

Conference

Education Shock

Learning, Politics and Architecture in the Global 1960s and '70s

Saturday, November 30

10am

WELCOME AND INTRODUCTION

Anselm Franke, Tom Holert,
Marleen Schröder

EN

10.45am–1pm

PRESENTATIONS AND DISCUSSION

Childhood and Education, Experimentalized

Mark Terkessidis, Gregor Harbusch,
Monika Mattes

Moderated by Tom Holert

🎧 DE → EN

BREAK

2.30–3pm

PRESENTATION AND DISCUSSION

Exhibition Design

Kooperative für Darstellungspolitik,
Tom Holert

EN

3–5pm

PRESENTATIONS AND DISCUSSION

School-Building: Between Decolonization
and Development Policy

Ola Uduku, Sónia Vaz Borges & Filipa César
Moderated by Elke Beyer

EN

Sunday, December 1

10.30am–12.45pm

PRESENTATIONS AND DISCUSSION

Cybernetics and Standardized Building

Types: Socialist Educational Architectures
and their Export

Oliver Sukrow, Dina Dorothea Falbe,
Elke Beyer

Moderated by Tom Holert

EN

BREAK

2–3.45pm

PRESENTATIONS AND DISCUSSION

Campus Utopianism and its Discontents

Sabine Bitter & Helmut Weber,
Francesco Zuddas

Moderated by Tom Holert

EN

BREAK

4.15–6.15pm

PRESENTATIONS AND DISCUSSION

Anarchy and Control

Evan Calder Williams, Catherine Burke
Moderated by Tom Holert

EN

All events will take place in conference room 1.

🎧 German contributions will be simultaneously translated into English.

Headphones are available outside the conference room.

10.45am–1pm

PRESENTATIONS AND DISCUSSION

Childhood and Education, Experimentalized

Schools and education have always been testing grounds, with students and teachers as subjects. In the effort to develop new instructional models and spatial concepts that met the needs of societies undergoing radical transformation, educational planning in the 1960s and '70s was open to spelling out the principle of the “experiment” both technologically and pedagogically. When the temporality of learning and the conditions of labor changed, this led to all-day schools, to the establishment of “laboratory schools,” such as those in Bielefeld, and to playgrounds that in many instances became key areas of experimentation.

11am

Rooms-to-Play: Examples of Spatial Production of Space for and with Children around 1970

Mark Terkessidis

In a brief period between the late 1950s and 1980 children's playgrounds became pedagogical and architectural testing grounds. Suddenly, within the framework of the general mobilization in educational affairs in developed countries worldwide, considerable funds were available which made it possible to go far beyond the standardizations customary at that time. This applied to the playground sites, the design of the playground equipment, but also the (self-) organization of the act of play itself. Using various examples ranging from France to Japan, the presentation addresses the question of how the playground was reconceptualized as a space, and how the designers perceived and integrated the subjects of play into the framework of their concepts.

MARK TERKESSIDIS is a freelance author who writes on the themes of (pop)culture, migration, racism, and social change, and has published, among others, in taz, Die Zeit, Süddeutsche Zeitung, and der Freitag, as well as for the public radio broadcasters Westdeutscher Rundfunk (WDR) and Deutschlandfunk. Together with Jochen Kühling he directs the art project *Heimatlieder aus Deutschland*. After studying psychology and obtaining a doctorate in pedagogy he was an editor for the magazine Spex, a moderator for Funkhaus Europa (WDR), a fellow at the Piet Zwart

Institute of the Willem de Kooning Academy, Rotterdam, and an assistant professor at the University of St. Gallen in Switzerland. His book publications include *Wessen Erinnerung zählt? Koloniale Vergangenheit und Rassismus heute* (2019), *Nach der Flucht. Neue Vorschläge für die Einwanderungsgesellschaft* (2017), *Kollaboration* (2015) and *Interkultur* (2010).

11.30am

Experimental Spaces: Ludwig Leo's School Designs

Gregor Harbusch

The Laborschule (laboratory school) and the Oberstufenkolleg in Bielefeld may be regarded as two of the most important new school foundations of West German “progressive education” around 1970. Educationist Hartmut von Hentig conceived the two schools as experimental facilities directly adjacent to the newly founded Universität Bielefeld. Just as ambitious as von Hentig's pedagogical program, which sought to “de-school the school” and rethink it as a “space for experience,” is the architecture of the building which is both a product of its age and its outstanding exception. In the 1960s and '70s, reforms in the education system, ideas on comprehensive schooling, flexible systembuilding, open-plan solutions and radical teaching experiments were understood as a means to move towards progressive social reforms, and, in rapid succession, discussed, implemented and

tried out. In this highly charged field shaped by architectural debates and educational policy alike, the Berlin architect Ludwig Leo designed a building in which he tried to interpret and implement the technical conditions and possibilities of architecture as the means of emancipation. Leo's unrealized project for Bielefeld was preceded by a design for the new "Französische Gymnasium" (French Grammar School) in Berlin which likewise remained unrealized.

Whereas in Bielefeld Leo reinterpreted the then much discussed open-plan school space, in Berlin he developed a compact building whose spatial and programmatic center was a multifunctional hall to inspire the creation of a scholarly community.

GREGOR HARBUSCH received his PhD on the architect Ludwig Leo at ETH Zurich. He is the senior editor for the online platform BauNetz. Based in Berlin, he works as a freelance writer, curator, and researcher focusing on architectural and urban history of the twentieth century to the present. Currently, he is preparing an exhibition about Ludwig Leo's *Umlaufbank* at Landwehrkanal in Berlin-Tiergarten (Circulation Tank; in collaboration with BARarchitek-ten), including a documentary film about Leo. Between 2007–13, Harbusch was responsible for two research and publication projects about Sigfried Giedion and photography and on the fourth CIAM congress in 1933 at ETH Zurich's gta Archives. Between 2013–15, he presented in collaboration with BARarchitekten the travelling exhibition *Ludwig Leo: Ausschnitt* (Berlin, Stuttgart and London) and the accompanying catalog.

for a new understanding of schools that thematized new educational content, organizational forms and the subjectivity of school participants.

MONIKA MATTES has been a research assistant at the DIPF | Leibniz Institute for Research and Information in Education in its Research Library for the History of Education, Berlin, since 2013. After studying Modern History she has worked at, among other places, the Centre for Contemporary History, Potsdam (2005–11) and at the German Historical Museum, Berlin (2012–13). In addition to the history of female labor migration in West Germany, she has conducted research into the history of the West German all-day school and comprehensive school. The focus of her work and interests cover the history of knowledge about schools as well as issues relating to collection and provenance research.

12.30pm

DISCUSSION

Moderated by Tom Holert

12am

"School of excellence," "learning factory" or "cozy corner"? West German Comprehensive Schools as Sites of Pedagogic Knowledge Production in the 1960s and '70s

Monika Mattes

During the education reform period of the 1960s in West Germany, the comprehensive school formulated a counter-model to the existing tripartite secondary education system. Following their highly controversial introduction as experimental schools, they are now considered by many as a failed education policy experiment. This contribution presents a different reading, viewing the comprehensive school as the catalyst

2.30–3pm

PRESENTATIONS AND DISCUSSION

Exhibition Design

Kooperative für Darstellungspolitik (Exhibition Architects), Tom Holert

In its engagement with *Education Shock*, the Kooperative für Darstellungspolitik explores the development of an open guidance system which encompasses the diversity of the exhibited educational experiments in both form and content. It attempts to establish direct access to the diversity of themes. The experimental approach of the exhibited institutions, architectures, people, publications and works are to be made tangible in both their respective specificity and in relation to contextual approaches through a structurally similar representation system.

The KOOPERATIVE FÜR DARSTELLUNGSPOLITIK (JESKO FEZER, ANITA KASPAR, ANDREAS MÜLLER) conducts research into the representation of political and cultural affairs in the public sphere. It understands the spatial design of viewer relationships as a contribution to social discourse, as a cultural process of both inquiry and persuasion. The politics of representation inscribed within it opens up discursive social spaces.

TOM HOLERT works as an art historian, writer, curator and artist in Berlin. In 2015 he co-founded the Harun Farocki Institut in Berlin. At BAK (Basis voor actuele Kunst), Utrecht, he curated *Learning Laboratories: Architecture, Instructional Technology, and the Social Production of Pedagogical Space Around 1970* in 2016 and together with Anselm Franke the exhibition *Neolithic Childhood: Art in a False Present, c. 1930* at HKW in 2018. Publications include *Knowledge Beside Itself: Contemporary Art's Epistemic Politics* (forthcoming, 2020), and the recent *Marion von Osten: Once We Were Artists* (2017, ed. with Maria Hlavajova), *Troubling Research: Performing Knowledge in the Arts* (2014, with Johanna Schaffer et al.), and *Übergriffe. Zustände und Zuständigkeiten der Gegenwartskunst* (2014).

3–5pm

PRESENTATIONS AND DISCUSSION

School-Building: Between Decolonization and Development Policy

During and after the anti-colonial wars and independence movements of the 1950s and '60s in the Global South, setting up and designing of educational systems in the decolonized societies were pressing tasks. Times of war and upheaval required methods and concepts different to those used in the era following liberation. Thus, improvised schools set up by guerilla forces were replaced by new educational facilities and the establishment of universities. But who should take charge of designing and directing this transition, and be responsible for the new spatial programs? And to what extent did the ongoing presence of professionals (educators, architects, planners) belonging to the colonial powers pose a problem when faced with the challenge of envisaging what can be called genuinely postcolonial educational architectures?

3.15pm

Postcolonial School Building in West Africa in the 1960s

Ola Uduku LIVE VIDEO CALL

In Ghana and other former colonies of West Africa, the immediate postindependence years were transitional with regard to how existing educational buildings and newly commissioned structures were (re-)used and planned in order to provide the kind of education considered adequate for the postcolonial nation. Among the important educational architectures of that time were the Tema Community School model (designed by Patrick Wakely, who taught at the Architectural Association in London and the Kwame Nkrumah University of Science and Technology (KNUST) in Accra, in association with a United Nations educational, Scientific and Cultural Organization (UNESCO) educational design workshop program) and the International School in Ibadan, designed by the architectural practice Design Group. Attending to tropical climatic design principles of the time and to contemporary educationalist persuasions, school building became critically linked to the development processes guided by supranational institutions such as the International Bank for Reconstruction and Development and UNESCO.

OLA UDUKU took up a professorship in Architecture at the Manchester School of Architecture in 2017. Prior to this, she was a reader in Architecture, and Dean International for Africa, at Edinburgh University. Her research specialisms are in the history of educational architecture in Africa, and the contemporary issues related to social infrastructure provision for minority communities in cities in the “West” and “South.” She is currently engaged in developing postgraduate research and teaching links in architecture, urbanism, heritage and conservation between West African Architecture schools and those in North West England. She has in the past published in the areas of African architecture, African diaspora studies, gated communities and environmental design teaching pedagogies. Uduku is also the coordinator of the EdenApp Tools for Environmental Analysis Lab, which focuses on developing apps for use in teaching environmental concepts such as lighting, thermal comfort and acoustics to undergraduates through the use of personal apps and sensors.

3.45pm

Militant Education: “Pilot Schools” and “Jungle Schools” in Guinea and Guinea-Bissau around 1970

Sónia Vaz Borges in conversation with Filipa César

Often underestimated as such, the anticolonial wars of liberation were also large-scale educational endeavors. Consider the educational strategies pursued by agronomist Amílcar Cabral, the revolutionary thinker

and politician who provided the struggle for decolonization with an impressive range of militant ideas pertaining to organization of the immediate resistance as well as the formation of future citizens. The conversation between Sónia Vaz Borges and Filipa César will focus on the process of developing the concept of a militant education during the liberation struggle, how guerilla fighters carried the model for nomadic makeshift schools through the jungle and, in relation to this, the boarding schools in neighboring countries, showing how the landscape and the struggle dictated the architecture and design of the school space.

SÓNIA VAZ BORGES is an interdisciplinary historian and social-political organizer. She received her PhD in Philosophy from the Humboldt-Universität zu Berlin (HU). She is the author of the book *Militant Education, Liberation Struggle, Consciousness: The PAIGC education in Guinea Bissau 1963–1978* (2019). Along with filmmaker Filipa César, Vaz Borges co-authored the short film *Navigating the Pilot School*. She is currently a research assistant at the HU of Berlin in the History of Education Department and is working on the project “*Bildung für alle.*” *Eigen- und Fremdbilder bei der Produktion und Zirkulation eines zentralen Mythos im transnationalen Raum*, about “Education for all” and the internal and external images regarding education in the transnational space. Parallel to this, Vaz Borges is also developing a book proposal focused on her concept of the “walking archive” and the process of memory and imaginaries.

FILIPA CÉSAR is an artist and filmmaker interested in the fictional aspects of the documentary genre, the porous borders between cinema and its reception, and the politics and poetics inherent to the moving image. Her practice takes media as a means to expand or expose counter-narratives of resistance to historicism. Since 2011, César’s research has looked into the origins of cinema in Guinea-Bissau as part of the African Liberation Movement, its imaginaries and cognitive potencies, developing this into the collective project *Luta ca caba inda* (The struggle is not over yet). She was a participant of the research projects *Living Archive* (2011–13) and *Visionary Archive* (2013–15), both organized by the Arsenal Institute for Film and Video Art, Berlin. César premiered her first feature-length essay film *Spell Reel* at the Forum section of the 67th Berlinale, 2017. Her work has been presented at film festivals across the world, most recently at Cinéma du Réel, Paris 2018. Exhibitions and screenings include those at Contour 8 Biennial, Mechelen, Gasworks, London, Flaherty Seminar, New York, MoMA, New York, Harvard Art Museum, Boston, Luleå Biennial, BIM, Buenos Aires, Haus der Kulturen der Welt, Berlin, Calouste Gulbenkian Foundation, Lisboa, Tabakalera, San Sebastián, Lubumbashi Biennial.

4.30pm

DISCUSSION

Moderated by Elke Beyer

10.30–12.45am

PRESENTATIONS AND DISCUSSION

Cybernetics and Standardized Building Types:
Socialist Educational Architectures and their Export

The architectural and technological ambitions of the Soviet Union and other socialist systems of government aimed to reshape both the inside and outside of education. The export of Soviet educational and research architectures to regions beyond the Warsaw Pact belonged within a set of measures put in place to spread socialist ideas about education and knowledge production, such as the focus on cybernetic models of teaching and communication, and the development of flexible, economically efficient and standardized building systems. But to what extent did the educational architectures and technologies in countries like the German Democratic Republic (GDR) and the Soviet Union actually differ from their Western counterparts?

10.45am

Black Box Education? Cybernetics,
Architecture and Learning in 1960s GDR
Oliver Sukrow

In 1969, the GDR in Berlin opened an architectural complex for the training of leading nomenclature: the “Academy of the Marxist-Leninist Organizational Theory” (AMLO). To face up to the contemporary challenges in scientific education, designers and architects developed a new type of exhibition in which the visitor was not a passive viewer, but encouraged to interact and engage with the exhibits of machines and computers. Here, science and technology were staged and displayed as tools to build a communist future, but as tools which needed to be controlled, operated and connected. The aim of this presentation is to decipher the strategies and to embed them in the historical context, arguing that the AMLO as an architectural “black box” carried participatory elements of the utopian, science-ruled socialist modernity of the 1960s.

OLIVER SUKROW has been working since 2016 as an assistant professor in the Department of Art History at TU Wien – the Technical University of Vienna. He studied Art History in Greifswald, Salzburg, and Colchester between 2005 and 2010. From 2012 to 2016, he studied Art History at Heidelberg University, earning his PhD with the support of a Baden-Württemberg Grant for a fellowship at the Central Institute of Art History in Munich from 2014 to 2016. His main

research areas are the history of architecture, visual art in the GDR, and the nineteenth-century landscape. His PhD dissertation *Arbeit. Wohnen. Computer. Zur Utopie in der bildenden Kunst und Architektur der DDR in den 1960er Jahren*, about utopianism in the visual arts and architecture of the GDR, was published in 2018.

11.15am

Local Specifics: Variations of the
GDR-Type School Building
Dina Dorothea Falbe

Early versions of the central guidelines for the construction of schools in the GDR were based on principles of authoritarian pedagogy and political representation. Approaching the 1960s with the new concept of polytechnic education, the focus in school architecture shifted to scientific approaches that emphasized cost-reduction and flexibility. This enhanced a process of rationalization, standardization and prefabrication, which resulted in a school construction program and experiments with different building types in the 1960s. Although the authorities clung to the ideal of a centralized solution, this aim was never fully realized: regional building types persisted and with them a variety of spatial concepts. Did the school construction program foster architectural and pedagogical creativity?

DINA DOROTHEA FALBE is a Berlin-based writer and researcher interested in postwar Modernist architecture and its potentials for supporting the right to the city by providing affordable housing and community spaces. She studied architecture at the Bauhaus University in Weimar and Delft University of Technology (TU Delft), where she graduated in 2015. Since then, she has contributed to several architecture magazines and newspapers such as BauNetz, DEAR and taz, edited a book on 1960s and '70s public buildings in former East and West Germany, and taught a seminar on that topic at the University of Kassel. She is currently researching the architecture of East German school building as a PhD candidate at the University of Groningen while working in municipal development counseling.

12.15pm
DISCUSSION
Moderated by Tom Holert

11.45am
Soviet Campus Exports
Elke Beyer

In the course of the 1960s a global higher education network – modeled on Soviet practice and expertise – took shape through USSR initiatives to build polytechnic and other higher education institutes in countries such as Afghanistan, Guinea and Vietnam. Projects were mostly designed by the Soviet State Institute for the Design of Higher Education Facilities (GIPROVUZ) and often realized as gifts in the context of broader technical cooperation and exchange agreements. The Soviet campus exports produced individual architectural landmarks and specific institutionalization processes in their respective cities and countries. Aspiring to offer alternatives to established (post-)colonial institutional ties and the educational exports of capitalist countries, they also embodied a new institutional topography of center and periphery within the political framework of global socialism.

ELKE BEYER is an urban researcher and historian at the Institute for Architecture, Berlin Institute of Technology (TU Berlin). She taught history and theory of architecture at ETH Zurich, where she completed her PhD. She was a research associate in the exhibition project *Shrinking Cities* (2002–08) in Berlin and at the Leibniz Institute for Research on Society and Space in Erkner. Her research fields include architecture and urban planning in the postwar era, leisure architecture and global knowledge transfer in architecture and urbanism.

2–3.45pm

PRESENTATIONS AND DISCUSSION

Campus Utopianism and its Discontents

In the 1960s and '70s the university as an institution was the target of fierce criticism for its elitist structures. According to the radical ideas of a new generation who began to shape the discourse, architecture, cities and universities should be rendered fully permeable in an intense process of urbanization aimed at recomposing the class structure. The ubiquity of this spatial progressivism met with architectural historian Joseph Rykwert's claim, made in 1968, that the universities had become the "institutional archetypes of our age." But what has been left of these spaces' ambitious pedagogical programming? Has the Modernist interpretation of the foremost realm of education and knowledge production ever met with the progressivist spirit of a kind of learning conceived as radically different and from below?

2.15pm

Educational Modernism:

Performing Archives of Learning

Sabine Bitter & Helmut Weber

Exemplary modernist campus universities designed in the 1960s by Canadian architect Arthur Erickson become the sites for investigating how historical, arguably "progressive" spaces of learning can be reactivated today. At the University of Lethbridge and at Simon Fraser University in Vancouver, the research project conducted by Bitter and Weber looks into these architectural environments that were, at least in part, informed by notions of radical pedagogy. Focusing on the concept of "lifelong learning" which gained prominence in the 1960s and subsequently developed into a key meme of neo-liberal governmentality, and on the role of Indigenous knowledges and methodologies in decolonizing educational spaces, the project explores the resonances and contradictions of Erickson's designs against the background of present educational politics in Canada.

Vancouver- and Vienna-based artists SABINE BITTER and HELMUT WEBER collaborate on projects addressing the politics of how cities, architecture and urban territories are made into images. Mainly working in the media of photography and spatial installations, their research-oriented practice engages with specific moments and logics of global urban change as they

take shape in neighborhoods, architecture and everyday life. Dealing with architecture as a frame for spatial meaning, their ongoing research includes projects such as *Educational Modernism* and *The City and the Good Life: Graz 2020*. In 2004, they formed the research collective Urban Subjects with writer Jeff Derksen. Sabine Bitter is a professor in the School for the Contemporary Arts, Simon Fraser University, Vancouver.

2.45pm

Against the Campus, or the Life and Passion of Università-Territorio

Francesco Zuddas

"We don't want a zoo for teachers and students." To this chorus, in around 1968, some leading voices of Italian architecture joined forces to propose the university as the trigger for large-scale urbanization. In their intentions, they were countering the 1960s global expansion of higher education deployed through satellite self-sufficient campuses. The backbone of this presentation is the narrative of four architectural competitions for the universities of Florence, Cagliari, Salerno and Calabria between 1970 and 1975, which pushed the architectural discourse to face up to the problems and idiosyncrasies of higher education. The competitions eventually brought to an end a discourse on city territories that had been the focus of postwar Italian architectural research for two decades.

FRANCESCO ZUDDAS is senior lecturer in Architecture at Anglia Ruskin University. He has previously taught at the Università degli Studi di Cagliari, the Architectural Association, Central Saint Martins and the Leeds School of Architecture. In 2014 he was visiting research scholar at Columbia University. His writings on postwar Italian urbanism and architecture, space and higher education, architectural pedagogy and the spatial implications of changing production paradigms to meet the knowledge economy, have appeared in AA Files, Domus, Oase, San Rocco, Territorio, and Trans, among others. He is the co-author of *Territori della Conoscenza: Un Progetto per Cagliari e la sua Università* (2017, with Martino Tattara and Sabrina Puddu) and of *Made in Taiwan: Architecture and Urbanism in the Innovation Economy* (2012, with Sabrina Puddu). His latest book is *The University as a Settlement Principle: Territorialising Knowledge in Late 1960s Italy* (2019).

3.15pm

DISCUSSION

Moderated by Tom Holert

4.15–6.15pm

PRESENTATIONS AND DISCUSSION

Anarchy and Control

Anarchist theory and practice experienced an unexpected renaissance in the anti-authoritarian era around 1968. Anarchism identified children and adolescents as subjects of the reconquest of lost public space. In their demands for autonomy, freedom and participation, anarchist pedagogy and geography were considerable voices in the renegotiation of the community, of struggles around housing and concepts of learning. Complementary to such reevaluation of neglected socio-spatial potential, governmental policies declared schools and universities “defensible spaces.” Partly as a result of the 1960s student protests and campus riots, “security” became the problematic axiom of educational planning – which it still is today.

4.30pm

Flexible Cages: Securitization and Revolt Within and Beyond Educational Architectures

Evan Calder Williams

In his presentation Evan Calder Williams explores the frictions that surfaced on and against educational architectures between processes of revolt and new strategies of spatial control. Giving particular emphasis to American “open plan” constructions and campus designs over the 1960s and '70s, the presentation suggests the real links between the ideologies of flexibility and

responsiveness central to the propagation of those designs, and the forms of securitization that sought to both harness and neutralize dissent. Against these, Williams considers the forms of responsive “counter-planning” and informal education that strove to interrupt and evade such spatial operations, from experimental architecture seminars and militant film collectives to the most iconic form of antagonistic provisional architecture: the barricade.

EVAN CALDER WILLIAMS is senior faculty member at the Center for Curatorial Studies, Bard College, New York. He is the author of *Combined and Uneven Apocalypse* (2011), *Roman Letters* (2011), *Shard*

Cinema (2017) and two forthcoming books, *The Negative Archive* and *Manual Override: A Theory of Sabotage*. He is the translator, with David Fernbach, of a new edition of Mario Mieli's *Towards a Gay Communism*, and his essays have appeared in publications such as *Film Quarterly*, *Frieze*, *Estetica*, *The Italianist*, *World Picture*, *Cultural Politics* and the *Journal of American Studies*. He is a founding member of the moving image and research collective 13BC and has presented individual and collaborative films, installations and audio works at the Berlinale; Douglas Hyde Gallery, Dublin; 80WSE Gallery and Whitney Museum, New York; Mercer Union and Images Festival, Toronto, and elsewhere.

progressive education with a particular interest in material contexts. She collaborates with architects designing schools today who are interested in drawing useful knowledge from past efforts to design schools to fit the child. She is currently working on transatlantic transferences of knowledge about the design of education during the “open learning” era of the 1960s and '70s.

5pm

Colin Ward and Anarchist Educational Concepts of the 1960s and '70s: “We make the road by walking.”
Catherine Burke

5.30pm

DISCUSSION
Moderated by Tom Holert

Colin Ward's publications, *The Child in the City* and *Street Works: The Exploding School* both appeared in the 1970s. This was certainly a time for celebrating education at the margins of the traditional school. The vision promoted in these works – of a childhood characterized by freedom to roam, exploration and ultimately collaboration in shaping their local environments – had deep roots in postwar efforts to strengthen democracy through a focus on the body of the school pupil and education through the arts. In this presentation Catherine Burke explores Ward's understanding of the act of walking in promoting the “dispersal,” “fragmentation,” “human scale” and “anarchy” he encouraged through his writing and to take seriously his and others' regard for walking as a form of knowledge generation capable of critically challenging the traditional, static and inward-looking school. Through attention to movement in general and walking in particular, Burke looks at an alternative to the “vertical school” – what might be called the “horizontal school.” She brings into conversation an imaginary meeting of minds, living and dead, around the meaning of the exploding school and the subversive practice of walking.

CATHERINE BURKE is professor of the History of Education at the University of Cambridge. Her research focuses on twentieth- and twenty-first-century

Where is knowledge created? How is learning distributed and divided with respect to social space? Why is a school building political?

In the 1960s and '70s the educational space expanded on all levels – socially, economically, geopolitically. These expansions were triggered by demographic developments and the cumbersome transition from the industrial to the postindustrial society, by new concepts of equal opportunity and social mobility, as well as by the systems rivalry of the Cold War. In the course of far-reaching reform programs, new learning architectures and environments emerged worldwide. As progressive as the ideas behind these built spaces may have been, they – along with the educational, architectural, and scientific cultures and institutions themselves – were increasingly questioned.

The conference addresses the spatial and educational politics of an era which harbors rich resources for the necessary renewal of the social and spatial relationships in contemporary schools and universities.

→ hkw.de/educationshock

Selected lectures will be made available in HKW's Mediathek:

→ hkw.de/media

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