler

9:45 – 10:00

Walk to Pariser Platz / Brandenburger Gate (Brandenburger Tor)

10:00

Walk through Akademie der Künste Pariser Platz by Guenther Behnisch

10:30

Walk through Memorial to the Murdered Jews of Europe by Peter Eisenmann

11:15 – 12:00

Walk through State Library of Berlin (Staatsbibliothek) by Hans Scharoun

12:00

Stop for Individual Lunch at Potsdamer Platz

13:00

Walk through Topography of Terrors

14:00 – 15:00

Tour the Academy of the Jewish Museum Berlin (Akademie des Jüdischen Museums Berlin) by Daniel Libeskind

Talk by Matthias Reese with Studio Libeskind

Conference Adjourns

END OF THE CONFERENCE

The rest of the afternoon is free for self-guided tours of the Jewish Museum, Pestalozzi-Froebel Haus, Technical University, Berlin (Architectural Faculty and Library at TU Berlin by Bernhard Hermkes and Hans Scharoun) or Museum Island.



DAY 5: Thursday April 21

7:30 – 8:30

Breakfast at the Hotel

8:30

Travel by bus to Dessau

10:00 – 10:30

Welcome and coffee in Bauhaus Club

Guided tour through the Bauhaus Building house and exhibition

12:30

Lunch break at Bauhaus Mensa

13:30

Tour the Master Houses

Direktorenhaus Walter Gropius by Bruno Fioretti Marquez Architekten

Meisterhäuser (master houses) by Walter Gropius

László Moholy-Nagy und Lyonel Feininger, Georg Mucho und

Oskar Schlemmer sowie Wassily Kandinsky und Paul Klee

15:30

Travel by bus to

Arbeitsamt (employment office) by Walter Gropius

and

Estate Dessau-Törten von Walter Gropius

Walk to visit of Steelhouse by Georg Mucho, House Anton,

Information Center at Konsumgebäude and Porchhouse by Hannes Meyer

18:00

Umweltbundesamt von Sauerbruch Hutton

20:00

Arrive by bus back at hotel

Visioning and Re-Visioning:

DAILY DIGEST
DAY 1 - SUNDAY, APRIL 17

The Past,
Present and
Future of
Educational
Design in Berlin



This opening session will frame the dialog around the conference theme, “Visioning and Re-Visioning,” as conference attendees experience the rich educational history and ongoing transformation of Berlin.

Thomas M. Krüger, Founder of Ticket B and the Guiding Architects Network, is an architect, teacher and author based in Berlin. He will provide an overview of the educational design traditions of the city’s region, highlighting contemporary urban planning and architecture that is transforming the city. He authored the architectural guide “Berlin’s Museum Island,” as well as books on UNESCO World Heritage Settlements and contemporary architecture in Germany. The talk will be held in the Pfefferberg District at an old industrial complex that includes Aedes Architecture Forum and the Tchoban Foundation Museum. A tour and reception will follow the presentation.

Participants will:

1. Learn about the innovative history of educational facility design in the Berlin region.
2. Learn about the leading architects and designers involved in educational design today.
3. Understand how the changing political context has affected educational innovation.
4. Gain insights into the purpose and focus of Aedes Architecture Forum and the Tchoban Foundation in promoting architectural awareness and education in Berlin.




PROJECT PROFILE**ANCB: THE AEDES METROPOLITAN LABORATORY**

For more than three decades, the Aedes Architecture Forum has been exhibiting and publishing internationally acclaimed and pioneering architecture alongside its urban environment. When Aedes was founded, it was the first time that contemporary architecture was offered for public consideration as the product of a thought process.

Building upon the gallery's history and expertise, founding directors Kristin Feireiss and Hans-Jürgen Commerell created Aedes Network Campus Berlin in 2009. The ANCB Metropolitan Laboratory was established as a physical and intellectual space focused on the inseparable interplay between urban form and social life. It has become a cultural brand, constantly and substantially contributing to the broad discourse of national and international architecture, urban design and culture.

Since its official launch in 2009, ANCB has brought together a broad range of students, researchers and practitioners from the fields of architecture, urban planning and related disciplines. Together, they have facilitated design studios and public debates on a diverse range of subjects relevant to the city. Those debates have generated valuable exchanges between local and international students, policy makers, plus industry and design experts.



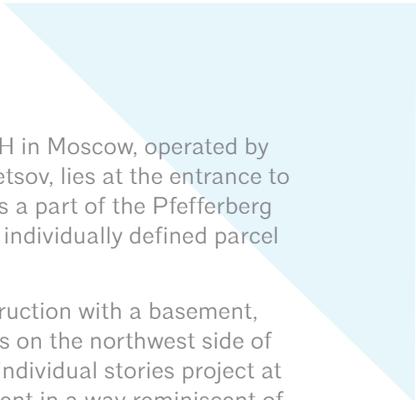
PROJECT PROFILE

THE TCHOBAN FOUNDATION

Founded in 2009 by a passionate draftsman and collector of historic architectural drawings, the Tchoban Foundation has already achieved a great deal. For most younger architects, the ability to produce hand drawings is simply not important. Yet the development and training of formal and proportional inventiveness still proceeds via ideas that flow through the drawing hand.

Well into the 20th century, talent and training were the pillars upon which the art of drafting rested. It was at this point that the Tchoban Foundation originated. The foundation plans to promote classical training in draftsmanship among talented young architects, and will be making the founder's considerable collection available for study purposes. A second aim is to present the imaginative and emotionally charged world of architectural drawing to a broad public through events and exhibitions.

The foundation's home is set on the Pfefferberg, on the grounds of a former brewery located at Christinenstraße 18 in Prenzlauer Berg, in Berlin's district of Pankow. The grounds were developed in 1848 for the Pfefferberg Brewery, and they have a varied history. Since 1990, the buildings, most of which are protected landmarks, have served as the location of cultural facilities, galleries, restaurants, and hotels.



The new museum building, designed by SPEECH in Moscow, operated by the architects Sergei Tchoban and Sergei Kuznetsov, lies at the entrance to the complex. The new building was conceived as a part of the Pfefferberg complex as a whole, and was not erected on an individually defined parcel of land.

The five-story museum, executed in solid construction with a basement, rises above a rectangular plan. The entrance lies on the northwest side of the building, where the façade drops back. The individual stories project at various depths and angles from the wall alignment in a way reminiscent of a set of sliding “drawers” within which drawings are stored.

The building also generates the impression of being constructed of drawings (i.e., via the impressions of drawings imprinted on the outer façade), at the same time resembling a stack of storage shelves. The building’s exposed concrete shell takes the form of a monolithic, windowless volume without joints.

With the exception of the highest level, the entire structure is covered in reliefs generated by means of matrix formwork. The fine relief texture, interspersed with architectural motifs, as well as the yellowish-gray coloration of the concrete, refer subtly to the function of the building and its collection—to parchment as supporting material for architectural drawings.



SESSION ONE | A LITTLE HISTORY ABOUT SCHOOL DESIGN IN BERLIN AND GERMANY FROM THE 19TH CENTURY TO THE PRESENT

Early urban schools, created by such architects as Hermann Blankenstein and Ludwig Hoffmann, resembled military barracks, and were often buried within tight city blocks. Reform followed after the turn of the century, led by Willem Marinus Dudok in the Netherlands, and by Max and Bruno Taut in Germany.

The 1920s hailed the Open Air Movement, with a focus on sunlight and fresh air. Architects and school reformers placed emphasis on spacious new classrooms with big windows, good day lighting and flexible configurations. Major school centers were erected and experimental classrooms were built.

During the Nazi regime, school buildings became more traditional again, with saddle roofs and traditional house forms. Following World War II, architects like Hans Scharoun and Walter Gropius emphasized structuralist forms and tried to take the modern school movement of the Weimar Republic to the next level.

Gunter Behnisch was one of the progressive architects emerging in the 1960s, and his work continues to the present. In Berlin-Neukolln, two new cluster schools break down the traditional corridor-classroom paradigm and reflect changing approaches to education.



SPEAKER PROFILE

THOMAS MICHAEL KRÜGER

In addition to his own architectural practice in Berlin, which has a specialized focus on architectural communication, Thomas M. Krüger has been an instructor at the Technical University Berlin, where he completed his professional studies. He is author of several publications, including the Architecture Maps of Berlin, Munich, Cologne, Hamburg, and the Ruhr, as well as guidebooks to contemporary architecture. He also leads the educational agency Ticket-B.de, a team of scholars and experts in architectural history and practice who have provided the highest level of architectural education to more than 100,000 visitors from all over the world. He is also responsible for running two UNESCO World Heritage INFOSTATIONS in the Siemensstadt and Hufeisensiedlung Housing Estates. He is a member of the Committee Triennale der Moderne and founder of the international agency, guiding-architects.net, a network of architects across the globe. As an expert in didactic explanations of architecture, urban planning, landscape architecture and 20th-century architecture, he is a visiting lecturer at the RWTH Aachen at the Institute of Historic Building Conservation and Research.

Visioning and Re-Visioning:

DAILY DIGEST
DAY 2 - MONDAY, APRIL 18

20th Century
Versus 21st Century
Approaches To
Designing Educational
Facilities And How
Visionary Design
Can Be Adapted
Over Time

Participants will spend the day touring four major educational facilities, each designed by a different architectural team. Tours will be one to two hours each and will include an on-site presentation on the history, planning and design process.

The tour will start in the northeast, in Bernau, with a visit to a recently restored residential training center that is an important example of Bauhaus architecture in the Berlin region. Attendees will learn how this project, now enveloped by a newer suburban school, was conceived as a new paradigm for health and learning, and how it has been recently restored and adapted to contemporary needs.

The next stop will be in the inner southwestern suburb of Dahlem, for an in-depth tour of the Berlin Free University, an icon of progressive educational facility design in post-war West Berlin.

Conceived of as an open “groundscraper” complex of interior streets and courtyards by Candilis Joise Woods, the site has been expanded over the years, adapting the original theme to respond to new contemporary needs. One of the most dramatic additions is the insertion of a dramatic new research library by Norman Foster + Partners.

Attendees will then head to the northwest to visit a modern suburban high school, reflective of current pedagogical practices and sustainable design. The day will end with a tour and reception at the American Academy, a suburban villa retreat where Barkow and Leibinger have added an elegant new study pavilion for the university Fellows conducting research there.

Participants will:

1. Understand the origin of the open-air school movement in Germany and the influence of the Bauhaus in developing progressive educational architecture in the early 20th century.
2. Learn how progressive and sustainable design practices continue to shape German educational environments.
3. Learn about the influence of Team 10 and the practice of Candilis Joise Woods in creating a unified urban/building concept that fostered interdisciplinary exchange in a university environment that continues to evolve.
4. Hear from contemporary practitioners and academics exemplifying cutting edge practices in Berlin.


PROJECT PROFILE**TRADE UNIONS COLLEGE OF ADGB (BUNDESSCHULE)**

Most people associate Bauhaus with Weimar, Dessau or Berlin. But, nestled in a forest on the edge of Bernau by Berlin is one of the more interesting—and, in the context of the history of the Bauhaus movement, most relevant—Bauhaus buildings. Constructed between 1928 and 1930, the so-called Bundesschule was designed by the Swiss architect Hannes Meyer as the national training college for the German Trade Unions Council, ADGB.

Hannes Meyer was brought to Bauhaus in 1927 by Walter Gropius to head the new architecture department in Dessau. He subsequently succeeded Gropius as Bauhaus Director. He was not only responsible for giving architecture greater importance within the institution, but he also attempted to make Bauhaus more accessible to the “common man.”

However, as a staunch communist, Hannes Meyer was also politically active. His increasing agitations eventually led to his dismissal in 1930 and his replacement as Bauhaus Director by Ludwig Mies van der Rohe. It is also conceivable that Hannes Meyer’s political activity helped provide the basis for Nazi Party accusations that Bauhaus was a political institution and should be closed.

Hannes Meyer’s architecture style was centered on the use of pre-fabricated components, and as with fellow Swiss architect Fritz Haller, on the utilization of modular construction systems. The Bundesschule is a classic example of Meyer’s approach, based on a concrete skeleton which supports the entire building. The walls have no structural importance and effectively only serve as shelter from the wind.

The Bundesschule, however, also displays touches that are “pure Bauhaus,” such as wonderful window opening solutions, the clever use of color as an internal navigation system, the effortless integration of different materials, and an efficient floor plan.

The Bundesschule in Bernau was only active for three years; in May 1933 the building was taken over by the Nazi Party. In the post-war years, East German authorities did what they did best—destroying much of the most interesting and significant buildings in the name of progress. Fortuitously, since 1990, the society Baudenkmal Bundesschule Bernau has lovingly restored the Bundesschule back to its former glory. Additional information can be found at www.baudenkmal-bundesschule-bernau.de

AERIAL PLAN BUNDESSCHULE



Quoted from: "Bauhaus Bernau : ADGB Bundesschule" in minimumblog – Experience Berlin Design.

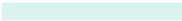
Quoted from Lucy Wang, "Elegant glass and steel study pavilion boasts picturesque lakeside views in Berlin," Inhabitant, December, 2014.



GUIDE FOR THE BUNDESSCHULE TOUR
FRANZ JASCHKE

Born 1955 in Meschede/ Nordrheinwestfalen, Franz Jaschke studied architecture at the TU Berlin. He has been a teacher of building practice and listed buildings at the Denkmal Academy Dresden since 2007. Also, since 1983, he has been a partner in the office of Winfried Brenne Architects, who have specialized in the restoration of important buildings of the 1920s, and the design of new social housing and school projects. In 2001, they founded the BRENNE Society in order to plan renovation of the Bundesschule in Bernau. Their work also focuses on sustainable solutions in Gropius, Hannes Meyer and other heroes of the modern movement of the 1920s and the post-war era.





SESSION TWO | FUNCTIONALIST SCHOOL DESIGNS AS LABORATORIES OF CHANGE

In the history of education, school buildings have been associated with very different concepts of space that have been illustrated by all kinds of contradictory metaphors.

On one hand, the school space has been described as “hell,” as a factory or a prison-like space of power, discipline, order, and surveillance. On the other hand, schools have been described as “heaven,” or a paradise-like utopian landscape where openness, transparency, freedom, natural growth, health, cooperation, readiness to act and creativity were key (Priem 2004).

At the beginning of the 20th century, educational and social reform movements most prominently referred to the latter description and, at the same time, a new metaphor emerged. It was of a “laboratory,” one that stressed new and unique approaches to societal reforms. These experimental settings and practices supported the creation of a new mankind and the establishment of modern, community-oriented societies. Architects also got involved in these utopian and rather revolutionary movements.

Many leftist designers were eager to design new environments that would reshape the social fabric, connect urbanity with “nature” and create the ideal space for a new mankind. New building materials and techniques (like the new iron- and/or steel-glass constructions described by Walter Benjamin in his *Arcades Project*, 1927-1940) fostered new architectural forms and structures that enhanced transparency and allowed for new views, airy spaces, transparency, fluidity of movements, flexibility, and supposedly innovative human-material interactions.

The presentation by Frederik Herman and Karin Priem will focus on how architects and educational reformers referred to the new material-human interconnections and social relations that have

been generated by the innovative functionalist school designs. To do so, they will highlight two examples of modernist and functionalist school designs. They are the Hannes Meyer (1889–1954) and Hans Wittwer (1894–1952) German Trade Unions College in Bernau, 1928–1930), plus the Renaat Braem (1910–2001) and Jack Sokol (1911–1977) design developed for the Decroly School l’Ermitage (Uccle, near Brussels, Belgium, 1946).

Contrary to the trade unions college design, the Braem/Sokol design remained a utopian project that could not be realized (see Herman, et al. 2011a,b,c). The two architects, who were famous in Belgium, drafted an impressive building plan (Figure 1). It staked out a pioneering position, as modernistic school buildings and designs were rather an exception in Belgium in the 1940s (After Braeken 2009; Verpoest 1992).

The two designs were strikingly similar, in terms of basic components (e.g. classrooms, corridors, sport facilities), a segmented structure, materials, and location (wooded and sloping terrains in the neighborhood of the capital). There was also commonality in the significance and meanings attached to the designs by their architects.

These similarities existed despite the two designs being created in different contexts and time frames, and for different audiences. For instance, the Decroly School in Belgium would accommodate a nursery, primary, secondary school and a teacher training college, whereas the German Trade Unions College would focus on reform oriented adult education.

The German design certainly was a source of inspiration for Braem and Sokol, who, as leftists, admired the communist-minded Meyer (alongside figures like Walter Gropius, Ludwig Karl Hilberseime, Ludwig Mies van der Rohe, Hugo Häring, Hans Scharoun, Werner Hebebrand, and Ernst May).

Both examples of functionalist school design testify to the importance of architectural design for the rhetoric and enactment of societal change.

FIGURE 1



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SPEAKER PROFILE

FREDERIK HERMAN

Frederik Herman specializes in the social and cultural histories of education, with a strong emphasis on “educational mentalities and realities,” and socio-cultural and socio-material practices. His other research concerns cultural learning, cultural literacy and the associated processes of heritage making, identity construction and community/nation building.

Frederik completed his doctorate on 20th-century school culture at the University of Leuven (Belgium) in 2010, then taught for two years in Brugge before joining the Faculty of Language and Literature, Humanities, Arts and Education at the University of Luxembourg as a postdoctoral researcher in March 2013.

His research interests include industrial entrepreneurship, early Labor Sciences (e.g. fatigue studies and psychophysiology), and professional orientation and vocational training at the turn of the 19th and 20th centuries in Luxembourg and its neighboring countries. Some of his most recent publications have focused on school cultures, materialities of schooling (e.g. school architecture, classroom design, school equipment and furniture), and the mix of bodies and objects/machines in the context of Labor Sciences and the rehabilitation of maimed soldiers (WWI).



SPEAKER PROFILE

KAREN PRIEM

Karin Priem is Professor of the History of Education at the University of Luxembourg. She has been president of the German History of Education Association (2007-11); a member of the advisory board of the *Revue Suisse des Sciences de l'Education*; co-editor of two book series; and is currently executive secretary of the International Standing Conference for History of Education (ISCHE).

In her research, she specializes in the social and cultural history of education, with an emphasis on visual, material, sensory and media histories.

Her main focus is on culture-led facets of social transformations while adopting cross-national, multicultural and interdisciplinary perspectives. Her research methodology builds on cultural sociology, cultural anthropology, visual studies, material culture studies, epistemology, and phenomenology.

Currently, she is the principal investigator of two third-party-funded research projects (FAMOSO and FAMOSO-2), where she is leading international and multidisciplinary teams investigating the impact that the steel industry and industrialization had on societal transformations in Luxembourg and beyond during the first half of the 20th century.

Her most recent publications concentrate on body-sensory aspects of education. Former publications also refer to educational spatiality and time (e.g., *Pädagogische Räume – Räume der Pädagogik. Ein Versuch über das Dickicht*, in *Soziale Räume und kulturelle Praktiken*, pp. 27-46. Bielefeld: transcript, 2004).



PROJECT PROFILE

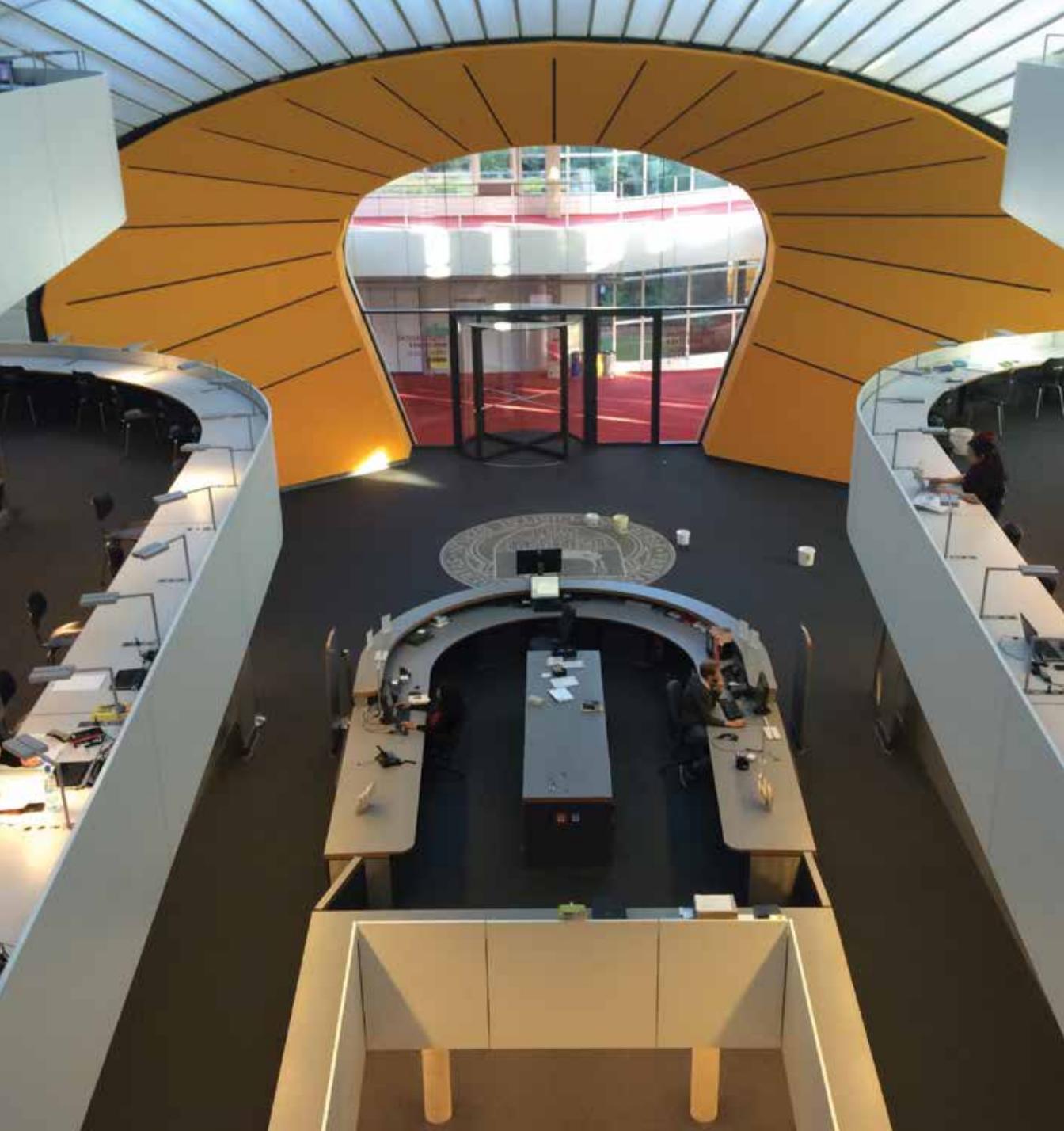
THE FREE UNIVERSITY OF BERLIN

The international competition for the new campus of the Free University of Berlin, a philological institute, was won by architects Candilis, Josic, Woods and Schiedhelm in 1963. The hyper-ambitious project, rooted in 1960s optimism, was a two/three floors mat building, originally 350,000 square meters, composed by an expanding grid and based on a modular scheme.

The project had the purpose of transforming the campus into a deeply interconnected city with internal streets, squares, courtyards and multiple walkways on the model of an Arabic Medina. The articulation of several spatial and constructive elements, always composed in a different fashion through the development of the scheme, provided an incredible variety of ambiances within a controlled modular system. A strong five-color scheme of red, yellow, green, blue and purple completed the spatial richness and was used for orientation purposes.

The main concept behind the proposal was a radical rethinking of the educational system, with an accent on flexibility and the evolution of space, as well as a literal spatial translation of the idea of horizontal communication among students and teachers.

Classrooms, departments and facilities were to be decentralized and distributed on the grid without any hierarchical organization. Construction techniques were to be as radical as the main design concept and were intended to reinforce the flexibility of the scheme through pre-fabrication and lightness.



This was manifest in the work of the French engineer, Jean Prouvé, whose approach to the concept of a structural system of concrete-encased steel columns, I-section steel beams, refabricated reinforced concrete slabs, and careful detailing reinforced the overarching concept. His use of Cor-ten steel modules on the façade that could be demounted and rearranged in response to internal organization evoked his avant-garde approach to the building's design and his intention to organize the university in a maze-like system.

There were problems with this approach, however. For example, the thin façade modules allowed water and air to penetrate, quickly creating rust within the exterior skin. These problems were addressed in 1997, when Foster + Partners won the competition to restore the building and add a library, which involved addressing the severely damaged structure and improving its functioning, while respecting the original design. Subsequently, in 2004, a further addition was completed by Florian Nagler Architects, continuing the original design logic, but correcting technical and functional issues.

Quoted from Mariabruna Fabrizi, in SOCKS, October, 2015





PROJECT PROFILE

MARIE CURIE GYMNASIUM DALLGOW-DOBERITZ

The new Marie Curie Gymnasium is part of a high school that sits on the former site of a military base, land that is now owned by the community of Dallgow-Döberitz, to the west of Berlin. It nestles into the wooded landscape of the Havelland.

The intentionally flat complex with its two L-shaped wings, grouped around the auditorium and gymnasium, features three underground stories. That design allows the roof of the triple gym to be used as a recess area for the classrooms located on the upper story. The supporting structure, primarily monolithic steel-reinforced concrete, consists of coffered ceilings, supports, and wall plates. Vibration-dampened composite beams were installed for the roof of the gym, which is 28 meters wide.

The project was the result of a design competition. The winner, Gruntuch Ernst, was a young practitioner at the time.

“The brief was for a specialist science academy for high achieving students. Located on the edge of a new suburban community, then idea was that the school would attract people to live in this town in the former East Germany, which is easily accessible from the center of Berlin as an efficient suburban railway takes only 17 minutes from the Zoo Station.

“The feel of the building does not seem particularly at home in its suburban setting, where manicured lawns and picket fences jostle for attention with neatly parked rows of Mercedes family vehicles. This is suburbia with a capital S, very much along the lines of middle-America suburbia.

“The pitched roof single-family housing has a higgledy-piggledy disorder, which is intended to be homey. The precise high-tech architecture of the new school is more like a science research

center than a school. According to the architects, the school fits into its surroundings by marking a clear edge to the housing development and the Brandenburg countryside beyond. It is a sort of inhabited wall, which is intended to limit the spread of suburban architectural mediocrity.

“The building is in the form of two main L-shaped wings of classrooms that are connected and linked at the first-floor level by a children’s play deck (the roof of the first floor) leading down onto the sports ground to the rear. These two organizing elements grasp and enclose an open play court on one side of the block and a large community hall and sports hall on the other.”

Quoted from Mark Dudek: “Schools and Kindergartens: A Design Manual”

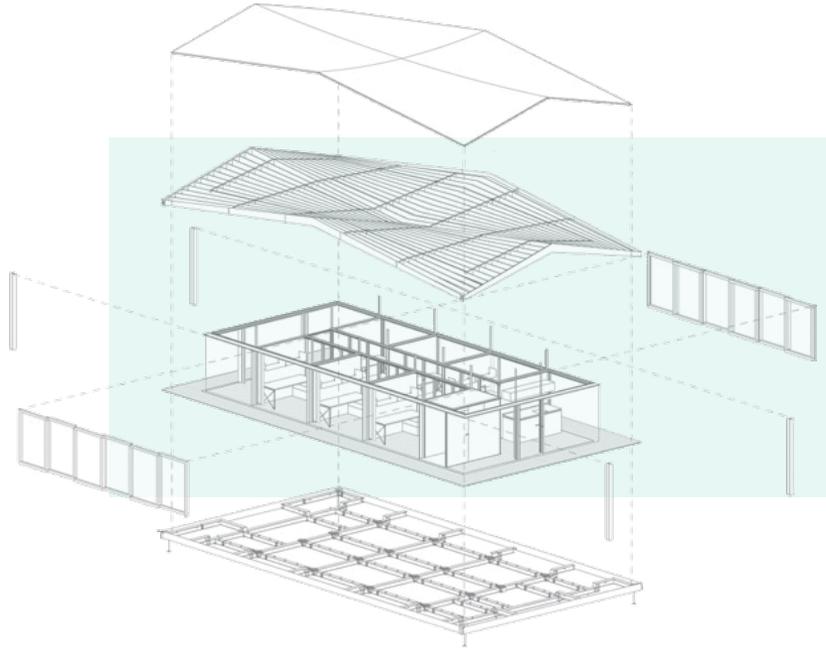
Project Data

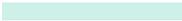
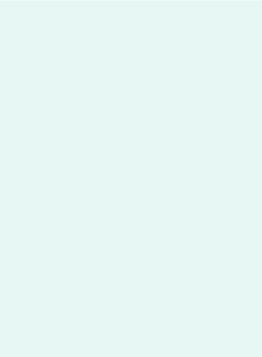
Architect: Armand Grüntuch / Almuth ErnstGrüntuch + Ernst Planungsgesellschaft

Builder: Havelland County, School Administration Office

Constructed: 2003-2004






PROJECT PROFILE**FELLOW PAVILION, AMERICAN ACADEMY BERLIN**

Architecture firm Barkow Leibinger designed the Fellow Pavilion, an elegant and modern building designed for studying by resident fellows at the American Academy in Berlin.

Topped by an angular steel roof, the structure is wrapped in a glass façade that gives the pavilion a lightweight appearance and opens the interior up to natural light and lakeside views. The building also boasts an energy-efficient design that features triple-pane glass, wall heating via a heat pump, and high-quality insulation.

Barkow Leibinger designed the building to sit lightly on the land to preserve the picturesque, late 19th-century landscape. Built to replace a disused bathhouse, the steel and glass structure is topped by a folded roof of steel beams that alludes to the gable roof shape of the site's historic villa. Four I-beam columns that double as rainwater drains support the angular roof.

The transparent pavilion is outfitted with sliding glass doors on all four sides that open up to six 75- square-foot study spaces, a larger group study area, and a kitchen space. The glazed façade sits above a raised oak and steel platform that creates a continuous porch around the pavilion; LED lighting is installed at the top of the study space dividing walls.

Quoted from Lucy Wang, "Elegant glass and steel study pavilion boasts picturesque lakeside views in Berlin," Inhabitant, December, 2014.

Visioning and Re-Visioning:

DAILY DIGEST
DAY 3 - TUESDAY, APRIL 19

Berlin's Inner
City Schools



Participants will spend the morning moving through the city by foot and bus to tour urban schools, from pre-school to high school. In the afternoon, they will gather at the Evangelische Schule Berlin Zentrum to participate in a symposium on education design. The day will end with a reception hosted by the Architektenkammer Berlin (Berlin Architectural Association) at Eric Mendelsohn's building for the headquarters of the German Association of Metal Workers in Kreuzberg. The reception will include a talk about the Architektenkammer's educational outreach program for schoolchildren.

Participants will:

1. Understand the pedagogical structure that shapes German public schools and the educational choices offered by independent/religious schools.
2. Gain insights into the unique pressures of urban immigration, which is reshaping schools in Berlin.
3. See how historic and outmoded schools have been successfully restored and adapted to serve contemporary educational needs.
4. Gain insights into the forces shaping the development of the main campus of the Technical University (TU Berlin) and the evolution of higher education since WWII.



PROJECT PROFILE

KITA / KINDERTAGESSTATTE DEUTCHER BUNDESTAG

Built in 1998-1999, and designed by Viennese architect Gustav Peichl, the Kita/Kindertagesstätte Deurcher Bundestag serves as the nursery of the German Bundestag. The project was awarded to Peichl after an extensive European design competition.

Located directly on the River Spree, north of the Paul Löbe Building, it invokes associations with an elegantly playful ship that has opened sideways as the “band of the Federation.” The strong colors, simple geometric structures and playful architectural elements, such as double balls on the roof that are available for students to use as caves for napping, reflect the function of the building as a merry house for children.

The basic shape of the building is a triangle, with the daycare center occupying the ground floor and accommodating about 170 children of employees of the German Parliament. Characteristic of the entrance from the Otto-Bismarck-Allee is a triangular shear wall that leads directly into the interior of the house. Each group space is connected to an open space, allowing a wide panoramic view.

The building is characterized by the imaginative and child-friendly roof design: a green play space equipped with triangular and domed structures that serve as dwelling caves. The Berlin artist Christine Gersch worked with the architects to develop a playhouse and four Goblin figures which perch on the roofs of the caves.

Project Data

Location: Otto von Bismarck-Allee 2

Implementation: Federal Berlin mbH

Planning: architect Gustav Peichl, Vienna

Net floor area: 1,025 square meters

Project cost: 5.1 million euros



PROJECT PROFILE**ERIKA-MANN-GRUNDSCHULE**

The Erika-Mann Elementary School is housed in an old (1914) school building in the Berlin district of Wedding. The building has been adapted to modern educational requirements and at the same time has established itself as a lively, open place in the district as a “Children neighborhood center.” The conversion was carried out in two phases under the direction of architect Susanne Hofmann of Baupiloten.

PEDAGOGY

The school sees itself as a “school for the whole day” and is home to the students from 6:00 a.m. to 6:00 p.m. each day. Here, the guiding principle is that all children can flourish and develop their individual skills. This requires instruction with individualized learning opportunities: different tasks within differentiated instruction, and lessons in the context of weekly schedules, or in the form of student-centered projects.

The children learn in the early years in mixed-age groups, with self-paced learning serving as a key principle for all students. The school is one of three recognized model schools for drama, and incorporates special measures to prevent violence, such as peer mediators and cooperation with the police.

ARCHITECTURE

The four-story building dates to 1914 and corresponds in its spatial basic concept to the typologies of the time. The classrooms go off to one side of the hall as a development strand. In 2003, the first phase of renovation work focused on the corridor areas, which have become flexible and atmospheric.

In the second reconstruction phase (2006/2007), the building was reorganized to accommodate morning and afternoon sessions. More corridors and classrooms were converted into recreational landscapes that could meet the demands of “rhythmisieritem” instruction—rhythmic teaching that occurs when the timing and content development of the school day correspond to the natural rhythm of the children.





PROJECT PROFILE

HERMANN-SCHEER-SCHULE OSZ WIRTSCHAFT KÖPENICK by Hilde Leon, Leonwohlhage Gesellschaft von Architekten

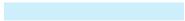
This project involves expansion of a brick building designed in 1910 by Ludwig Hoffmann. The intention of the renovation architect was to create “...tension between old and new, between inside and outside...” This was accomplished through the design of a second volume, an “elongated rectangular and horizontally structured cuboid” that creates a dialogue with the “vertically structured facade of the existing building.” In addition, the architects attached special importance to the use of differentiated materials and detailed planning; a glass bridge connects the two separate volumes.

At first glance, the new school appears to be an unspectacular box, but the slightly offset position of the new construction relative to that of the original building creates the initial dialogue, which the architect has amplified by including unique interior and exterior courtyards. The next surprise is the orange façade, with glazing, that has the effect of a watercolor. This creates panels that support the sculptural treatment of the building, with window openings and recesses in the façade appearing as if they were carved out of the building mass. The result is a very lively structure, in spite of the rectangular shape of the building.

The two-story entrance hall with walls clad in light maple wood leads to a spacious cafeteria and then to the adjoining library, with the continuity of concrete ceilings throughout. The exposed concrete staircase mediates between the different ceiling heights in the old and new buildings.

The sunlit gymnasium, in which the simple wooden panels are enlivened by the use of the asymmetric distribution of bright yellow paint, is a striking example of the importance of material use and color in the architecture of Léon, Wohlhage and Wernik. Adding to the overall impression of the building are Ulrike Böhme's video installations, "Sehnsuchts Niche," which are distributed throughout the building and create an artful and harmonious atmosphere.





PROJECT PROFILE

TECHNICAL UNIVERSITY OF BERLIN

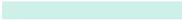
The Technische Universität Berlin, commonly called TU Berlin, and unofficially as the Technical University of Berlin or Berlin Institute of Technology, is a research university. It is one of the largest and most prestigious research and educational institutions in Germany. The university was founded in 1879. Among universities in the country, it has the highest proportion of foreign students, with 20.9 percent in the summer semester of 2007, or roughly 5,600 students. The university alumni and professors list include National Academies elections, [6] two National Medal of Science laureates, and 10 Nobel Prize winners.

In 1916, the long-standing Bergakademie Berlin, the Prussian mining academy, was assimilated into the “Polytechnic University in Berlin,” as it was known after Charlottenburg’s absorption into Greater Berlin in 1920 and Germany becoming a Republic. In 1927, the department of Geodesy of the “Agricultural College of Berlin” was also incorporated.

During the 1930s, redevelopment and expansion of the campus along a “East-West axis” were part of Nazi plans for a Welthauptstadt Germania, including a new faculty of defense technology under General Karl Becker, built in the western Grunewald forest. The north section of the main building of the university was destroyed during a bombing raid in November 1943.

Due to the street fighting at the end of WWII, operations at the Polytechnic University in Berlin were suspended as of April 20, 1945. Planning for re-opening the school began on June 2, 1945, upon Gustav Ludwig Hertz and Max Volmer being appointed acting rectors. Since both Hertz and Volmer remained in exile in the Soviet Union for some time, the college was not re-inaugurated until April 9, 1946, then bearing the name of “Technische Universität Berlin.”

The TU Berlin covers approximately 600,000 square meters, distributed over various locations in Berlin. The main campus is located in the borough of Charlottenburg-Wilmersdorf. The seven schools of the university have some 28,200 students enrolled in more than 50 subjects (January 2009).



CAMPUS OF THE TECHNICAL UNIVERSITY BERLIN

Noteworthy Buildings to be visited on the walking tour

TECHNISCHE UNIVERSITÄT BERLIN, FORMER TECHNISCHE HOCHSCHULE CHARLOTTENBURG (TECHNICAL UNIVERSITY), 1878-84

Architects: Richard Lucae, Friedrich Hitzig, Julius Carl Raschdorff

Special Notes: Founded by Kaiser Wilhelm II, the school was one of the first universities in Germany and was the starting point for an university campus in West Berlin. It was demolished in WW II, rebuilt in 1958 and 1963-68 by Kurt Dübbers and Karl Heinz Schwennicke

ARCHITEKTURGEBÄUDE (INSTITUTE FOR ARCHITECTURE), 1962-67

Architects: Bernhard Hermkes, Hans Scharoun

Special Notes: Prefabricated construction system in concrete; part of the masterplan for the Ernst-Reuter-Platz designed by Hermkes; extension/small annex designed by Scharoun for the library of art and architecture; small garden/patio designed by the landscape architect Herta Hammerbacher (1963-69)

MATHEMATIKGEBÄUDE (INSTITUTE FOR MATHEMATICS), 1976-82

Architects: Georg Kohlmaier and Barna von Sartory

Special Notes: One of the first sustainable concepts for university buildings (solar effects); in the tradition of glass houses (Joseph Paxton); community architecture (like a Fun Palace by Cedric Price)



PROJECT PROFILE

MAX-TAUT SCHOOL, OSZ BUILDING ENVIRONMENTAL TECHNOLOGY

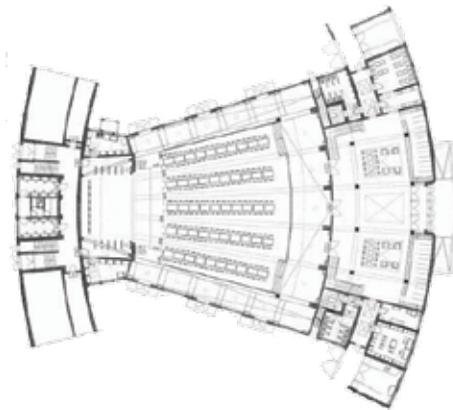
The Max-Taut-Aula is part of the Max-Taut-School (1929–1932) at Nöldnerplatz in Berlin-Lichtenberg, and is known as a major work that is indicative of pedagogical reform.

In 1927, Max Taut received first place for his entry in a competition for what was then the largest school system in Germany, the “Lichtenberger Schools.” Using New Objectivity as the point of departure for his design, Taut created a school complex with modern and exemplary facilities serving the needs of vocational education in the 1930s. From its opening in 1931 to the early 1990s, middle school boys and girls, as well as some adults, studied the trades there. However, history and time were not kind to the building, which necessitated its restoration.

The Max-Taut-Aula reopened after years of reconstruction. It is now a central location for many school events and a cultural center for Berlin's district of Lichtenberg.

In August 1992, a branch of the "Oberstufenzentrum Versorgungstechnik" (OSZ) was located here, and two years later "Max-Taut-School" was formally established. Today, the school serves 3,000 trainees and students, has 130 employees, and is one of the larger Oberstufenzentren in Berlin.

Additional programs, such as those focused on utilities and cleaning technology, have been added to the college curriculum. That has situated the programs within the fields of facility management and renewable energy, and has connected the institution as a partner with departments and guilds of industry and crafts.



SESSION THREE | EVOLUTION OF THE GERMAN EDUCATION SYSTEM



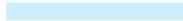
SPEAKER PROFILE BARBARA PAMPE

Since 2014, Barbara Pampe has been project leader at the Montag Foundation for Youth and Society and focuses on educational architecture. She studied architecture in Bordeaux, Weimar and Delft. She was a project leader in various architectural firms and continues to practice as a freelance architect. Her academic research is focused on school buildings and she has taught at the Institute for Public Buildings and Design at the University Stuttgart. From 2011 – 2014, she was a professor of Design and Building at the German University in Cairo.



SPEAKER PROFILE THOMAS MUELLER

Dr. Thomas Mueller is Managing Director of the firm VS, a company in Tauberbischofsheim, Germany, that specializes in school and office furniture in. In 1998, he opened the School Furniture Museum there, dedicated to developments in school furniture during the 20th century.


PROJECT PROFILE**EVANGELISCHE SCHULE BERLIN ZENTRUM**

The Evangelical School of Berlin, a member of the pilot project Community School of Berlin, was founded on the religious underpinnings of the church, with the intention of changing the culture of school so it serves as a living example of sustainability, and as a benchmark for student-centered, active learning.

The school occupies several blocks of a former DDR (East German) prototype school campus. Many of the internal spaces have been transformed to support self-directed learning and a pedagogy oriented to design thinking. A new multi-purpose “Forum” was designed through a participatory process with architect Peter Hubner.

The Evangelical School of Berlin is intended to encourage holistic learning, with all children attending the common, or community school, until the end of their secondary grades. The basic pedagogical underpinning of the school is the appreciation of the strength inherent in diversity: Each child is unique.

As the school describes it, “We want the children to know: You count here; you are important; we cannot do without you; we need your skills; we encourage your thinking; we want you to take risks because you, and every other child, is unique; there is strength in our diversity.”

Dealing with diversity, one of the main competences in the 21st century, involves openness to friendship with strangers. The greater the diversity among us, the more effective the learning of coexistence becomes. In addition, the child’s individual development is encouraged, with each student working earnestly to the best of his/her abilities and opportunities, while being a productive member of the group. Through close cooperation of teachers and other school staff with pupils, parents, and external partners, the goal of the Community School is to develop as an environment for democratic learning and living.

SESSION FOUR | FRIEDERICH FROEBEL, FRANK LLOYD WRIGHT AND THE KINDERGARTEN CONNECTION

This talk will focus on the effects of Froebel's pedagogic system on the most influential architect of the 20th century, Frank Lloyd Wright. It will illustrate, through some of his key projects, how Froebel's play system, "The Gifts," had a direct bearing on the shape and form of some of his key buildings. Many later pedagogic systems which emerged during the 20th century were profoundly influenced by Froebel and subsequently represented in more contemporary kindergarten architecture. To conclude, the speaker will reflect on how Froebel's appeal as an educator waned, and why the learning system and associated learning spaces may at last be making a come-back.

SPEAKER PROFILE

TIFFENI J. GOESEL



Tiffeni J. Goesel was born a teacher. As a child, she enjoyed playing and dreaming of being a pioneer teacher in a one-room schoolhouse. She studied architecture and historic preservation and worked for the Colonial Williamsburg Foundation (U.S.). She is now a certified teacher, holding a B.A. in Education, and a master's degree in the History of Education.

She has been a nanny, tutor, camp counselor, and owner of a natural toy store. During her career, Ms. Goesel discovered Friedrich Froebel and has been on a Froebelian journey ever since.

She has traveled to Germany for business, research, and to visit family. She conducted an international class on Froebel's Gift One at Sina Spielzeug in 2007, attended several Froebel conferences, and she has held Froebel Summer Camps from 2006 to 2009. Currently Miss Goesel conducts private classes for children, guides parents on their homeschooling adventures, writes personalized curricula, and continues her life work of writing a Froebel Curriculum.

SPEAKER PROFILE

MARK DUDEK



Mark Dudek is an architect and writer based in London UK. His career combines building and research, both as a specialist education consultant and as an award-winning design architect in the area of school and pre-school environments.

His design work over the past 20 years has included public and private sector education projects, with a total contract value of more than \$100 million U.S. He has acted as a design champion and education consultant at the regional, national and international levels, advising government and non-governmental organizations.

Mr. Dudek has written on many aspects of pre-school architecture and has published numerous books and papers on the subject. Recently, he was interviewed by BBC TV for their show, “Lego Building Blocks of Architecture.” He is a regular keynote speaker at international conferences on children’s spaces.

Publications include *Schools and Kindergartens—a Design Manual* (2015), *Spaces for Young Children* (National Children’s Bureau, 2012), *Architecture of Schools—the New Learning Environments* (Architectural Press 2010), and *Spaces for Children*, an edited collection of essays on children’s urban culture. His most recent book is *Nurseries*, published by Routledge in 2015.

MODERATOR PROFILE

CLAIRE B. GALLAGHER, ED.D., ASSOC. AIA



With masters degrees in architecture and secondary science education, and a doctorate in architecture education, Claire Gallagher has extensive experience in both design and education. She has taught a wide range of content and grade levels in the U.S., including K-12 math and science in New Jersey public schools, architecture design studio at Carnegie Mellon University, and teacher education courses at the undergraduate and graduate levels at Monmouth University and Georgian Court University.

She developed curriculum and served as Coordinator of Curriculum for the Charter High School for Architecture and Design in Philadelphia, and was the Director of Teacher Residencies at Frank Lloyd Wright's Fallingwater for more than 20 years.

Dr. Gallagher is an active researcher in the area of pedagogy and school design, a published author, and a frequent speaker at conferences in the U.S. and abroad. She is a member of the American Institute of Architects Committee on Architecture for Education's Leadership Group, the Advisory Council of the Academy of Neuroscience for Architecture at the Salk Institute in LaJolla, CA, and is currently a professor of education at Georgian Court University in Lakewood, New Jersey.



SESSION FIVE | CHILDREN'S AUTHENTIC PARTICIPATION: DESIGNING AND CONNECTING

“Authentic” and “meaningful” are terms that have come to stand for validated forms of participation. Associated with democratic and fair processes—the idea that one not only has a voice but is also listened to—authentic participation remains the gold standard in educational design involving school communities.

However, there is no consistent approach to evaluating whether a participatory process has been authentic. There is no consensus in the field. Several ideas have sometimes been used as a proxy to evaluate how authentic, genuine or meaningful a design participation process has been. They include: the visibility of participant inputs in the final design output; direct feedback from participants as to whether they felt they were heard by designers; and facts about what stages of a design process the building occupants were involved in.

This talk focuses on children as participants and examines the design conversation as a means to understand what counts for both children and designers involved in design process. Drawing on four case studies in which children worked directly with architects in design, plus wider qualitative surveys of practitioners and this field of practice, the talk highlights process qualities that design participants characterize as being as positive.

Contrasting participation as both a means and an end, the speakers invite us to critique the relationship between the (authentic) design-focused interaction and the emerging and final design output. They feel that in the context of creative process, there is a need to resist the potentially reductive tendencies of participation rhetoric and instead accept the complexity of spatial design and the human need for connection. They suggest using these as a basis for arriving at an authentic collaborative process in which participants are agents of authenticity as a reciprocal concept.



SPEAKER PROFILE

ROSIE PARNELL, PH.D.

Dr. Parnell is a Reader in the Department of Architecture and Built Environment at Northumbria University, Newcastle UK. She is a founder member of PLAYCE—the international network for children’s architecture education. She has delivered projects and lectures internationally on the subject of children’s participation, and architectural education more broadly, and she has delivered training in the sector for major UK organizations.

Dr. Parnell began working with children and young people when employed as education manager at an environmental charity in the UK. She brought this experience back to academia and since 2003 has pursued a range of outreach activities with schools and youth groups, and has carried out funded research on architectural education and children’s participation in spatial design, including schools.

Her most recent research, supported by a grant from the Leverhulme Trust, has explored the impact that working with children has on architects and their design processes. This has included working with Die Baupiloten as partner, as well as with practices in Greece and the UK. She is co-author, with her research team, of two companion books. The first is a theorized “how to” guide and the second is a descriptive exploration of designers’ experiences. Both are due for publication in early 2017.

SPEAKER PROFILE

SUSANNE HOFMANN



Susanne Hofmann is an architect and the founder of Baupiloten, an interdisciplinary practice that has specialized in educational buildings and housing since 2001. Intensive user participation in every project is integral to Baupiloten's design process.

Their work focuses on innovative experimental design methods and is driven by both a social and ecological agenda. A core team of eight architects and engineers collaborates with various designers, engineers and specialists dependent on each project. Dr. Hofmann earned her doctorate with the thesis, "Atmosphere as Participatory Design Strategy" (summa cum laude, 2012). Her most recent book is *Architecture is Participation. Die Baupiloten – Methods and Projects* (Jovis, 2014).

MODERATOR PROFILE

DAVID HURLEY, AIA



David cares deeply for physical environments and is highly knowledgeable about their effects on human interaction, productivity, and happiness.

David is an architect with Gensler who has contributed to all stages of strategic planning, programming, design, documentation, construction, occupancy, and post-occupancy for more than two decades. He combines a wealth of design experience with organizational and team leadership, goal- and priority-setting, management, and mentorship.

He believes that great design and habitable, engaging spaces emerge from a finely balanced approach that combines collaboration, human-based design sensitivity, technical knowledge, and field experience. He has enjoyed working on community-based, municipal, and academic projects that provide the civic benefit of design for his clients and the public.



PROJECT PROFILE

THE GERMAN METALWORKERS' FEDERATION BUILDING

The German Metalworkers' Federation Building is the current home of the Berlin Chamber of Architects, a member organization of approximately 8,300 architects, interior designers, landscape architects and urban planners.

The building, originally constructed as the Headquarters of the German Association of Metal Workers (DMV) is in Berlin's Kreuzberg district. In 1929, the DMV invited entries in a design competition that included Paul Bonatz, Eric Mendelsohn, Rodolf Reichel, Max Taut and Franz Hoffman. Mendelsohn won the commission and his design was built in 1930. The building had a checkered history and was home to various tenants. The building was restored in 1995 following German Reunification.

The Berlin Chamber of Architects recently held a competition of their own for design of their headquarters in the building. Berlin-based architects Thomas Richter and Daniel Dickmann converted the premises to suit the association's purposes.

They contrasted the sculptural brass splendor of the historical interior with the elaborate structure of fitted cupboards. Closed cupboards were covered in anthracite-colored felt, which also provides an acoustic benefit. The austere colors lend the interior dignity and calm. The texture concept is resolutely pursued on the floor. The woven carpeting in beige and anthracite keeps the intense expanses of cupboard grounded, and at the same time provides orientation in the context of the whole building.

The Mendelsohn design includes a south-facing six-story front building that is directed to the tip of the triangular lot and two wings along the streets, with arched two-story transepts connected. Between them are two courtyards, and an ornamental garden.

The core feature of the system is a light-flooded stairway that serves as the main access to all business shop fronts. A communications antenna is incorporated into the outer facade of the front building.



SESSION SIX

SPEAKER PROFILE

THOMAS DEHMEL



Thomas Dehmel studied architecture in Braunschweig, Germany, and Zurich, Switzerland. Since 1993, he has worked in various architectural offices and as a freelance architect in Berlin. After he specialized in fire prevention in 2009, he started holding seminars on this subject at the Chamber of Architects in Berlin.

His volunteer work for the education of children concerning the perception of the building environment started in 2006. Three years later he was appointed head of the chamber's initiative, "Architecture and School." The initiative was founded in 1999 and, with the help of 95 local architects, has since carried out and publicly shown more than 220 projects for children aged 6 to 18 in 115 schools citywide.

SPEAKER PROFILE

MARIA CLARKE



Maria Clarke studied architecture at Plymouth University (UK) and Mississippi State University. She graduated in 1991 and in the same year moved to Berlin, working for various national and international practices.

Maria started her own practice (Clarke und Kuhn freie Architekten) with Roland Kuhn in 1996. Initially working on residential and office projects, they have received numerous awards and recognition for their work. From 2000 to 2004, Maria was a research assistant at the Technical University of Braunschweig and, in 2004, she was nominated for the DEUBAU Award for young architects.

In 2010, she gained a full professorship at the School of Architecture, Bremen, and shortly after joined the Bund der Deutsche Architekten (BDA). She currently holds a part-time professorship at the Illinois Institute of Technology, working with students during the summer program in Berlin.





SPEAKER PROFILES

REBECCA CHESTNUTT AND ROBERT NIESS

Rebecca Chestnutt and Robert Niess founded the partnership of Chestnutt-Niess Architects BDA in 1988 upon being awarded the commission for the renovation and expansion of the historic buildings at “Luisenbad” as a public library. This project introduced a series of innovative designs for the restoration and expansion of heritage buildings.

With celebrated projects such as the refurbishment of the train station at Berlin-Alexanderplatz, the conversion of an old cattle stable in Berlin into a sports gymnasium, or the University Library in Wildau being created in a derelict locomotive factory, their practice office has become renowned for its ability to breathe new life into old structures in a manner that captures imagination.

Their design philosophy is characterized by the search for and enhancement of spatial as well as temporal structures and by revealing their interrelationships. The spectrum of work has a wide range in both function and scale, including interiors, residential, commercial, educational and urban design projects.

Visioning and Re-Visioning:

DAILY DIGEST

DAY 4 - WEDNESDAY, APRIL 20

Memory and
the Collective
Consciousness



This tour will focus on alternate learning environments that play an important role in the memory and collective consciousness of Berlin. It is city radically transformed through industrialization, war, the terror of the Nazi regime, the schism of post-war Berlin, and the extensive reshaping and rebuilding after reunification.

Participants will:

1. Explore the qualitative differences between library environments of different eras—the post-war “organic” environment of Scharoun, versus the contemporary rationalist work of Dudler.
2. Learn how a sense of history and an acknowledgement of a difficult past have been integrated into the contemporary urban fabric.
3. Discover how a major remnant of the Berlin Wall has been integrated with a contemporary museum to create a dynamic and accessible interpretation center.
4. Gain insight into the educational and research programs that have been developed, in conjunction with the Jewish Museum, to foster awareness of cultural legacies from around the world and to create a setting of exchange and reflection.



PROJECT PROFILE

GRIMM CENTER LIBRARY AT HUMBOLT UNIVERSITY

by Max Dudler

What's in a name? The Jacob-und-Wilhelm-Grimm-Zentrum (Jacob and Wilhelm Grimm Center) could simply be called a library. By another name a student center, gathering place, place for reflection and discourse, a campus cross roads, or the largest free access library in Germany. Named after the Brothers Grimm Jacob and Wilhelm, famed for their collecting and publishing of Germanic folklore during the 19th Century and coinciding with the rise of Romanticism. Both brothers spend their later years in Berlin, you can visit their graves in Schöneberg, Berlin. The Grimm Center houses a large collection of their Grimm Brothers personal library.

Humboldt University of Berlin is one of the oldest universities in Germany, founded 1810 as the University of Berlin. The library collection survived the Nazi book burning and destruction of World War II. The library, originally located in the nearby State Library, had to vacate during restorations. At that time it was decided to build a new structure and co-locate in a central site with the Central University Library, twelve other branch libraries as well as the humanities, cultural and social sciences, and economics branch libraries. The design of the project was awarded by design competition in 2005 to the Swiss architect Max Dudler. The official groundbreaking was in August 2006, and was completed and opened in October of 2009.

The 10-story structure sits on a site on campus near the Spree River and overlooking the nearby Museum Island. The building provides 28,300m² gross area and 20,300m² usable. Two bars form the plan diagram with the tallest bar paralleling the S-Bahn tracks, and the lower bar meeting the typical historic Berlin cornice line in height and massing. A façade of Jura Marble eludes to books on a shelf in a minimalist arrangement of narrow tall windows. The entry plaza parallels the S-Bahn viaduct, providing a

buffer for pedestrians and entry into the facility. A two-story entry hall gives way to a large terraced central reading room extending the length of the building and connecting the two bars. The comingling of the various knowledge areas are merged within the central space. Decentralized collaborative spaces are mixed into the remainder of the stacks. The central reading room is finished in wood, and is covered with glass, protected from direct sun by the taller south facing tower, and providing views to the clouds and sky—an allusion to sitting in the outdoors while learning. From the terraced central reading rooms it is possible to access to the open stacks of 2 million volumes, of the 2.5 million stored on site, is possible. Space is also provided for a small café, conference rooms, a small auditorium with breakout rooms and individual carrels. Though the library is not without criticism, it has won four architectural awards.





PROJECT PROFILE

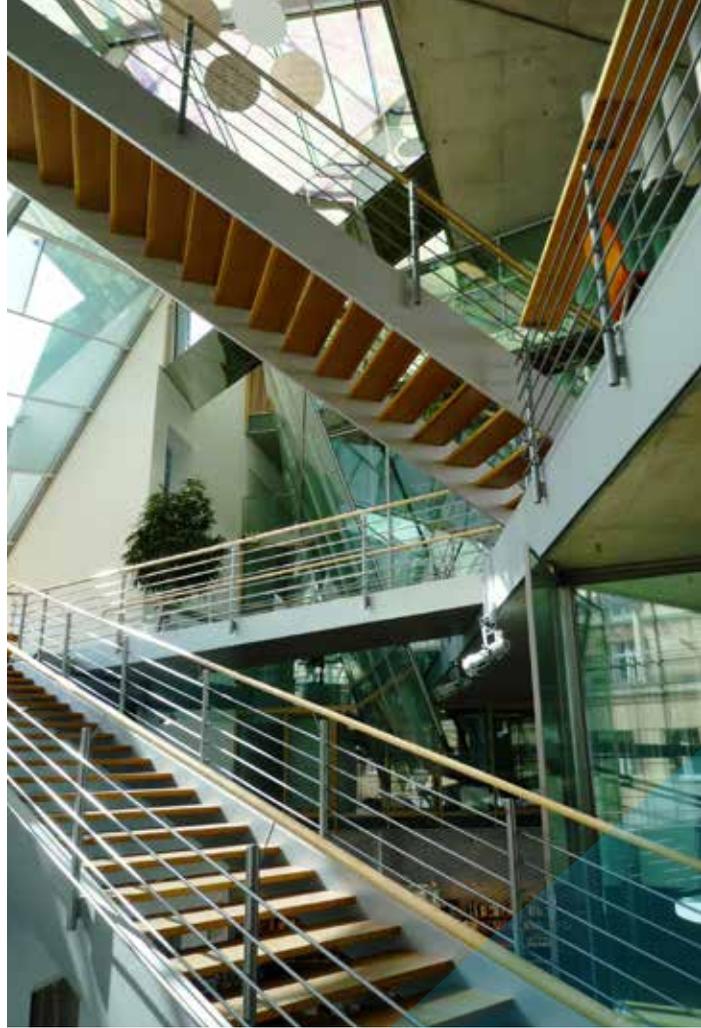
AKADEMIE DER KUNSTE PARISER PLATZ

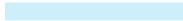
by Gunther Behnisch

Designed by architects Behnisch and Behnisch, the Academy of Arts on Pariser Platz was completed in 2005 as the contemporary, dynamic setting for a venerable institution. Founded in 1696 by Elector Frederick III of Brandenburg as the Prussian Academy of Arts, this was conceived as an academic institution in which members could meet, discuss and share ideas. Today it is also a setting for changing exhibitions of contemporary art. Today, programs at the Academy encompass visual arts, architecture, music, literature, performing arts, film and media art.

The ongoing objectives of the Academy are:

- Representation of Germany in the fields of arts and culture
- Promotion of arts
- Advocate for the arts within the society
- Advance the development of a National Culture
- Preservation of the National cultural heritage
- Act as an advisor to the Federal Republic of Germany in terms of arts and culture





PROJECT PROFILE

HOLOCAUST MEMORIAL

by Peter Eisenman

The Memorial to the Murdered Jews of Europe sits in the heart of Berlin near the Brandenburg Gate, next to the US Embassy and opposite the German Federal Parliament Reichstag Building. It is the Holocaust memorial for Germany. Begun as a grassroots initiative and facilitated by journalists and historians at the end of the 1980s. In 1994, an open design competition was held. The results were not accepted and a limited competition of architects and sculptors was held in 1997. Peter Eisenman submitted a proposed design in collaboration with Richard Serra, who later withdrew himself for reasons unrelated to the design. In June 1999, the now reunified German Federal Parliament accepted the memorial designed by Peter Eisenman and established a federal foundation to run it. (In 2009 an amendment to this charter extended the responsibility of the organization to include the Memorial to the Homosexuals Persecuted under the National Socialist Regime and the Memorial to the Murdered Sinti and Roma of Europe.)

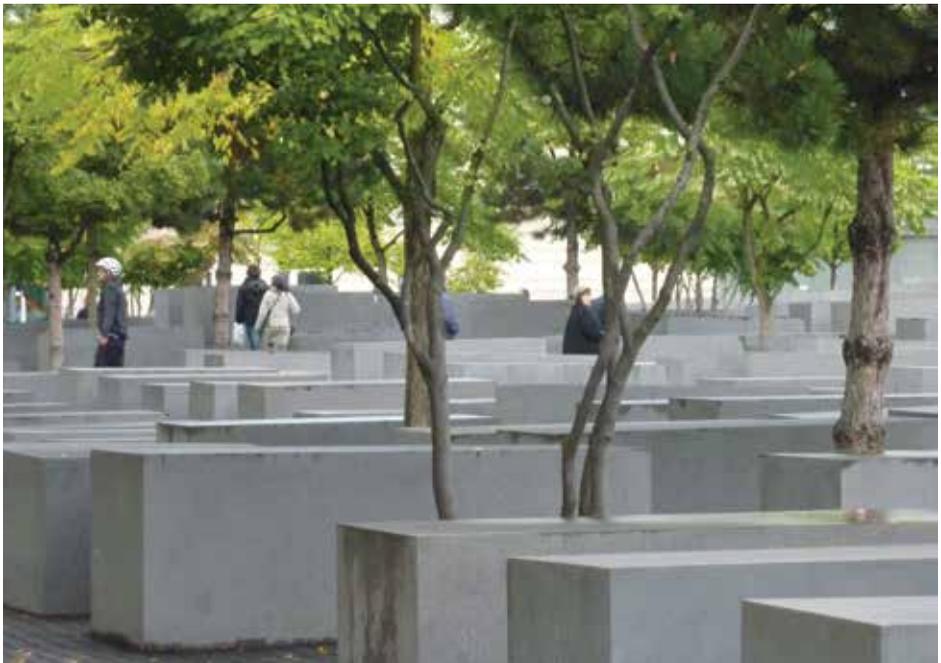
Eisenman noted in 1998 of his entry, “The enormity and scale of the horror of the Holocaust is such that any attempt to represent it by traditional means is inevitably inadequate....Our memorial attempts to present a new idea of memory as distinct from nostalgia....We can only know the past today through a manifestation in the present.”

Construction began in April 2003 and the memorial was opened to the public in May 2005. The opening was timed with the 60th Anniversary V-E Day.

The memorial consists of a Field of Stelae covering an area of 19,000m² and containing 2 711 concrete blocks or Stelae. A Stelae being defined as an archeological term being “an upright stone slab or column typically bearing a commemorative inscription or relief design, often serving as a gravestone.” The site is trapezoidal in shape and the memorial can be entered from all sides. The Field of Stelae form a grid wherein the terrain rolls, and the height of the Stelae fluctuate. Leaving the visitor to wander the landscape, encountering fellow travelers, while contemplating the lessons and meaning of it all.

The memorial is said to have attracted over 3.5 million visitors in its first year, and has settled into approximately 500,000 visitors annually.

The most visible and visually arresting part of the memorial is the Field of Stelae, though the Memorial also includes an information Center, comprised of several rooms walking one through the individual and family experience of what occurred in these dark times. The exhibition about the persecution and extermination of the European Jews and the historical crime sites was designed by Dagmar von Wilcken.





PROJECT PROFILE

BERLIN STATE LIBRARY STAATSBIBLIOTHEK

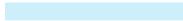
by Hans Scharoun

Das Haus Potsdamer Straße der Staatsbibliothek zu Berlin or The State Library of Berlin, on Potsdamer Street is one of the largest libraries in Europe, and one of the most important academic research libraries in the German-speaking world. It is also a property of the Prussian Cultural Heritage Foundation, who was entrusted to preserve Prussian cultural artifacts when the State of Prussia was dissolved in 1947. With the division of the city the western sector lost many of its cultural institutions. Starting in the middle of the 1960's a series of Modernist buildings were constructed at the Kulturforum, in part the former site for Albert Speer's World Capital Germania, to serve as new homes for the collections, including the Gemäldegalerie, the New National Gallery, and the Berlin State Library.

Upon German Reunification in 1990, the Prussian Cultural Heritage Foundation's role expanded considerably to encompass many of the most important cultural properties of the former East Germany as well.

An unusual building for a library of the time, it was forward thinking in the ideas of spacial utilization and organization. Visually captivating from the exterior, the Library is covered in a gold anodized aluminum skin "to refer symbolically to the treasure of the library". The form of the building is sometimes referred to as the "Book Ship". On the interior Scharoun demonstrated his keen awareness of human perception and movement through space, rarely defaulting to straight parallel lines, creating a perspective comfort and wayfinding creativity in addition to acoustically pleasing spaces. "Reading Landscapes" are terraced balconies surrounding the main volume of the space. Overhead a series of round "milk glass" skylights provide indirect daylight to the volume of space. Scharoun believed in integrating art into the building design. Within the building you will see stained glass block windows by Alexander Camaro, an entrance floor design by Erich Fritz Reuter, lighting and lamps designed by Günter Ssymmank, among others.

The State Library is the most recent building in the Kulturforum on Potsdamer Straße, designed by Hans Scharoun, with substantial participation by Edgar Wisniewski. Awarded by an architectural design competition. Scharoun was a follower of organic and expressionist architecture. He is also known for the Berlin Philharmonic Concert Hall (1956-63). Edgar Wisniewski was his protégé and business partner completing his remaining works in progress after his death. Construction for the library began in 1967 to house those parts of the collection evacuated from the western Allied occupation zones at the end of World War II. After 20 years of planning and 11 years of construction it opened to the public in 1978. Renovated from 1999-2001. The building is currently being further redeveloped into a modern research library to house the collection from 1946 onwards.


PROJECT PROFILE**TOPOGRAPHIE DES TERRORS, TOPOGRAPHY OF TERROR**

From 1933 to 1945, the headquarters of the Gestapo, the Gestapo “house prison,” and, after 1939, the Reich Security Main Office, as well as the SS High Command and the Security Service of the SS High Command, were located on the grounds of what is now the Topography of Terror documentation center. An open-air exhibition documents the history of this site as the control center of the National Socialist program of persecution and annihilation. In nearby buildings the Wannsee Protocol, which laid out the plan and execution of the holocaust, was finalized. As well as prison cells where Jews, Roma, and any Nazi opposition were held prior to being sent to the prison camps. The buildings were largely destroyed in 1945 by the Allied bombing campaign. Though largely saved from demolition or redevelopment because of its close proximity to the fortified Berlin Wall. The site was intentionally kept looking shabby as a reminder of what was once the state of the surrounding area.

The idea of a museum was discussed as early as the 1970’s but it was not until the reunification of Germany that a design completion was awarded in 1992, won by Peter Zumthor and whose design was started but demolished due to funding issues. In 2004 a new competition was held and in 2010 an exhibit center opened designed by Ursula Wilms, and the landscape architect Heinz W. Hallmann. “The museum is unusual in that it focuses on the Nazi perpetrators rather than their victims. Typically they were ambitious academics in their 30s who were keen to climb the career ladder.”

Andreas Nachama, a rabbi and historian states “It’s a reminder of just how young the National Socialist movement was,” demonstrating how few of those involved were ever prosecuted or made to answer for their roles.



“We want people to leave us with more questions than they had when they arrived.”

Permanent exhibits include: Topography of Terror. Gestapo, SS, and Reich Security Main Office on Wilhelm- and Prinz-Albrecht-Straße, Berlin 1933–1945. Between Propaganda and Terror, Topography of Terror Site Tour. The History of the Site. In addition to rotating special and temporary exhibitions.



PROJECT PROFILE

ACADEMY OF THE JEWISH MUSEUM BERLIN AKADEMIE DES JÜDISCHEN MUSEUMS BERLIN by Daniel Libeskind

The Jewish Museum Berlin, completed in 1999 opened with exhibits in 2001, is one of the largest Jewish Museums in Europe. The original Prussian Court of Justice building serves as the entrance to the two other buildings built specifically for the Jewish Museum complex by Daniel Libeskind.

The original design was conceived of in 1988 as part of a design competition. One year before the Berlin Wall fell and Germany was eventually reunited. As stated on Studio Libeskind's website, "The design was based on three insights: it is impossible to understand the history of Berlin without understanding the enormous contributions made by its Jewish citizens; the meaning of the Holocaust must be integrated into the consciousness and memory of the city of Berlin; and, finally, for its future, the City of Berlin and the country of Germany must acknowledge the erasure of Jewish life in its history."

The visitor enters the 1735 Baroque Kollegienhaus and then descends by stairway through the dramatic Entry Void, into the underground. The existing building is tied to the new extension, through the underground, preserving the separation of both the old and new

structures on the surface. The descent leads to three underground routes, each of which tells a different story. The first leads to a dead end – the Holocaust Tower. The second leads out of the building and into the Garden of Exile and Emigration, remembering those who were forced to leave Berlin. The third and longest, traces a path leading to the Stair of Continuity, then up to the exhibition spaces of the museum, emphasizing the continuum of history.

A Void cuts through the zigzagging plan of the new building and creates a space that embodies absence. It is a straight line whose impenetrability becomes the central focus around which exhibitions are organized. In order to move from one side of the museum to the other, visitors must cross one of the 60 bridges that open onto this void.

The Permanent exhibit is “Two millennia of German Jewish history” that describes history from the viewpoint of the German Jewish minority. Special exhibitions are on rotation, and the museum includes a Learning Center, and Archives.

(Largely excerpted from Studio Libeskind website.)

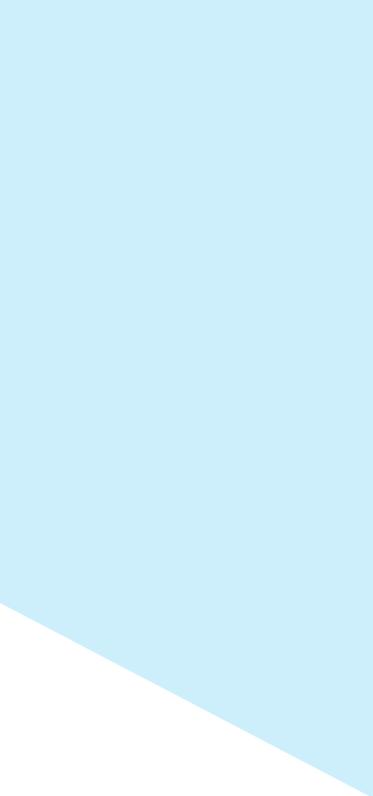




GUIDE FOR THE JEWISH MUSEUM TOUR

**MATTHIAS REESE, PROJECT ARCHITECT
OF STUDIO LIBESKIND**

Matthias Reese studied architecture at the Technische Universität Berlin, earned his diploma in 1988. He worked in the office of Prof. Joseph Paul Kleihues and later in project partnership with architect Tim Heide. For Studio Libeskind, he was project architect of the Jewish Museum, that won a German Architecture Prize in 1999. He has designed exhibition of Libeskind's work for the Cooper Union, New York, and Chicago Art Institute as well as Kontrapunkt for the Jewish Museum Berlin and Barbican Centre in London. He has designed the Service-Pavilions and the glass courtyard at Jewish Museum. And, since 2009, he has been CEO of Reese Lubic Woehrlin architects.



Visioning and Re-Visioning:

DAILY DIGEST
DAY 5 - THURSDAY, APRIL 21

The Bauhaus
in Dessau



Participants will travel from Berlin to Dessau by bus for an extended day trip to visit key examples of the Bauhaus Movement.

Participants will:

1. Understand the philosophy of Bauhaus Movement and the integrated educational program it fostered.
2. Gain insights into how pedagogy and architecture informed each other in shaping a visionary, integrated educational environment.
3. See first-hand how a designated UNESCO Heritage Site has been restored and maintained.
4. Observe how a dynamic and vital educational institution has grown and adapted over time, constantly re-shaping buildings to suit its needs.



PROJECT PROFILES

BAUHAUS BUILDING

DIREKTORENHAUS WALTER GROPIUS

by Bruno Fioretti Marquez Architekten

MEISTERHÄUSER (MASTER HOUSES)

by Walter Gropius, László Moholy-Nagy und Lyonel Feininger, Georg Muche und Oskar Schlemmer sowie Wassily Kandinsky und Paul Klee

ARBEITSAMT (EMPLOYMENT OFFICE)

by Walter Gropius

ESTATE DESSAU-TÖRTEN VON WALTER GROPIUS

STEELHOUSE

by Georg Muche

HOUSE ANTON

INFORMATION CENTER AT KONSUMGEBÄUDE

PORCHHOUSE

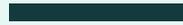
by Hannes Meyer

UMWELTBUNDESAMT VON SAUERBRUCH HUTTON

KORNHAUS (CARL FIEGER)

Visioning and Re-Visioning:

ADDITIONAL INFORMATION





MICHAEL WEBB: PERSONAL RECOMMENDATIONS FOR BERLIN

Flying in on a clear day, you quickly realize that this is a vast metropolis, encompassing villages, lakes and forests. However, the center of the action is Mitte, the monumental core—just as it was in the 1920s. Here are the world-renowned museums, government buildings, stores, theaters, and grand hotels, tied together by the tree-lined artery of the Unter den Linden. Commercial towers surround the Potsdamer Platz, and the new American Embassy is located on its old site beside the Brandenburg Gate.

GETTING AROUND

A good map with a street index is essential. The best architectural guide is Berlin-Brandenburg (Ernst & Son). Prestel does a more traditional picture guide. Both are in English and available in the bookstore on Savigny Platz or Kochstrasse 18, Kreuzberg.

Take the U-bahn and S-Bahn—buy daily tickets from the machine at the entrance to station. The tickets also valid for busses. Take bus 100 for a good tour of the center city, from Zoo Station thru Brandenburg Gate to Alexanderplatz.

RESTAURANTS

There is an appealing selection of ethnic restaurants (especially Turkish) and old-fashioned bistros in the lively residential quarter of Kreuzberg and the quiet streets leading off the commercial artery of Kurfurstendamm.

In Mitte, Restaurant Vau, which boasts a Michelin star, is guaranteed to please, and offers an inexpensive lunch option. Within the narrow, wood-paneled room you can savor such delights as chanterelles, cauliflower bisque with lobster, filet of pike with orange panzanella, and pear poached in red wine with port ice cream.

Maxwell also offers sophisticated international cuisine in a serene, two-level dining room and a magnificent neo-Renaissance courtyard. Sale e Tabacchi draws a fashionable crowd to its contemporary loft space and serves gutsy Tuscan fare. Vox is located in the Grand Hyatt—a showcase of minimalist design—and offers an acclaimed French-Asian fusion menu. Lubitsch (Bleibtreustrasse 47, off Savigny Platz, 882 3756) is a friendly, informal place with understated décor, serving Berlin specialties.

A lovely place out on Lake Havel is Wirtshaus Schildhorn (Havelchausee 305 3111)—great food, bucolic setting, but you'll need wheels to get there. For a taste of old Vienna, head to Aigner, where a fashionable crowd enjoys succulent roast duck and Wiener schnitzel in an authentic 19th-century setting.

OTHER PLACES TO VISIT

Music: The three opera houses should be in full swing; book ahead for these and concerts in the Philharmonie (home base of the Berlin Philharmonic).

Art: Many museums, but do check out the New National Gallery (Mies, 1968) across the Culture Forum from the Philharmonie and Scharoun's State Library. It is currently closed for restoration.

Museum Island: Located at the end of Unter den Linden, it is a complex of five monumental museums undergoing an ambitious program of restoration. David Chipperfield has done a brilliant restoration of the ruined Neues Museum. The most impressive is the Altes Museum, Schinkel's neo-classical masterpiece with a wonderful domed hall behind its long colonnade, and an exemplary array of antiquities. Close by is the Arsenal, with impressive 17th-century sculptures, and I. M. Pei's extension to the Berlin Museum.

Potsdam: Try to make a half-day excursion by train to see the Einstein Tower (Mendelsohn, 1922), a masterpiece of expressionism, and Sans Souci, a rococo palace of extraordinary beauty set in a park with a golden Chinese pagoda, mock ruins and follies.

Kaufhaus des Westens (KaDeWe): The Harrods of Berlin; don't miss the top-floor gourmet section, where you can sit up to lunch counters in the different sections for oysters, sausages, cheese tastings etc. Located at Tauentzienstraße 21. Use U-Bahn Station: Wittenbergplatz.

Hochbunker Christian Boros Albrechtstr/Reinhardtstr: A private art collection located in a reinforced concrete bunker—a surviving WWII Flakturme. Make advance reservations for a tour. Use U-Bahn Station: Oranienberger.

Radial Systems: A former waterworks, remodeled as a lively arts center. It is located at Holzmarktstr 33.

Hamburger Bahnhof: A vintage railway station converted to a new role as a museum of modern art. It is located at Invalidenstr 50 near Tiergarten.

Michael Webb is an architectural writer who lives in Los Angeles when he is not traveling the world to find material for books and articles. Thames + Hudson will soon publish his 27th book, on architecturally creative apartments.

TRAVEL SCHOLARSHIP RECIPIENTS



TRACIE REED, AIA

Dextrous Creative, LLC | Portland ME

Tracie specializes in bringing people together to solve problems. Her experience and interests are diverse, with a background in master planning, architecture, teaching and research.

She believes that school designers should be comfortable teaching in schools and working with students and educators. She is a certified cycling and pedestrian safety educator, regularly giving presentations to students on safe walking and biking. Additionally, she runs a weekly robotics and technology club, and coaches an Odyssey of the Mind team for students in grades K-6 at Waynflete School in Portland, Maine.

When not at the office, Tracie can be found volunteering on the Advocacy Committee of the Maine AIA, and at Merrill Auditorium, Friends of Congress Square Park, and the Portland Symphony Orchestra. In her free time, she enjoys racing Etchells on Casco Bay, cycling, bowling at Bayside Bowl, and swing dancing.



DANIEL LAMOREAUX

University of Arizona | Tucson AZ

Dan is a doctoral student at the University of Arizona and is currently preparing to propose his research to the dissertation committee. Although he is studying school psychology, when he realized that the architecture and design of school facilities presents a viable method of improving and supporting education, he decided to complete a multidisciplinary minor in neuroscience and architecture.

In his future as a professional, it is his hope to carve a niche for himself in the application of psychology and empirical sciences to the design of optimal learning environments and school campuses. For this reason, he values the CAE conference as an excellent opportunity to discuss ideas, thoughts, and innovations in school design with other attendees.



OLIVIA GRAF DOYLE, ASSOC. AIA

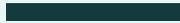
Architecture for Education, Inc. | Beverly Hills CA

At 33, Olivia is the design principal at her own firm, which means she leads design on all education projects. That demands leadership, organization and time management skills. She has also always had a passion for writing and architectural theory and criticism.

As a former director/ editor-in-chief for the AIA NAC's bi-annual online publication, *Forward*, she is no stranger to putting together layouts, editing and coming up with topics. She has co-authored a series of architecture history textbooks, and she is in the process of re-designing her firm's website, developing marketing materials, and preparing RFPs. And, she recently gave her first lecture, at the CEFPI Conference in San Diego.

Growing up in Germany provides her with a unique vantage point. She speaks fluent German, and having been ingrained in both American and German cultures, she can offer an uncommon perspective to her professional colleagues.

MAPS



DAY 1: THE PAST, PRESENT AND FUTURE OF EDUCATIONAL DESIGN IN BERLIN

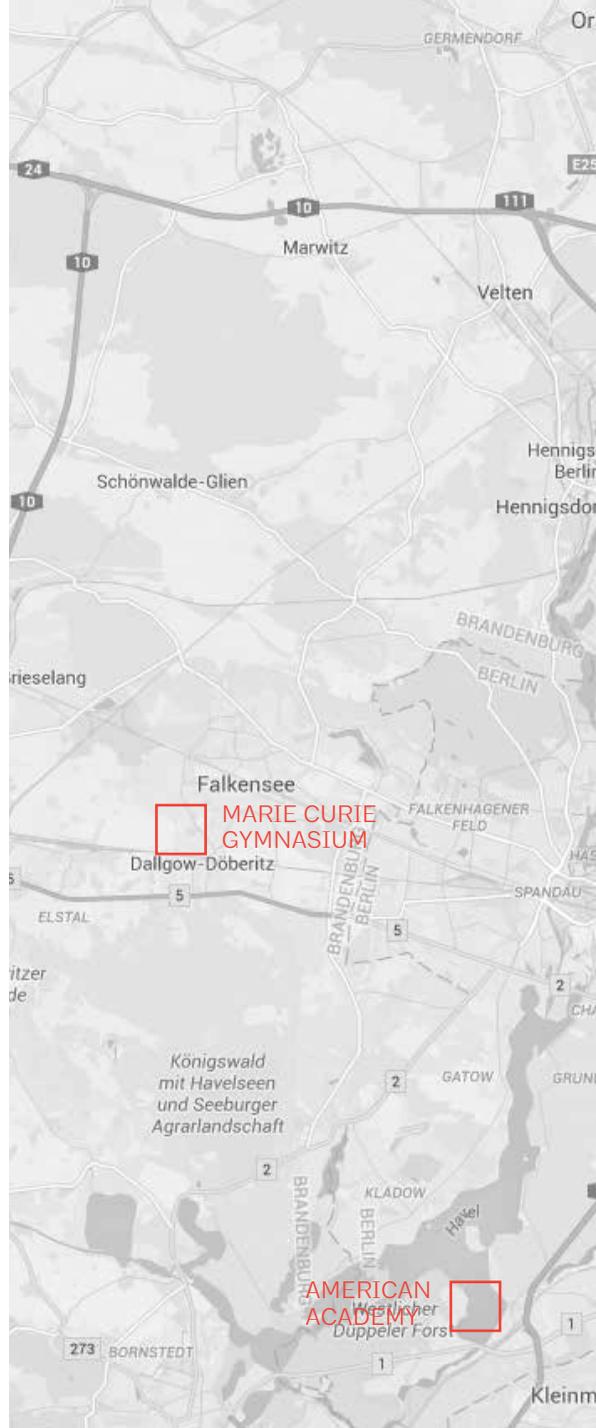




TCHOBAN
FOUNDATION

AEDES

DAY 2: 20TH CENTURY VERSUS
21ST CENTURY APPROACHES TO
DESIGNING EDUCATIONAL FACILITIES
AND HOW VISIONARY DESIGN CAN BE
ADAPTED OVER TIME



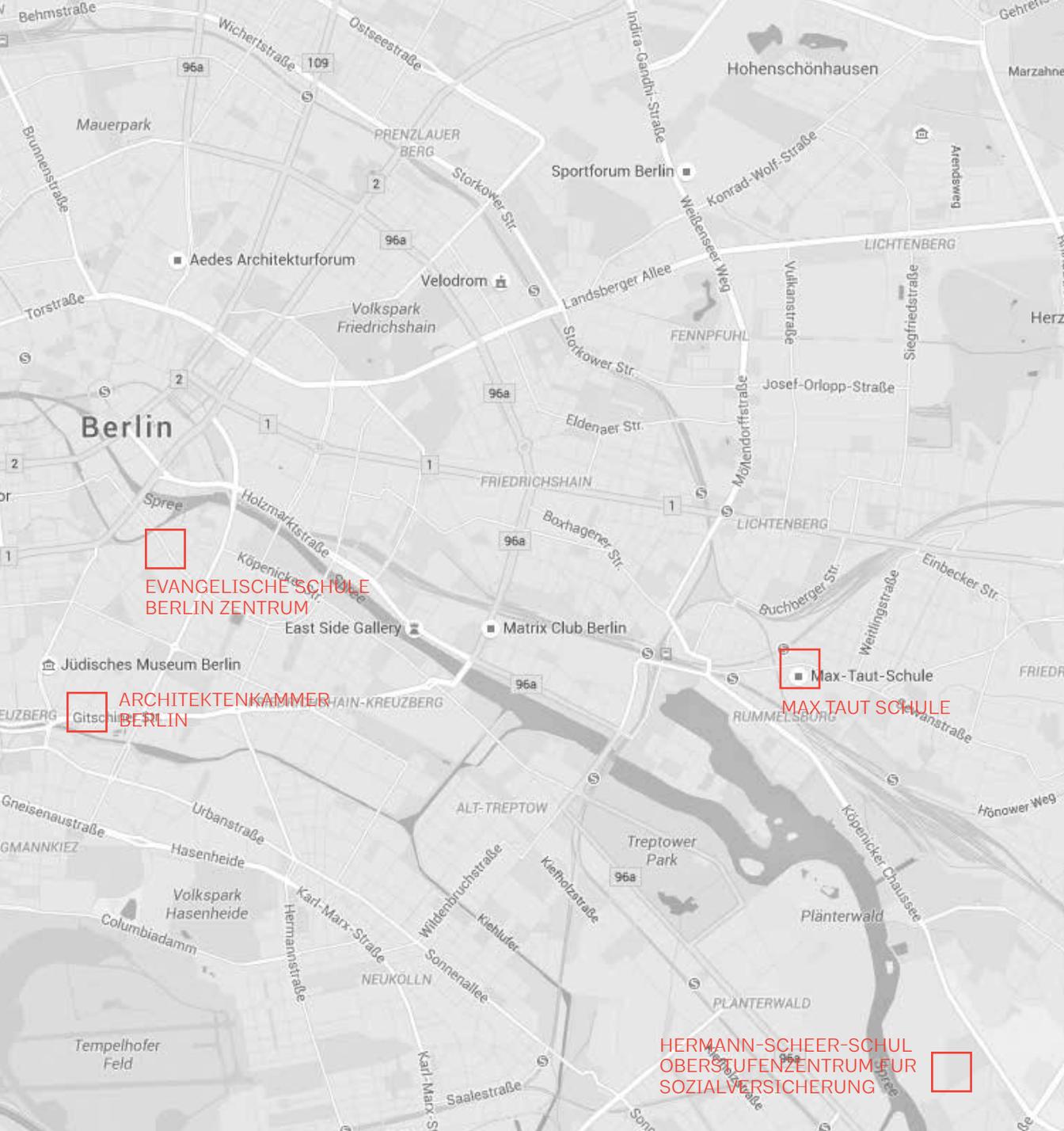


BUNDESSCHULE
BERNAU

BERLIN FREE
UNIVERSITY

DAY 3: BERLIN'S INNER CITY SCHOOLS





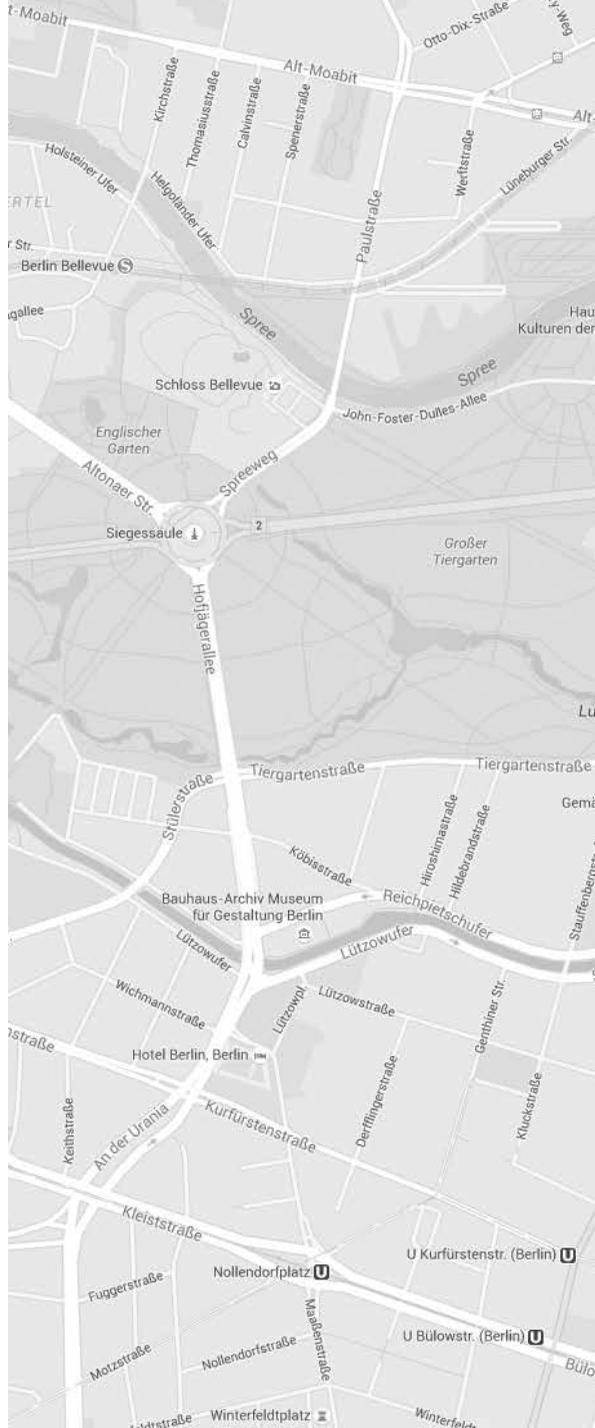
EVANGELISCHE SCHULE
BERLIN ZENTRUM

ARCHITEKTENKAMMER
BERLIN

Max-Taut-Schule
MAX TAUT SCHULE

HERMANN-SCHEER-SCHULE
OBERSTUFENZENTRUM FÜR
SOZIALVERSICHERUNG

DAY 4: MEMORY AND
THE COLLECTIVE CONSCIOUSNESS



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HUMBOLDT UNIVERSITY

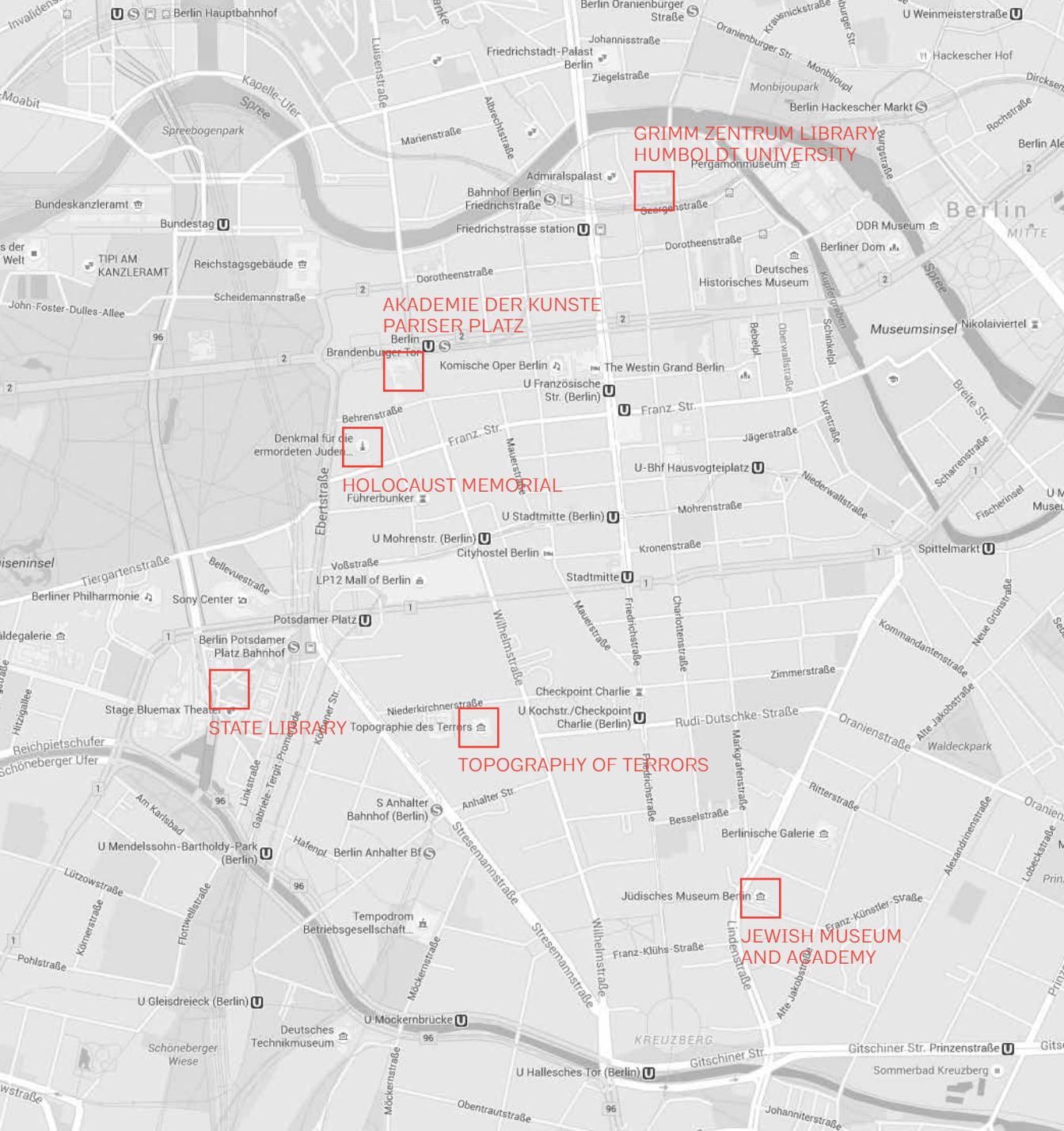
AKADEMIE DER KUNSTE
PARISER PLATZ

HOLOCAUST MEMORIAL

STATE LIBRARY

TOPOGRAPHY OF TERRORS

JEWISH MUSEUM
AND ACADEMY





DAY 5: THE BAUHAUS IN DESSAU





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